

**Figure Drawing, ART 212-1\$**

**Prof. Jonathan Pincus**

**Office Location: Anderson 229**

**Office Hours: By Appointment**

**Please talk to your advisor about any changes you are thinking of making to your course schedule, since these changes can affect your progress toward completing your degree, as well as your eligibility for Financial Aid and Athletics. Do NOT email ADD/DROP requests.** Your advisor can help you make informed decisions in support of your academic success. If you are unsure of who your advisor is, please let me know and I can help you check this.

**Psychological safety: Whenever there is a model present it is important that you remember to check your phone in the shoe rack in the studio. Just like us it is imperative that the model feel psychologically safe in the studio. Models have raised concerns regarding camera smartphones and social media. Thank you in advance for your cooperation.**

**Catalog Description**

In this course students will learn to observe, interpret and create drawings of the human form using clothed and nude models. Students will focus their attention on a thorough analysis of the elements of drawing; including: light, plane, mass, proportion, perspective, artistic anatomy, structure, and movement in a variety of media on a two-dimensional surface. They will draw from live models and other sources. There will be frequent lectures and demonstrations of materials, techniques and pictorial strategies (for example, the block-in). Because this is an experiential learning course attendance is mandatory. Participants will also engage in constructive debate through regular written and verbal critiques. This course is an alternative core requirement for studio art majors. Offered in J Term. Prerequisites: ART 113 (Drawing I) and ART 115 (2D-Design) or ART 180 (Drawing I and 2D-Design)

Drawing the human form poses one of the most complex, interesting and challenging problems we can choose to represent on a page. So how are we to begin? How to do we start? How do we learn to look closely, select, organize, simplify and communicate through marks on a page? We begin by seeking a starting point that will enable us to develop new modes of seeing. Our first artistic task is to learn to recognize that there is no true line – in fact, a common beginner mistake is to try to trace the exterior outline of what you are observing instead of drawing an interpretation of the form we see. Once we find a way to correct the initial marks that we make on the page we are well on our way for then we can revise, edit and correct our drawings like we revise, edit and text (for example our papers and essays). This is our task. Studio work is our research. **FlightPath** enables you to acquire a suite of skills and experiences that tie together the breadth of your Hartwick education and highlights your accomplishments. This course supports the development of student educational outcomes by fulfilling a requirement within an academic major and developing your understanding of visual media forms. **Learning Outcomes & Assessment** - By the end of the course you will be able to demonstrate that you “understand visual, performative, and digital media forms” by sharing a portfolio of 10 or more drawings from a live model illustrating a variety of drawing techniques, materials and tools. These drawings will demonstrate observation of detail, scale, a wide range of tonal values, perspective, gesture, an understanding of the difference between setting up the drawing and drawing itself, employ pictorial strategies discussed in class descriptive properties of line, accurate angles, gesture and values, application of the different strategies, techniques and approaches to drawing problems discussed in class - i.e. drawings demonstrating gesture and contour correctly seen with the major shadows mass blocked in creating a successful (optical) illusion of three-dimensional shape.

**Texts and Other Instructional Materials**, Desire to Learn (D2L); a variety of handouts from the most famous how-to-draw manual of all time - the 19<sup>th</sup> century French Bague-Gerome *Cour de Dessin*; reproductions from other historic drawing manuals including: J H Vanderpoel's *The Human Figure* (original in Chicago at <https://vanderpoelartmuseum.org>) and Harold Speed's *The Practice & Science of Drawing*; a variety of books on reserve at the library; plaster copies of the Caspar Mayer life cast/busts of

Native Americans made from the American Museum of Natural History in NYC; power point presentations; drawing demonstrations; 1973 Fogg Art Museum at Harvard University exhibition catalogue *Ingres' Sculptural Style: A Group of Unknown Drawings*; life drawing sessions and a variety of reproductions of old master drawings.

### **Grade Evaluation:**

20%	In Class Studio Projects
20%	Homework
25%	Participation & Engagement
15%	Commitment & Improvement
20%	Final Project

All in-class studio projects and homework assignments have assigned due dates. Only work submitted on time is eligible for full credit unless we have discussed an extended due date in advance of submission. Late work will lose one half grade per day late. Unless you have reached out to me prior to the due date, work submitted more than one week late will not receive credit.

Projects will be evaluated on how well your image to the pictorial problem solves the visual problem within the assignment parameters, the apparent time on task and effort applied, concept, demonstration of taught skills and presentation. Rubrics will be provided to help you self-assess your progress and growth.

During each class session I will evaluate your engagement and participation and assign a grade between one and ten 10 points with ten being the maximum.

