

Drawing Syllabus

Prepared by Lisa Corine von Koch, August 13, 2012

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ARTSTUDIO 111, Room 306

Introductory Drawing, 3 Credit Hours

Prerequisites: None

Office: Room 203

Office Hours: M 4-6pm, T/H 3:45-5:45pm

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Catalog Description

Examines the fundamentals of drawing and visual communication in general. Students learn and practice perceptual strategies, develop sensitivity to basic drawing materials, and become familiar with varied expressive methods of drawing via analysis of images from historical and contemporary art precedents, including non-Western traditions. Emphasis is on composition and facility in objective and expressive representation. The course will involve a sequence of problems dealing with line, gesture, shape, volume, value, texture, perspective, and composition. A variety of media will be explored. Studio sessions include extended work with drawing materials, individual instruction and group critique, demonstrations, and lecture. Introductory Drawing serves as a foundation requirement for Art Studio majors, and as an introduction to creative work and visual argument for non-majors. This course earns one GEP toward Goal 1 Communication and two GEPs toward Goal 7 Arts and Humanities in general education.

Content Outline: Core/Essential Topics Covered

1. Mark-making
2. Line
3. Perspective
4. Sighting and measurements
5. Value techniques
6. Light and shadow
7. Composition
8. Texture
9. Finishing long term drawing

Methods

Based on the amount of individual instruction needed, this class size is limited to 20 students. Studio sessions (twice per week, 2.5 hours each) include lecture, group and individual demonstrations, peer review, group critique, and independent work. Homework assignments require students to work a minimum of 4-5 hours each week outside of class. Students are responsible for purchasing art materials for the course. Kits are available in the Bookstore.

Student Learning Objectives

The successful student, on completion of this course, will have the ability to create drawings that:

Student Learning Objectives	Gen Ed. Goal with GEPs
1. Demonstrate control of formal and technical mechanics of the course media	Communication
2. Integrate formal choices with expressive goals.	Arts and Humanities
3. Utilize competencies within the discipline toward original expression.	Arts and Humanities

Introductory Drawing Students learn varied image making strategies and technical competencies necessary to convey information, ideas and emotions. They apply fundamental elements of visual languages in service of argument or expression. Learning the basics (the grammar and rhetoric) of visual language is stressed; this aspect of the course justifies 1 GEP for General Education Goal number 1, Communication. Introductory Drawing students analyze the effect of style and organization on expression (through study of historical and contemporary precedents) and apply what they have learned toward their own images; thus the Student Learning Objectives and the GEPs are weighted towards creative thinking and integrative learning, justifying 2 GEPs for General Education Goal 7, Arts and Humanities.

Supporting Materials and References:

There is no required textbook for this class. But I like these:

(* Designates books available at Andruss Library, but they are all in my office, come on in and take a look!)

1. Dexter, Emma. *Vitamin D: New Perspectives in Drawing*. London: Phaidon Press, 2005.
2. Helfenstein, Josef and Fineburg, Johnathan. *Drawings of Choice from a New York Collection*. University of Washington Press, 2002.
3. Hoptman, Laura. *Drawing Now: Eight Propositions*. New York: The Museum of Modern Art, 2002.
4. *Kaupelis, Robert. *Experimental Drawing*. New York: Watson-Guption Publications, 1980.

5. Sale, Teel and Betti, Claudia. *Drawing: A Contemporary Approach, Sixth Edition*. Belmont, CA: Thomson Wadsworth, 2008.

BOLT

I use BOLT to post all homework assignments, handouts, slide lectures from class and important information. Additionally, I will use your school email address through BOLT. It is the student's responsibility to look over the material on BOLT and check their email.

Portfolios

College level artwork is expected. Craftsmanship and neatness are of the utmost importance. Keep drawings in good condition. Students are required to submit three (3) portfolios per semester. Portfolios determine the majority of student's final grade. They contain class drawings and homework and must be complete. Portfolios that do not contain the required drawings or have incomplete work will receive a grade of C, D or F. Due date and content information will be provided in a timely manner. Do not discard your drawings until the semester is over. All drawings are to have your name and date on the back, and to be presented in chronological order. The drawings are to be sprayed with fixative and to have a sheet of newsprint between each drawing. Portfolios that do not meet the criteria will be returned, and considered late until properly organized.

Class drawings

Class drawings follow closely the concepts and techniques of the lectures and demonstrations. Come prepared with materials and complete any reading. Important topics are introduced daily and must be practiced to facilitate learning. Class drawings are required to receive a grade for the course. Be prepared to complete drawings outside of class time, this may be helped by bringing a camera to class to get detail photos of the still life.

Homework

Students complete homework assignments, provided by the instructor, based on class topics. Homework is directly related to the class work and is checked for quality and on-time completion. Homework is required to receive a grade for the course.

* Your investment of time required to complete these projects is essential for your success in this class. You will be evaluated on your effective management of time, both in and out of class. A minimum of 4-5 hours per week outside of class is expected. Your full participation in studio work and critical dialogue is crucial to development of the skills needed to master the techniques and learn to work with the variety of mediums covered in the course.

Critique

Three times during the semester we will take a full class period to hold a Formal Critique. The students moderate discussion in a structured way. Participation grades are determined during Critique. Absence or non-involvement during the Critique will negatively impact final grades. Refreshments may be brought and shared. Attendance with your completed projects is required to receive full credit for the semester. **DO NOT BE LATE!!!!!!**

Quizzes

Students answer questions based on vocabulary and class concepts. Quizzes may consist of drawing problems, analysis/comparison of drawings, matching terms to definitions and fill in the blank questions.

