LA Mission College

John Zarcone | Art 205
Life Drawing; Fall 2013 | W 5:45-10:00

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Course Objectives

This course will deal with the unique problem of rendering the human form. We will work in a variety of media, and produce works with varying degrees of finish. Drawing from the model we will synthesize various techniques to gain a complete understanding of form, line, tone, mass and movement as they pertain to the representation of the living figure. In addition we will expand the requisite vocabulary necessary in discussing and analyzing our work. Prerequisite: Art 204

Entry Level Expectation

To be successful the student must already be able to draw the human figure using accurate observed proportions.

Student Learning Outcome

Draw the human figure using accurate observed proportions and include a full range of values within the figure and the negative space.

Create drawings of the human figure which convey meaning and narrative content through choices in composition, color, and mark making.

Attendance

You must attend every class on time, and stay for the duration of the class. Three tardies are counted as one absence. Any tardy beyond fifteen minutes will be counted as a whole absence. Two absences result in a lowering of your course grade by one letter grade. **Three absences result in a grade of Fail.**

Please note that due to the impacted enrollment, any absence in the first four weeks of class (without prior notification) will result in your being dropped.

Add Policy

Students will be added as space permits in order of a wait list established on the first class meeting.

Grading

You will be graded on a point system. The class work portfolios account for 57% of your grade, homework 43%. Please see the course outline for the assignment due dates. Points and percentages may change.

Grading Scale

A: 90-100% of the total possible points, so with a possible 700 points the range for an A would be 700-631; B 80-89% (630-561); C 70-79% (560- 491); D 60-69% (490-421); F 59% and below. This is an example; point totals may change.

Office Hours

CAC1:TTH 10:20-11:05. Email: zarconjm@lamission.edu

Materials List

1. 18"x24" Biggie pad -120 sheets of paper. (Not Newsprint)
2. 19x24 pad of tracing paper.
3. A clip type drawing board large enough to accommodate an 18"x24" piece of paper.
4. 6B,HB, and 2B graphite drawing pencils.
5. Derwent Drawing pencil: Sanguine.
6. Xacto knife or razor blade.
7. Sand paper pad for pencil sharpening.
8. Medium or soft vine charcoal.
9. Compressed charcoal, (General brand) stick and pencil, medium to soft.
10. White charcoal, stick and pencil.
11. Kneaded eraser.
12. #8 gray paper stomp (stump).
13. Black conte crayon.
14. Black ball point pen.
15. Black (Micron) pen.
16. Waterproof black ink in dropper bottle.
17. Large soft (squirrel or sable) round brush.
18. White gouache, gesso, or acrylic paint.
19. *Two sheets of gray and two sheets of cream Canson "Mi-teintes" paper.
20. Four 15x20 cold press illustration boards.
21. *Small assortment of hard chalk pastels (Nu Pastels)

Required Text: *The Human Figure; An Anatomy For Artists.* David K. Rubins. Penguin. Handout Packet from Mission College Bookstore.

Course Outline

8/28	Introduction, materials. **Homework**: Pontormo, "Seated Figure" (recto) 1520 (see information below) **20 Points**.
9/4	One minute gestures, 5 minute gestures, review contour drawing. **Homework**: Pontormo, "Reclining Figure" (verso) 1520. **20 Points**.
9/11	Construction lines and proportion. Review modeled drawing. **Homework**: Andrea del Sarto, "Study of a Kneeling Figure" 1522-23. **20 Points**.
9/18	Long studies. **Homework**: Select and print clear copies of Renaissance or Baroque figure paintings, mount in sketchbook. Tracing paper overlay, cut to size. Break one figure from each painting into planes. Three paintings total; see the handout packet. **20 Points**.
9/25	Strategies of Composition. **Homework**: Planer studies. First tracing: find light source and number planes 1-4. Second tracing: opposite light source shade planes, black colored pencil. Third tracing: alternate light source, shade. **40 Points**.
10/2	Skeletal anatomy. Value studies. **Homework:** Polidoro da Caravaggio, "Study of a Man with Various Sketches" 1535. **20 Points**.

10/9 Continue skeletal anatomy. 20 minute gestures. **Homework**: Compositional Studies: One Renaissance, one Baroque, one 19th or early 20th century. In your sketchbook, draw the composition using ink line and ink wash or gray markers, be sure to include the rectangle framing the image, distinguish the foreground from the background: **40 Points**.
*For additional extra credit points: analyze the composition using the method outlined below

10/16 Gesture studies. **First class work portfolio due.** Agostino Carracci, "Kneeling Figure" 1582-85. **20 Points**.

10/23 Head drawing. **Homework**: Giorgio Vasari, "Studies of a Male Nude, a Drapery, and a Hand" 1555-65. **20 Points.**

10/30 Old Master studies. **Homework**: See drawings of Giacometti, Egon Schiele, and the paintings of Francis Bacon. Print images for each. Write what each artist makes you feel based on their use of composition, color, mark-making, and stylization. Bring illustration board, watercolor, gouache, white gesso, ink, and pastel to next class.

