Course # 110 FG	Figure Drawing: Charcoal 1	104 Total Hours	6.5 Semester Credits	312 Classroom Hours

COURSE TITLE: **Figure Drawing: Charcoal 1**

PREREQUISITE: None

INSTRUCTORS: Catherine (Kat) Haverkamp (Mondays), Jason Patrick Jenkins (Thursdays)

COURSE SCHEDULE: Classes are scheduled between 6:00 PM and 9:15 PM

COURSE LENGTH: 6.5 credit hours/week, 104 credit hours/semester, Meeting Pattern: 2 Days/Week 6:00pm-9:15pm 16 Weeks

COURSE OVERVIEW: This course will approach the design of the human figure by determining the action of a pose. From direct observation of the live model, a series of rapid, fundamental exercises will be introduced, testing the student's ability to recreate the essence of a pose, called the gesture. Through the immersive practice of short pose drawing, the student will hone the capacity to establish characteristics observed as vital to communicate the pose: its energy, feeling and strength. This course is also designed to enforce a strong foundation that will, with time, lend itself to longer-term drawings and paintings. Students will develop the ability to simplify the figure into a few lines representing the movement, stance and impact. Additionally, mass drawing principles utilized to capture the essence of any pose will be explored. As the semester progresses, students will create the large abstractions of light and shadow, which will start to create a sense of volume.

Focusing on gesture, proportion, structural anatomy and abstract shapes of light and shadow, the student will learn to successfully achieve the following goals:

- Execute fluid gestural starts that build on linear marks to support solid block-ins
- Identify and abstract simple shapes from nature
- Begin to develop linear gesture drawing into a mass-oriented structure
- Become aware of the order of light in nature and the harmony of light and shadow

These concepts will be executed through and application of charcoal on toned paper. Vine charcoal is an ideal drawing medium for this purpose in that it acts much like oil paint; it can be easily moved around with ease and freedom. Control of this medium is a priority and essential to achieving the required goals.

LEARNING OUTCOMES:

Upon successful completion of this course, the student will be proficient in:

1. Gestures: Students will produce hundreds of gesture drawings over the course of the semester. These drawings will include analyses of the immediate start, supplied with a loose effect provided with vine charcoal. It is suggested that several drawings from every class be saved;
2. Block-Ins: As the semester progresses the poses will increase in length, thereby giving the student more time to explore the simple basic shape of the pose. At this stage, the drawing should be in a finalized framework from which the rest of the drawing will be built. No major changes or corrections should be necessary—the linear parameters, accurate proportion, and dynamic composition should be in place;
3. Values: Tonal accuracy will be explored through a coordinated effort between instructors, throughout the semester under the guidance of the Level 1 Chair;
4. By the end of the course each student must show greater visual acuity, showing how to express the key lines of action and begin to translate that into structural form;
5. Discourse: Students will be able to express and participate in artistic discourse about the importance of the elements of a masterpiece, such as composition, design, and gesture;

INSTRUCTIONAL STRATEGIES:
The curriculum is designed to assist students in developing the essential skills and techniques integral with humanist realism. Humanist realism concentrates on both the human form and soul, producing in the process, art that informs, fulfills and nourishes society. Thus, Studio Incamminati's emphasis on skill and technique goes well beyond the faithful reproduction of the object of study. The realism espoused and practiced by Studio Incamminati artists' attempts to unveil the human condition in all its complexity, revealing the human soul and something profound about us and the world we live in. The broad aim of the curriculum is to teach foundational skills and is based on the belief that mastery of technique is a prelude to creative expression. Mastery of foundational skills positions artists to be truly creative and communicate the human experience in meaningful ways. The absence of such skills is paralyzing, as it restricts the artist's ability to convey to the world in which we live. Thus, students at Studio Incamminati learn to draw and paint the human figure and still life, work with light and shadow, refine form and shape, and interpret and understand color. While indebted to the practices of the Old Masters, the curriculum is dynamic, using the paragons of the past to bring enlightened meaning to the present.

The purpose of Figure Drawing Charcoal 1 is to introduce the student to the principles of design in drawing from life regarding structural lines in the human figure based on the action of the pose from direct observation of the model. A series of fundamental exercises will be introduced, testing the participant's ability to recreate the movement of the pose, called the gesture. Gesture drawing is the key to finding lyricism and beauty in human realism while stressing the crucial importance of a good strong start to a drawing which is essential to capture the energy, feeling, and the gesture of a pose. Students will develop the ability to simplify the figure into internal lines representing the movement, stance and action of the pose. Instructional strategies in this course include: demonstrations, Art History and/or Anatomy discussion, practical application, simulation, presentations and critiques.

