This course is about drawing the human figure. Most of our studio time will be spent drawing the nude model. We will also, however, use other models (clothed) and occasionally plaster casts. Through using a limited variety of materials, we will focus on both replicating or copying the figure with obvious scale alterations and expressing the figure through marks and various media. These two aspects of study are not mutually exclusive; we will learn some basic anatomy including how the skeleton is constructed and basic musculature. It is important to note that drawing the figure is unique in the world of drawing since historically the nude model is what we know of ourselves. Yet, when it comes to drawing the human figure, this means letting go of learned ideas and expectation of what the figure should look like. It means carefully observing the interplay of form and light, shape and line that combine to create the actual appearance of human form. There are many approaches to drawing the figure from blocking-in(s), an exercise in seeing and establishing the figure's shape. There are various methods to be engaged in drawing the figure including, but not limited to: gesture, which expresses a sense of living energy to the figure; light, which largely determines how we see the model; and form, which conveys the figure's volume and mass. Having said this, it is important to remember that the skills acquired through structural and formal exercises in figure drawing can be applied to drawing other things and places with the same kinds of control and expression. We will be doing quick gesture studies as well as longer drawings of the posed nude, which will retain the gesture of the figure as well as add a representational studied quality. Some of the longer drawings may take up to 2 periods or sessions.

A material list is attached but you should know we will avoid using pencils by substituting a more flexible charcoal or ink media. You will also see that an eraser can be an important tool. Although I will demonstrate some techniques, I will not insist on limiting your own expression of the figure to what or how I have demonstrated a particular approach. I will show examples of great drawings as part of talks about media and the mark a particular media can articulate.

You will be required to work in your 8 x 11 sketchbook outside of the studio for approximately five to six hours weekly. Here you can use graphite or pencil or everyday ink pens. These sketchbooks will optimally be a personal adventure into drawing and modeling the figure or representative objects related to or around the figure. You can continue draw full figures, or include figures with friends, animals and scenes. You may choose all kinds of situations to visually record your visual interpretation. I also recommend the use of illustrations of any type or content matter. Specifically, it is important to try drawing from master drawings, the “great” dead, works in museums, to
art history books, to drawing from the internet, or projected images of the figure from Classical, Renaissance, Baroque, and Modern periods, any period or artist of your choice. The sketchbook can influence your final grade up to one letter grade.

Do not take this studio if you plan on being absent more than twice or you are consistently late to classes. In either case your grade will be lowered on this account. Also, since we will be drawing from a model you must be very considerate of the class and not disrupting the sessions. When the model takes a break, you can take advantage of that time to move around. We start at 4:30 but it is best if you can come earlier to set up.

**Final Portfolio must include:**

1. A full sketchbook
2. Selection of 8 drawings, 1/2 hour or longer
3. Selection of 12 drawings less than 1/2 hour studies which includes 4 gesture drawings
4. One large Scale drawing (over 30” x 40”)

**Arts goal:**
Mason courses in the film making, visual and performing arts stress generative, inquiry based learning through direct aesthetic and creative experience in the studio environment. Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

**Media, Materials, and Supports for Figure Drawing AVT 324**

Media/materials

Charcoal and pastel
- box of thin vine charcoal
- 6 sticks of thick vine charcoal (11/2” – 2”)
- 6 sticks of compressed charcoal (or box)
- 2 black charcoal or pastel pencils
- 3 sticks black pastel 2 sticks white pastel

Pencils
- 4, 6B, 2, 8B drawing pencils

Ink
- 1 pt. black India ink
Pastels

Auxiliary supplies
3 paper stumps (large and small)
charcoal
small sandpaper pad for sharpening charcoal and pastel 3 single sided razor lades for sharpening pencils
small pencil sharpener

Brushes—
no. 8 synthetic sable pointed large calligraphy brush

Erasers
2 kneaded and 1 pink pearl

Papers
8 x 24 pads of white drawing paper newsprint (rough)
whole charcoal
roll of white paper
30-36” x 10 yards

Additional supplies
1 box pushpins fixative (without odor)

Small water container
18” ruler
plastic triangle (optional) 30” x 60”
sketchbook (8” x 11” or larger)
tackle box or art bin box
cardboard portfolio for drawing papers (20 x 26)

Optional supplies:
assorted conte crayons (black, white, sanguine) black and white soft pastels (2 each)

Note: additional supplies may be needed depending on individual solutions to projects
AVT 324 Figure Drawing Studio Schedule

All homework assignments to be done in sketchbook.

Mon Jan 18 No Classes Martin Luther King Jr. Holiday
Wed Jan 20 Intro to the class, skills, media, organization.
Mon Jan 25 Drawing from figure/cast/fabric. Homework, 40 drawings of hands/feet
Wed Jan 27 Drawing from figure/cast/fabric. Homework, 40 drawings of hands/feet
Mon Feb 1 model

Wed Feb 3 model
Mon Feb 8 framing/positioning/spacing/ sketchbook review
Wed Feb 10 same as above
Mon Feb 15 ink, drawing, model
Wed Feb 17 same as above
Mon Feb 22 Drawing the Skeleton
Wed Feb 24 same as above
Mon Feb 29 cast drawing/sketchbook review
Wed Mar 2 same as above

Mon Mar 7 SPRING BREAK
Wed Mar 9 SPRING BREAK

Mon Mar 14 model
Wed Mar 16 model
Mon Mar 21 Critique

Wed Mar 23 model/drape
Mon Mar 28 model within setting
Wed Mar 30 model within setting

Mon Apr 4 model within setting
Wed Apr 6 large paper with model
Mon Apr 11 same as above
Wed Apr 13 same as above
Mon Apr 18 large composite sketch, photos possible Portfolio due
Wed Apr 20 Critiques with dates TBD and on into exam period

Mon Apr 25 Critiques with dates TBD and on into exam period

Wed Apr 27 same as above

Mon May 2 same as above

Wed May 4 Last Class