

Rhode Island College
ART 105: Drawing II

Instructor:
Doug Bosch

Course Description

Drawing from the human figure has a long tradition in the arts. Artists have long been fascinated with the forms and mechanics of the human subject. Students will find that the study of the human form will hone their sympathy for the human condition and increase their sensitivity to lighting, space, volumetric form and owning one's subject matter. Here it is introduced, through basic anatomy, general nomenclature, and consideration of various artistic problems. Students work from live models, the skeleton, and anatomy texts. Sessions will focus on large interconnected groups of volumetric forms as well as individual volumetric forms. The physics of the human form will be studied to create better understanding of how the visible forms of the figure are produced.

Course Introduction

Students must arrive on time and be prepared to work in class as well as complete outside assignments by deadline dates. Students taking the course for credit should plan to attend all lectures, critiques and demonstrations. Unexcused absences exceeding four will affect your final grade, lowering it 1/3 of a letter grade for each unexcused absence exceeding four. Students who have accumulated more than two unexcused absences by the midterm evaluation may be dismissed from the course. Students who exceed a total of six unexcused absences over the course of the semester risk failing the course. Students who arrive on time and remain in class for the full session and who are prepared for the day's work will be recorded as Present. Students who miss any portion of the session that does not exceed 20 minutes will be marked Late. Students who miss more than 20 minutes of any session will be marked Absent. Two Lates combine to equal one Absence. A petition for having an absence excused must be supported by some form of documentation (traffic ticket, doctor's note, court document, etc.). Students should plan to keep notes at all times and perform research related to their projects and participate in all group discussions and critiques. There is a degree of student self-direction expected in this course. There will be group and/or individual critiques every week. In order for students to remain in good standing they must be prepared with completed work for these critiques. Every student will have an individual critique around the middle of the term. Students are always encouraged to make appointments with me throughout the semester for additional individual feedback and guidance on their work. A student who maintains the required attendance, completes all projects on time and to the best of their abilities, participates in all critiques and discussions and who demonstrates an earnest attempt to gain knowledge can expect to earn a minimum of "C" in this course.

End of Semester Grading

Gesture Drawings: 20%
Long Session Drawings: 25%
Final Project: 20%
Anatomy Studies: 25%
Attitude & Participation: 10%

Course Topics, in no particular order:

- *Introduction/Overview, working from life, Drawing life (Animate vs Inanimate)
- *The small, partial gesture
- *Muscle and skeleton slide lectures
- *Building the body (structuring the human form using projection lines)
 - *Review of 2-point perspective and foreshortening, Vanishing Points, Horizon Line, Seeing & Mapping Perspective Structure
- *The Full Gesture- introduction, (the use of gestural lines to indicate movement, weight, kinetic tension and posture, basic structural lines and anatomical form, *Residue/Pentimento
- *The use of gesture lines to indicate movement, weight, kinetic tension and posture, *Basic structural lines and anatomical form
- *Scribble mass gestures
- *Thinking in Reverse-Positive/Negative, Shape and Edge reversal
- *Perception/Observation/Logic vs. Intuition,
- *Tangent-Marking, making a sighting tool, Locating intersections and creating landmarks, marking angles (intro to perspective)
- *Determining visual scale and proportions
- *Deciphering/dismantling organic, compound forms through the lens of geometry
- *Measuring geometric properties, shapes and spaces
- *Measuring the interaction between objects, objects & space
- *Measuring Organic Space and Organic Forms, erecting scaffolding around irregular forms/spaces
- *Compositional Framing- choices, page position, sketching, creating multiple thumbnail compositional studies, multiple value studies using the viewfinder
- *Atmospheric perspective
- *Planar Analysis (conceptual deconstruction and visual construction)
- *Value- Perception/Control/Rendering, Value Proportions
- *Light, anatomy of light, deciphering it, forming space and form with it
- *Form/Volume/Space defined and activated by light, Chiaroscuro
- *Edges defined by light, soft/hard edges
- *Form/Volume/Mass/Planes
- *The skeleton- (general overview, vocabulary, identification, measuring/sighting review)
- *Shape Analysis (simplifying the human form into basic, interactive and pivoting shapes)
- *The Full Gesture-part II-value gestures
- *The Full Gesture-part III, (mass gestures using sumi brush/ink, conte, torn paper)
- *Compositional choices, (integrating the figure as a pictorial element, Point of view, drama, expression, focus)
- *Planar Analysis and Scribbled Mass
- *Value and Full-Figure compositional strategies, background strategies, Tone, continuous, accumulative/hatching
- *midterm critiques

- *Experimenting with media
- *Figure/cloth interaction/conceal
- *Figure/space, Figure incorporated, Figure secondary to space

Materials:

Tablet of bond drawing paper, 18x24, 100 pages	Bull dog clips
Tablet of newsprint paper, 18x24, 100 pages	Japanese Calligraphy brush
Conté crayons: black, terracotta, white	Bottle of India Ink
Charcoal: compressed, vine, pencils	Pencil Sharpener
Workable fixative spray	Ruler/Straight Edge
A variety of charcoal papers such as Crescent	Graphite sticks
Tape	Graphite pencils
Sketchbook	Kneaded erasers
	Plastic erasers
	Pastels, watercolors as needed

Area Art Supply Stores *ask about student discounts!

Jerry's Art Supply
14 Imperial (Jewelry District), 331-4530

Utrecht & Charette
70 Elm (Jewelry District), 331-3780

RIC Policies

- Please note: Any student with a documented disability is welcome to contact me as early in the semester as possible so that we may arrange reasonable accommodations. As part of this process, please be in touch with the Coordinator of Services for Students with Disabilities, Disability Related Services for Students office at Craig-Lee 127, 456-8061.
- Pursuant to the RIBGHE Rhode Island College does not discriminate based on race, color, creed, national or ethnic origin, gender, religion, disability, age, sexual orientation, gender identity, or expression, marital/citizenship status, or status as a special disabled veteran, Vietnam veteran, or any other veteran who served active duty during war or campaign or expedition for which a campaign badge has been authorized.
- This classroom is a safe classroom for all students. Negative discrimination toward any one, through words or actions, will not be tolerated, based on but not limited to, race, color, creed, national or ethnic origin, gender, religion, disability, age, sexual orientation, gender identity, or expression, marital/citizenship status, or status as a special disabled veteran, Vietnam veteran, or any other veteran who served active duty during war or campaign or expedition for which a campaign badge has been authorized.
- RIC's Academic Dishonesty Policy can be found in the Rhode Island College Handbook of Policies, Practices, and Regulations (Chapter 3: *Academic policies and procedures*, pp. 32-34, section 3.9.1), and will be followed in this class.