COURSE OUTLINE:
This class will be divided into three parts, with flexibility to change based on the pace in which the class as a whole can complete course objectives:

1. First month: 1–2-minute gestures, introduction to 5- and 10-minute block-ins
2. Second through third month: 1–2-minute gestures, 5 – 10-minute block-ins, introduction to 20 minute poses
3. Final month: 20–40-minute poses block-in with a few values of light and shadow added

GRADE DETERMINATION:
End of semester grades will be determined as follows:

- **30%**: Achievement: Gestures should exemplify the lyricism of the pose, have dynamic lines of action, and accurate basic proportions. Drawings should consistently have accurate proportions, fully express the energy of the pose, and are simplified appropriate to the time allotted. A successful drawing represents a good estimate of the pose, is capable of easy adjustment, and is a suitable foundation for further development in a longer drawing.
- **30%**: Craftmanship: Having the proper drawing tools at every class and demonstrating sensitive and intelligent use of those materials through independent exploration. Care is taken to keep saved drawings clean, signed, and dated to be properly photographed and stored work for mid-semester and end of semester evaluations.
- **30%**: Effort, teamwork, and cooperation: Requires active engagement during class time—asking questions, attention paid during instructor demonstrations, constructive responsiveness to critiques, evidence of independent research and extra work in areas of difficulty, and compliance with classroom etiquette.
- **10 %**: Class participation: present in class throughout the duration of the day, including actively working at the easel, watching instructor demonstrations, listening to lectures.

GRADE	POINTS	DESCRIPTION
A	4.00	Exceptional proficiency, highest level work
A-	3.70	High proficiency in all course objectives
B+	3.30	Great work, demonstrates proficiency well above average aptitude
B	3.00	Very good work, consistently more than proficient in all course objectives
B-	2.70	Good work, comprehends and reliably achieves majority of course objectives
C+	2.30	Satisfactory work, comprehends and demonstrates proficiency in most course objectives
C	2.00	Passing work, comprehends and intermittently demonstrates proficiency in some course objectives

C-	1.70	Passing work, limited proficiency in most course objectives
D+	1.30	Passing work, limited proficiency; additional study recommended
D	1.00	Passing work; minimal proficiency; additional study required
F	0.00	Failure: deficiency in subject matter

STUDENT EVALUATION
Students will be evaluated twice during the term. The mid-term evaluation will take place halfway through the semester and will result in a written series of recommendations (Satisfactory or Unsatisfactory), with the instructor meeting individually with each student. If the level of progress is not satisfactory, the instructor, student, and administration will work together to develop a strategy to tackle areas that need work. The final evaluation will lead to a letter grade which will be determined to reflect overall performance in the course. All work must be brought to each evaluation in order to produce a clear outcome. Students may bring in homework, self-directed independent projects, and studies from class.

Students will be evaluated on:

1. Craftsmanship: The work being presented is kept neat in a plastic storage sleeve, not damaged, smudged, or faded
    a. Do not throw away or destroy work done for this course—it is necessary for a comprehensive review and record of progress.
2. Organization: understanding the order of operations from gesture to block-in, working from big picture to small with clear lines of action, evidence of form simplification, and comprehension of key terms and theories as discussed in class.
3. An ability to articulate as exercises are verbally described, many opportunities for growth and development are present
4. The final pieces: all work that shows further development, exhibiting growth; previous problems and areas of concern that may have been present before the course or from an early evaluation should be reconciled

ATTENDANCE REQUIREMENTS:
Full participation is expected of all Studio Incamminati students and is necessary to fully benefit from and succeed in the SI's Advanced Fine Art Program. *All students are expected to attend classes regularly and promptly, and for the full duration of the scheduled class time*. For regular semester classes students are allowed up to 4 absences (excused or unexcused) per semester with the caveat that all required work that has been missed due to absence must be made up prior to the end of the term.

Excessive absences will result in failure or lowering of grade for the class. After 4 absences (one quarter of the semester) students will automatically fail the course and will need to repeat the course the following year. Students who miss more than 4 class sessions will be asked to withdraw from the course and receive a grade of W for the course. Excused or unexcused, it is the student's responsibility to communicate with instructors about missing class, and to arrange for making up any missed assignments. In the case of medical or extenuating circumstances that may prevent a student from attending class for an extended period of time, the student should notify the Administration (the Dean and/or the Chief of Staff/Director of Operations).

MAKE-UP SESSIONS:
It is the student's responsibility to inquire about make-up work for classroom sessions. The instructor will not re-teach material, so it the student's responsibility to consult the instructor to find out what they missed.

INSTRUCTOR RESPONSIBILITIES:
1. At the beginning of each new course, the instructor will provide a review of the course syllabus to each student in the class.
2. The instructor will evaluate each student's participation, assignments, assessments and projects based on the grading criteria published in the syllabus.
3. Accurate records of each student's attendance (class monitor) and grades (instructor) will be maintained for the class.
4. The instructor will be reasonably available outside of class to advise and support students

LEARNING METHODS
Students will learn from demonstrations, Art History and/or Anatomy discussion, practical application, simulation, presentations and critiques.

COURSE ETIQUETTE/REQUIREMENTS:
Attendance: Class begins at promptly at 9am and students will be expected to arrive at class on time. Students will be expected to spend the majority of their time in class working at their easel. Anyone who is late to class should notify the instructor and the class monitor and wait until the next model break to begin to set up, both as a sign of respect to your fellow classmates and the model(s) at work.