Extra Credit: Can be obtained by:

1. Entering your work into exhibitions, whether accepted or not. Please submit documentation to prove what you submitted to.
2. Hosting/curating/participating in an exhibition or art-related event. Submit documentation, tell me what you did.
3. Going to art exhibitions or artist lectures and writing a review. Please see guidelines on how to write a review on BOLT, under the heading General Information. Submit writing through Dropbox, in the section Extra Credit.
4. Attending the open figure drawing classes at The Moose Exchange, Wednesday evenings from 7-9pm, beginning in September. Please submit drawings and the dates attended in your portfolio.

GRADING PROCEDURES: (approximate, point values may change)

Your final grade will be based on the following:

3 Portfolio grades, 100 points each	300 points
6 Homework grades, 20 points each	120 points
2 Test grades, 20 points each	40 points
Final Project	50 points
Critique Participation, 5 points each	15 points
Total	= 525 points

Your final grade will be whatever percentage of the total possible points that you have earned. Top grades will be awarded for a combination of design excellence, conceptual depth, intelligent participation in discussion, and, most importantly, individual improvement. All assignments need to be completed in order to pass this class!

A= Excellent. Displays extra effort, creativity and knowledge, excellent attendance.

B= Above average. Meets requirements, shows good quality work, good attendance.

C= Average. Meets basic requirements, shows average work, good to poor attendance.

D= Below Average. Does not complete work, shows little effort, poor attendance.

F= Failing. Majority of requirements unfulfilled. No Credit.

ATTENDANCE POLICY!!!!!!!!!!!!!!

Attendance is required for the entire class period. Roll will be taken each session at the beginning of the period. Departures from full attendance such as arriving late, leaving early, and returning late from breaks will also be recorded throughout the class period.

Important points about Attendance Policy:

- **More than three absences will result in your final semester grade being lowered by a 1/2 of a letter grade. Your grade will be lowered for every absence thereafter. A partial absence of 1/3 will be given if you arrive late to class or leave class early; three of these will equal a whole absence.**
- **If you come to class unprepared to work on the assignment, you will receive an absence for that session.**
- **Drawing classes demands your full participation; therefore consistent effort during class is important to your grade.**

In the event of an absence you are encouraged to see me during office hours. Additionally, you can contact everyone in the class through BOLT, where all assignments, handouts and slide lectures will be posted. It is your responsibility to find out what you need to do to make up drawings that you missed. I award partial credit to drawings that are late or make up work.

*Any work that was submitted **on time** is eligible for re-working for full credit. There is always room for improvement, and I reward those who care enough to give it another shot!*

Disclaimers

- Students are responsible for policies covered in this Syllabus.
- Due to the nature of this course the syllabus is subject to change.
- Cell phones must be SILENT and OUT OF SIGHT during class time. No texting!!!
- Dress appropriately. (MEANING your clothing should not be disruptive or inappropriate, AND also that is appropriate for working with messy materials, so don't wear anything that will break your heart if it gets stained or dirty.
- Conversation in class must be conducive to a positive learning environment.
- Please label ALL of your drawing supplies, so that they don't get lost/mixed up.
- Clean all debris from your desk, easel and floor before you leave.
- Failure to comply with the terms and conditions of this syllabus may result in withdrawal or non-passing grade.

Disabilites

Any students eligible for classroom accommodations are invited to meet with me to discuss their concerns and to present their disclosure forms from the Office of Accommodative Services. Please address concerns with me at the beginning of the semester, I can do nothing for you retroactively. This will be handled completely confidentially.

Our University provides reasonable accommodations to students who have documented disabilities. If you have a documented disability that requires academic accommodations and are not registered with the Accommodative Services Office, please contact this office in the Warren Student Services Center, Room 043 as soon as possible to establish your eligibility.

Inclusiveness and Diversity

Bloomsburg University and the Department of Art and Art History value inclusiveness of people and ideas. We respect the dignity of each individual, expressed through fairness and just treatment for all. We value individual diversity and recognize the unique contributions of all individuals. We promote open communication and the free exchange of thoughts and ideas.

COURSE OUTLINE

Prepare materials as needed

I MARK MAKING, COMPOSITION AND THE FRAME

Sharpening a pencil and charcoal

Types of charcoal and their uses

Mass and toning

Erasers (not just for mistakes anymore!)

II LINE

Expressive Line (mechanical, whimsical, calligraphic, constrictive/aggressive, lyrical)

Contour Line (weighted)

III PERSPECTIVE

Mechanical adherence to vanishing points

Creating shapes: cube, rectangular prism, cone, cylinder, composite shapes

Foreshortening & the ellipse

Linear perspective 1 – point, 2 – point, 3 - point

Atmospheric perspective: spatial relationships and tone

Line variety/ Line Quality- pressure and speed

IV SIGHTING AND MEASUREMENTS

Using a viewfinder

Horizontal and vertical organizational elements

Points and sighting

Triangulation, Plumb lines and Grids

Planes / planar analysis

Cross Contour/Surface Mapping

V LINE TO CREATE VALUE

Stippling

Hatching

Cross-hatching

Cross-contour

Heightening with white

VI VALUE TECHNIQUE AND SKILLS

Planes and Value

Mass Tone and Glazing

Value scales

Local/tonal value, inherent value

VII LIGHT AND SHADOW

Categories of light and shadow: Chiaroscuro

High key and low key value ranges

Sharp and soft edges

VIII TEXTURE

Actual, simulated, invented

Man-made textures: glass, metal, fabric, pattern

Organic textures

IX COMPOSITION

Thumbnail sketches

Positive / negative shape

Principles and elements of Design (Figure/ Ground, Rhythm, Balance, Unity, Tonal Pattern, etc)

X FINISHING LONG TERM DRAWINGS

Construct a still life

Thumbnails and grids

Borders

Cropping