11/6 Mixed media, wet and dry on cold press illustration board. Attempt to duplicate the style of Bacon, Giacometti, and Schiele individually while drawing the model in class. **Homework**: On cold press illustration board; attempt to synthesize these three styles into a single mixed media drawing. Bring the same materials to class. **20 Points, due on 5/8.**

11/13 Two figure composition. **Homework**: A written explanation of the homework listed above. How is each artist represented in your piece, and what is the overall content of the work? **20 points, due with the piece.**

11/20 Tone drawing with charcoal. Execute a mixed media drawing, in class, of the figure that expresses one of the following concepts: alienation, agitation, isolation, violence, despair, whimsy, innocence, or passivity. Start with a dictionary definition of your word. All formal choices are at the service of your concept.

11/27 Black and white charcoal on gray Canson paper. **Extra credit due.**

12/4 Portfolio preparation.

12/11 Final. **Final portfolio due. 5:30-7:30**

The drawings listed (except those on 5/1) are found at www.getty.edu. Duplicate the drawing using the same media, support, scale, and mark making. Bring the same materials to the next class. **The date listed for the homework is the week that it is assigned; it is due the following week.**

Extra Credit Possibilites

*Compositional Studies

Within copies of your compositional studies identify the major horizontal and vertical axes in red, with lines and arrows. The Diagonal axes in blue. Highlight repeated

shapes in the composition in green. Estimate the ratio of positive to negative space, and illustrate with black and white. Simplify the composition to shapes, especially the shapes of, and within, the negative space; use color or tone for this. Diagram the eye level by finding the vanishing point(s). Explain what the composition conveys, this is different from, but may reflect the narrative content. You may use gouache, paper cut out, or acrylic paint. This is extra credit, but it would be extremely important for anyone trying to improve their compositional skills.

180 possible points.

(extra credit continued)

Putting your compositional skills to work:

Homework: Complete four different thumbnails using three figures from your old master studies, take into account all the compositional criteria, figures may overlap or be cropped. **20 Points**

Homework: Enlarge your approved (thumbnail) composition, using your planer figures. Have a consistent light source; refer to your compositional studies. Form and space must be fully realized. Media optional. **40 Points**.

** Extra credit will not be added to your score unless both class work portfolios and all homework assignments are complete.

Your Responsibilities

Be prepared for class by having all the required materials. If you don't have the materials that you need for the day, you will be counted as absent (see the attendance policy above).

You are required to spend six hours a week on homework for this class; you can of course do more if you desire. Please be realistic with your time management.

Assignments must be turned in on the date specified in the course outline. Your grade for the assignment will be lowered 10% in point value for each day it is late.

Keep all work in a professional condition.

Preserve all work.

Disabled Students

There are no concessions made for disabled students unless arranged through the Office of Disabled Students and Services (DSPS).

Portfolio 205

There will be one page of 4-6 **one- minute gesture drawings**. The whole figure (head to toe) will be loosely represented. The viewer should be able to understand the model's gesture, gender, and body type. Each drawing should be in proportion. Any media is possible, but ball point pen and graphite is recommended. **20 points.**

8 figures, each a **5 minute gesture**, done in graphite, colored pencil, charcoal or ink wash. Each figure should have a sense of form, volume, and space. Volume is achieved through the use of geometric analogue, and cross contours, showing the movement of masses. Space through the overlap of those masses, "T"'s and appropriate foreshortening. Proportion should be accurate. Remember that all 5 min. gestures build from the 30 sec. or 1 min. gesture. The figure should be no smaller than 5 inches head to toe. Line quality must be varied. **40 points**.

One **contour drawing**. To receive a grade of "A" the contour drawing should have a slow observed line, no sketchy lines or stylization. There should be a wealth of detail. A believable sense of space will be achieved through overlapping or foreshortening. There should be no tone or shading. Black Micron pen. **20 Points.**

One **modeled drawings**, rendered in either black ballpoint pen, the side of a black conte crayon. The figure will be in proportion. Any foreshortening will appear correct. The figure will have a fully developed, sculptural sense of form or roundness. Areas of the figure that are closer to the viewer are lighter; areas further away are darker. The modeled drawing does not always (or even usually) correspond to light and shadow**. 20 total points.**

Include **two long studies**; these are any drawing longer than 5 minutes. Think in terms of composition, what is the figure's relationship to the rectangle? Is the figure cropped or contained within the edges of the page? Are you showing the space around the figure? Your drawing should not be a small figure floating in a vast space. The pose (gesture) will be completely accurate. Proportion (measuring) will be completely accurate. All foreshortening will be completely accurate. The drawing must include a sense of volume and space either building from basic shapes and/or selected cross contours. Pay attention to surface anatomy; the clavicle, sternum, navel, pubic arch (these create a center line) and the rib cage, thoracic arch, and iliac crest. The drawing may include the underlying skeletal structure. A charcoal pencil (2B, 4B, 6B) sharpened as demonstrated in class is recommended. Tone i.e. light and shadow is allowed. **40 total points.**

There will be one **skeletal anatomy drawing.** In drawing the skeleton all the above long study considerations apply. The skeletal form of the large body masses (head and torso) must be clearly shown, and the function of the joints emphasized. **20 points.**

One **Plane Study.** Represent the entire figure by breaking it up into planes. A plane is defined as a flat surface; every time the form changes direction you will make a new plane, see the hand out and your homework for reference. You may include value. Media optional. **20 points.**

One Old Master Study. Media consistent with your master choice, old master is defined as Renaissance or Baroque eras; roughly between 1500 -1700. You should have several drawings by the same master in the same media to work from, and you are to render the model as your master would. **20 points total**.