Breaks: All figure classes follow a break structure of a 20-minute pose duration with a corresponding 5-7-minute break dependent upon the pose and comfort of the model. It is the responsibility of the monitor to keep the time structure of the class.

Model: Respect for the model shall be observed at all times. No talking while the model is posing. If a student finds that the model is out of pose, they shall approach the monitor of the class, who will quietly and satisfactorily handle all pose changes. Models are never to be touched. Students must understand that the temperature of the room is based upon the comfort level of the model, not the student. Windows are to be kept shut unless the model indicates otherwise. Model stands are to be respected (as well as the closets) as the model's work and private spaces. Heaters may be employed to assist the model in doing a better job. Absolutely no cell phones may be left out when the model is posing out of concern for the imbedded cameras. Disrespecting a model is unacceptable.

In accordance with Studio Incamminati student guidelines, the monitor must be respected at all times. Their job is a difficult one because of a variety of foreseen and unforeseen circumstances. In reality, everything that goes on in the studio is important in ensuring the highest quality course for everyone. To this end, it is further urged that **all cellular telephones be switched off before entering the classroom**. Finally, students should make any effort to clean paint from their easels and trash from spaces after each session has concluded.

No headphones while the instructor(s) is in the classroom, even if they are not talking to you.

Respect for each other shall be observed at all times. Preserving an atmosphere in the spirit of learning for the duration of the course must be seen as crucial. At the beginning of each session, or after a long break, No one will be allowed into the classroom after the pose has started. If they are late, students should take care not to enter the class until break and being considerate about a noisy set up. It is always advisable to be in class and ready to work at the very beginning of a session.

Course # 110 FG	Figure Drawing: Charcoal 1	288 Total Hours	7 Semester Credits	288 Classroom Hours

Week Hours	Session Topic	Resources	Assignments
Week #1	**Introduction:** Review of Syllabus; Materials; Gesture demonstrations by Instructor; class begins gesture drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	

Week #2	**Class time:** Gesture demonstrations by Instructors continued; class continues gesture drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #3	**Class time:** Class continues gesture drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #4	**Class time:** Class continues gesture drawings; demonstration of 5-minute block-ins; class begins 5-minute block-ins	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	

Week #5	**Class time:** Class continues gesture drawings; class continues with 5-minute block-ins	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #6	**Class time:** Class continues gesture drawings; class continues with 5-minute block-ins	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #7	**Class time:** Class continues gesture drawings and 5-minute block-ins, demonstrations by instructor of 10-minute drawings; class begins 10-minute drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	

Week #8	**Class time:** **MID-TERM EVALUATIONS (individual)** Class continues gesture drawings and 5-minute block-ins, class continues 10-minute drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #9	**Class time:** **MID-TERM EVALUATIONS (individual)** Class continues gesture drawings and 5-minute block-ins, class continues 10-minute drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #10	**Class time:** Instructor demonstration of 20 minute poses, class will resume gestures, 5-10 minute block-ins, followed by (1) 20-minute pose	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	

Week #11	**Class time:** Class continues gesture drawings, 5-10-minute block-ins, and 20-minute drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #12	**Class time:** Class continues gesture drawings 5-10-minute block-ins, and 20-minute drawings	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #13	**Class time:** Class begins afternoon with gestures and then right into 40-minute poses	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	

Week #14	**Class time:** Class begins with gestures and then right into 40-minute poses	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #15	**Class time:** Class begins with gestures and then right into 40-minute poses	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	
Week #16	**Class time:** **YEAR END EVALUATIONS (morning group crit)** Class begins with gestures and then right into 40-minute poses	Large "alligator clips" Canson charcoal paper, moonstone color Masonite drawing board Bull clips Winsor & Newton 24 pc. Box Vine Charcoal: soft, med., hard Blending stumps #4, #6, and #8 Chamois cloth Viva paper towels Kneaded eraser Sketchbook HB graphite pencil Portfolio for storing drawings	

SUPPLY LIST/MATERIALS:

THE USE OF ANY WORKABLE, SPRAY FIXITIF/FIXATIVE ON STUDIO INCAMMINATI GROUNDS IS STRICTLY PROHIBITED

- Large "alligator clips"
- Canson charcoal paper, the **moonstone** color*
- Masonite drawing board larger than the drawing paper *
- Bulldog clips*
- Winsor & Newton 24 pc. Box Vine Charcoal: soft, medium and hard*
- Blending stumps #4, #6, and #8*

- Chamois cloth*
- Viva paper towels*
- Kneaded eraser*
- Sketchbook and an HB graphite pencil
- Portfolio for storing drawings

*May be purchased here at Studio Incamminati store

SUGGESTED READING

- *The Human Figure*, John Vanderpoel
- *Life Drawing*, George Bridgman
- *Constructive Anatomy*, George Bridgman

Contact information:

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Please call or text the Instructor, Monitor or the Administration offices if you are going to be absent or late for class.