Grades will be determined by:

- **sketch diary and tracings** 15% (reviewed throughout semester)
- **midterm anatomy exam** 15%
- **class attendance, participation** 10%
- **outside project drawings** (5) 10% each
- **qualitative improvement** 5%
- **timeliness of assignments** (meeting due dates) 5%

**September**

6  Introduction, Signature with Dominant/Non-Dominant Hand, Rendering Basic Volumes, Gesture, Line Quality/Line Weight Exercises. Homework: Sci-Fi Constructions in Sketchbooks (with geometric & rectilinear forms)

13 Capturing the pose in 10 seconds, Creating the Armature; Hanging Baskets; Observing the Changes in Direction Constellation Points; Axis/Angle/Thrust; Negative Space; Center of Gravity/Plomb Line; The Contrapostal Pose; Compression and Tension. Discuss packet/Tracing/Freehand Homework

20 Bones of the Rib Cage, Shoulder Girdle; Perspective of Curvilinear Forms; The Figure as Landscape

27 Muscles of the Rib Cage, Pelvis and Thigh; Composing the Figure on Paper. Study for exam by tracing bones, then muscles on top.

**October**

4  **Midterm Anatomy Exam** Knee and Lower Leg. Grecian toga exercise.


18 **Master Drawing Due** Light and Shadow; Up-Planes and Down-Planes; Cast Shadow; Half Tones; Descriptive Shadow/Turning Edge. 5-minute poses lit from imagination. Discuss Drapery Project/Le Drape books.


**November**

1 **Drapery Drawing Due** Anatomy of Head and Neck. Head gestures – Finding simple geometry to express angle.

8 Gravity; Wrapping Forms; Internal Frame; Composing Light

15 **Final Drawing #1 Due** Exaggeration, Drapery, Clothing—Gravity, Compression, Tension

22 **Final Drawings #2 and #3 Due** Drapery and Clothing: Gravity, Compression, Tension

**December**

6  **Last session with model**

13  **Final Critiques**
EXPECTATIONS AND LEARNING OUTCOMES

**Graduate Students** are expected to produce a high level of anatomical detail and to work consistently towards developing their individual artistic style. Drawings both in and out of class should engage all aspects of professional drawings: composition with intention; anatomical rendering skill in pencil and charcoal; continuous outside sketching to further individual style, drawing accuracy and visual acuity; and breadth of emotional content in rendering skills.

**Undergraduates** will be asked to do ALL the same assignments, minus the above-mentioned expectations. Grading will take into account the incoming skill level and level at the end of the term. As undergraduates will be exposed to all the concepts outlined above, it is hoped that some of it will be absorbed, integrated and show up in the artwork.

I conduct the class very openly with continuous individual and group critiques, so it should not be a mystery how you are proceeding and progressing. Every student, graduate or undergraduate is expected to work to their own capacity. Students will come out of this course with expanded skills in artistic anatomy which will be folded into a very fluid gestural style of capturing the essential movement for each pose. Special attention is paid to characteristic movement, emotional content and stature for each model encountered. Emphasis will be placed on integrating the environment with the figure to enhance the character and emotional import of each drawing.

Assignments will target each student’s focus of study. Costumers will focus on physical character and dynamic movement in both figure and costumes. Lighting and Set Design students will focus on building the emotional and structural environments around the model. All students will learn to see and render what they see better, through the weekly exercises and homework.

HOMEWORK ASSIGNMENTS

**Mid-Term Exam** – you will be given the bones (front, side, back) and asked to overlay the muscles of the shoulders, rib cage, pelvis and upper thighs. This will be a 20-minute exam at the beginning of the drawing session.

**Anatomy Assignments/Tracings**—for the first 4 weeks, you will be assigned tracing and transferring anatomy exercises. The more time put into these, the better your drawings will be in class and beyond. The transfer process is to build your skill in seeing and rendering (internal light table).

**Sketchbook:** 15-20 minutes per day, every day, in pencil. Bring it to class EVERY week for unannounced reviews.
**Master Drawing**—sculpture at the National Gallery of Art. Sketch in front of a sculpture in your sketchbook. Transfer to large canson paper, using rendering techniques covered in class in *graphite/pencil*.

**Drapery with a figure/furniture fragment**—At home, set up drapery with a single light source. Arrange drapery to create a dramatic composition. Do many studies in your sketchbook, then choose one for the final piece on canson paper, in *graphite/pencil*. Focus for the assignment is on composition, strong light source, mood concept and descriptive shading. Working from a photograph in the case of using a body fragment is acceptable, but it must be of your own construction and composition.

**Final Drawing #1**—50 heads, 50 Hands, 50 feet in *graphite/pencil on canson paper*. Focus on quickly capturing the angle of each with SIMPLE geometric block shapes—no eyelashes or toenails! NB: each rendering should be at the same scale as our figure drawings in class on newsprint (approx. 1.5-2 inches each)

**Set/Lighting Students**: architecture/furniture plus figure project. Focus on varying mood with technical variation, using line quality, shading, sharp or soft focus, etc. TBD: music sourcing for emotional content.

**Final Drawing #2**—Portrait. High-resolution in *graphite/pencil on canson paper*

**Set/Lighting Students**: interior/exterior (including a figure in the composition) project. TBD: music accompaniment.

**Final Drawing #3**—Full Figure. High-resolution in *graphite/pencil on canson paper*. All students to complete this project

**Carry the looseness of class work into your outside assignments.** It’s very easy to tighten up and feel like you are doing renderings.