I will give each of you as much one-on-one attention as time allows, but I may not always be aware that you are experiencing difficulties. Please do not hesitate to ask for help. If you feel you have received an unfair grade, please schedule an appointment to discuss this with me and to present your arguments *in writing*. Grades will be based on final products, but also on effort, commitment and participation. Innate talent or past experience will not necessarily lead to high grades if you do not fulfill the assignment parameters in your solutions to the pictorial problems presented in class

**Attendance:** This J-term course is a studio-intensive, experiential learning experience. Skills benefit from practice and it is expected that you will put in additional time in the studio outside of class in order to develop new modes of seeing, hone your observational skills, and refine your motor skills which will be visible evidence of your commitment to improvement and will manifest in the accuracy of your shapes, angles, gesture and values. Diligence, and patient, persistent practice, are the key to success in this class. Mindful, earnest, sensitive inquiry and visual analysis of form will yield greater understanding and insight. Each absence class means that you have missed a lot of information, studio practice, demonstrations and discussion, feedback and critique during that day's class session. Therefore, 4 or more absences will result in the drop of one letter grade. 7 absences will mean an automatic failure. Frequent lateness and early departures are unacceptable and will have a negative impact on your final grade- to wit; 3 late arrivals and/or early departures will be counted as one absence. Exceptions can be made for illness, health-related concerns and family emergencies but you must email me prior to the class you miss **SPEAK WITH ME TO SCHEDULE NEW DEADLINES** for completing and submitting the assigned work in order to demonstrate participation and remain current in the class. If you are unable to attend class, it is your responsibility to withdraw.

**COVID-19** updates will be provided on the College website (<https://www.hartwick.edu/about-us/covid-19-updates/>). I will communicate with you any adjustments regarding the modality of instruction, expectations for participation, changes to assigned work via your Hartwick email account. It is expected that you frequently check your account for information from your instructors.

**Academic Accommodations** Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic accommodations, they should contact Lara Sanford, Director of AccessAbility Services, at [sanfordl@hartwick.edu](mailto:sanfordl@hartwick.edu) , or [AccessAbilityServices@hartwick.edu](mailto:AccessAbilityServices@hartwick.edu). AccessAbility Services is located on the 5<sup>th</sup> floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. You are expected to present your Professors with an updated Academic Plan Letter for the semester in order to be eligible for academic adjustments.

## Course Schedule

**Week One: The Master Copy, Pattern Books, & Preliminary Training Exercises** – We begin by copying from a variety of plates reproduced from different, historic how-to draw manuals from the Western classical tradition. We will begin our study of the human form with parts – specifically models of facial features and progress to thorax and pelvis shape conceptions. These exemplars exhibit different approaches to the problem of interpreting and representing the forms of the human body. During class critique we will discuss the hidden curriculum and underlying assumptions of a range of styles, themes, and tastes.

**Week Two: Cast Drawing & Midterm Critique** - Drawing from casts is a time-honored method for learning to draw in the western, classical tradition. Plaster casts provide the opportunity to do an extended study without worrying about the model moving. We will learn how to make a *dessin en bosse* – a drawing of a cast lit from the side. We will render sculptural form by studying the principles of light and shade during extended drawing studies of the plaster copies of the Caspar Mayer casts of Native American busts in the Yager collection – dates to be determined. Individual and class critiques, demonstrations of Block-In drawing strategies, principles of shading for modeling the illusion of light on form, how to self-check for accuracy etc.

**Week Three: Introduction to Artistic Anatomy** - Knowledge of anatomy has long considered to be essential for an artist to understand and represent the structure of the human figure. Since the Renaissance, artists have studied the body's skeletal system in order to use the bones as landmarks to map the body and develop a sense of proportion. They have studied the musculature in order to comprehend structure and used *ecorches* (sculptural models of flayed bodies) as drawing aids. Students will learn how to use plumb lines, canons of proportion, and discuss how different approaches to the study of anatomy from Ingre to Eakins while drawing live models in studio sessions.

**Week Four:** Creation of long pose academic drawings, multi-figure drawing compositions and transcriptions – a type of creative, interpretative study after an old master focused more on understanding a work of art's construction than mechanically reproducing its visual appearance, technique and style - for example, Jenny Saville's *Mother and Child* after Leonardo's cartoon in the National Gallery or John Singer Sargent's copies after Velasquez versus Edgar Degas's copy of Poussin's *The Abduction of the Sabine Women* in the Norton Simon Museum.

**Academic Honesty** Turning in work you did yourself, in a previous class is a form of academic dishonesty. Presenting another student's artwork as your own is a form of plagiarism. Giving, gifting or selling another student one of your own completed assignments, projects, etc. is considered facilitating academic dishonesty. All of these actions are grounds for automatic failure of the course. To learn more about Hartwick's Academic Honesty policy: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

### Title IX:

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College's policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator, Michael Arno, at [arnom@hartwick.edu](mailto:arnom@hartwick.edu) or (607) 431-4293. Online reporting and policy information is available at <https://www.hartwick.edu/about-us/employment/human-resources/title-ix/>.

If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health - (607) 431-4120, or Counseling – (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program – (607) 432-4855.

**Campus Mental Health Support Services:** As a student you may experience a range of issues that can cause barriers to your learning. These might include strained relationships, anxiety, stress, alcohol/drug problems, feeling down, or loss of motivation. The Counseling Center is available to help with these issues and may be reached by calling (607) 431-4420 or emailing [counselingcenter@hartwick.edu](mailto:counselingcenter@hartwick.edu). Counseling services are **free of charge** and confidential. Heart, a peer counseling service, is also available if you are more comfortable talking with a fellow student who has been trained to offer information and support in a safe, non-judgmental atmosphere. To reach a Heart Peer Counselor, call (607) 431-5050 or email [heart@hartwick.edu](mailto:heart@hartwick.edu).