The complete portfolio is valued at 200 points.

Your portfolio must be in my possession within the first five minutes of class, or it will be considered late. No class time will be given to assemble your portfolio. All drawings will be stacked in order listed and be completely labeled, including your legible name and the type of drawing (contour, 20 min. gesture, etc.) and put in a slip cover of folded bond type paper, which should be labeled with your name. Any mislabeled drawing will not be accepted. Do not turn in more than is asked for. Do not submit two-sided work. All drawings will be in a professional condition. Do not fold, roll, or staple your drawings. The complete portfolio is valued at 200 points. 10 % (20 points) will be deducted each class meeting the portfolio is late. The first portfolio represents one third of your final grade.

Art 205
Second Portfolio

Follow the previously stated procedures in presenting this, your final portfolio. The drawings to be presented must include the types listed.

Two pages (eight figures) of **5 minute gestures**, done in graphite, colored pencil, pastel or ink wash. Each figure should have a sense of form and volume arrived at through rendering the light and dark side of the figure. Proportion and foreshortening should be accurate, remember that initially, the figure is roughed in with wide, bold strokes of the chalk or brush. If line is used volume is carved out from geometric analogue. Line quality must be varied. **40 points**

Two Old Master Studies, Media consistent with your master choice, old master is defined as Renaissance or Baroque eras; roughly between 1500 -1700. You should have several drawings by the same master in the same media to work from, and you are to render the model as your master would. **40 points total**.

Two head studies, charcoal. Head should be life size or larger and demonstrate the correct position and proportion of the head. Planer structure should be emphasized. Neck and shoulders should be indicated. **40 points total.**

Two value drawings, any media. The figure may be cropped, but should fill the page without an excess of negative space. There must be a complete range of value (at least six tones) and at least 40% of the depicted forms must appear fully rounded. The direction of light must be evident, and all highlights, reflected lights, mid-tones, and shadows must be consistent. Some of the value application may display a form following crosshatch. Remember that value in the negative space helps to de-emphasize the outline, making the drawing appear less flat. **40 points total**.

Two wet and dry media, this drawing should be executed on illustration board. Combine any two (or more) media, at lest one wet and one dry. Consider negative space and composition. Choose pastel, graphite, charcoal, ink, ink wash, watercolor, watercolor pencil, colored pencil, gesso, or acrylic paint. **40 points total.**

The complete portfolio is valued at 200 points. We will go over together at the final class meeting. Refer to the final schedule in your schedule of classes. **You may not turn in previously graded work.**

You are required to print this syllabus, and have it with you, for reference, for every class meeting.

SPECIAL ACCOMMODATIONS

If you require special accommodations for a disability, religious holiday, or any other reason please inform your instructor(s) within the first week of the course and we will accommodate you if at all possible. For accommodations due to disability, you must consult with the Disabled Students Programs and Services Office after which we will abide by their recommendations.

COLLEGE RESOURCES FOR LAMC STUDENTS

Admissions and Records: Students can register for classes, request transcripts, file petitions for graduation, and drop classes at this office. For more information call 818-833-3322 or visit: http://www.lamission.edu/admissions/

Assessment Center: Offers student assessments in English, English-as-a-Second-Language (ESL) and Mathematics. Please contact the Assessment Center at (818) 364-7613 for more information or visit http://www.lamission.edu/assessment/

Bookstore: For hours of operation, book availability, buybacks, and other information call 818-364-7767 or 7768 or visit http://eagleslanding.lamission.edu/default.asp

Counseling Department: For appointments and information call 818-364-7655 or visit http://www.lamission.edu/counseling/

Disabled Students Programs and Services (DSP&S): For appointments, eligibility and information call 818-364-7732 or visit http://www.lamission.edu/dsps/

Extended Opportunity Programs and Services (EOP&S): For appointments, eligibility and information call 818-364-7645 or visit http://www.lamission.edu/eops/

Financial Aid: For information and applications call 818-364-7648 or visit http://www.lamission.edu/financialaid/

Library: For information on hours, resources, workshops, and other services contact 818-364-7106 or visit http://www.lamission.edu/library/

STEM Office: For information on free tutoring, resources and academic counseling for STEM (Science, Technology, Engineering, and Technology) students visit: http://www.lamission.edu/stem

Tutoring Services in Learning Center: Laboratories for Learning, Writing, Math & Science. Walk-in and appointment services offered. Call 818-364-7754 or visit www.lamission.edu/learningcenter/

Three Attempt Limit

A new state policy in effect as of 2012 limits students to **three attempts per course**. Receiving a grade or a "W" for a course counts as an attempt, **regardless of when the course was taken**. Withdrawal by the deadline to avoid a "W" will not count as an attempt.