

LA MISSION COLLEGE – AMP ARTS/MEDIA/PERFORMANCE
ART 201 – DRAWING I – SYLLABUS – Section 3033 - Fall 2012

Instructor

Kindah Brennan

Email Address:

brennaka@lamission.edu

Course Days & Classroom Hours

Wednesdays, Room CAC1
Lecture 5:50 to 7:55 p.m.
Lab 7:55 to 10:00 p.m.

Office Hours

W before class (5:20 to 5:50
and after class 10:00 to 10:10),
and by appointment

Course Description

Introduction to principles, elements, and practices of drawing, employing a wide range of subject matter and drawing media. Focus on perceptually based drawing, observational skills, technical abilities, and creative responses to materials and subject matter, including great works of the human imagination.

Student Learning Outcomes

Upon completion of this course students should be able to:

1. Create drawings from observation with full values showing the illusion of three-dimensional space.
2. Appraise works of art which demonstrate historical and contemporary developments, critical trends, materials, and approaches in drawing in a written format.

Course Objectives

Upon completion of this course students should be able to:

- Use various drawing media to render simple to complex forms
- Use the elements of design to create simple to complex compositional relationships
- Employ the use of contour, cross-contour, hatching, cross-hatching, and stippling
- Use value and related shading techniques that emphasize the use of light and shadow to create the illusion of form
- Employ techniques used in one and two point perspective to create “dimension”
- Draw from observation correctly articulated ellipses in perspective
- Evaluate peer work in a verbal critique in a constructive and positive manner
- Revise works based on peer feedback, instructor feedback, and self-analysis
- Research and prepare a written report about a master artist and employ the techniques of master artists by creating studies of their works (Artists must be chosen from list or approved by instructor)

Course Prerequisites: None

Course Credit: 3.0 Units (UC:CSU)

Required Course Texts

Drawing I Lab Packet – Project Handouts – To be Opened/Saved and Printed Out for Labs – http://www.kindah.info/handouts/art201/lab_packet.html

Dodson, Bert. *Keys to Drawing*. Cincinnati, Ohio: North Light Books, 1990.
ISBN-10: 0891343377 ISBN-13: 978-0891343370

Recommended Text

Mendelowitz, Daniel M., David L. Faber, and Duane A. Wakeham. *A Guide to Drawing*, 7th Ed. Belmont, CA: Wadsworth Publishing, 2006.
ISBN-10: 0495006947 ISBN-13: 978-0495006947

Teaching Strategies

Teaching strategies for this course include demonstration of materials, lectures (with visuals as needed), hands-on guided practice, facilitated discussion, homework, critiques, project review, and feedback.

Grading

60%	Project Assignments
10%	Research Studies and Paper
20%	Critiques, Lab, & Free-Drawing
10%	Final Project (no make-ups)

100% Total

At the end of this course, you will be assigned a final grade as follows:

A	=	100 – 90%
B	=	89% - 80%
C	=	79% - 70%
D	=	69% – 60%
F	=	59% – 0%

Each assignment will be graded on a 1 to 10 point scale based on the following criteria:

- 1) Personal Approach (Creativity, Insight, Unexpected Solution)
- 2) Effective Problem-Solving within the Assignment Directions/Guidelines
- 3) Technical Ability (Composition, Rendering, Vanishing Points, Light & Shadow)
- 4) Craftsmanship (Effort, Time, Neatness)

Critique will be held at the end of each assignment. Everyone will be expected to hang up their work and participate. The purpose of the critique is to see each others' solutions, to learn how to discuss drawing in a respectful and objective manner, to practice using the vocabulary of art correctly, and to consider how drawings may be improved. Participation points will be given for bringing your work to critique and for offering thoughtful observations, comments, and/or questions for discussion.

No work at a critique merits Zero participation points.

Lab Work and Critique Participation are the determining factors for borderline grades. Lab points will be awarded to students who work diligently each class. A late arrival or early departure will reduce lab credit for that class by 50% or more.

Classroom Policies

Attendance: *Students who have pre-registered for a class and who do not attend the first meeting of the class forfeit their right to a place in the class.* Students who wish to add this class may add their name to a wait list on the first day of class in order of arrival. A sign-in sheet may be passed around for the first month of class sessions. It is YOUR responsibility to sign in during each class session. After that, attendance will be taken twice during the class period by the instructor (beginning and end). Late arrivals and early departures will reduce lab credit. It is the student's responsibility to know deadlines to add or to drop if no longer attending classes. The student's failure to drop the class could result in an "F" for the course. Students who are absent consecutively from a class may be dropped from the course by the instructor.

Late Work: All work is expected to be turned in on time as a matter of professionalism. Due to the nature of the studio class format, it is seldom possible to make up missed class work. If you miss a class, it is YOUR responsibility to check in the syllabus and make up work before returning to class. If further clarification is needed, you are

responsible for contacting another student. Get phone numbers and email addresses from classmates in the case of an absence. It is not reasonable to expect to be given individualized demonstrations or special explanations of material missed due to absences. Late work is penalized a full letter score for each class it is late. Students always have the option of submitting work on time through early submission, regardless of an absence or tardy arrival.

Final Project: NO late final projects will be accepted, and there are NO make-ups.

Cheating & Plagiarism: Unless cooperative teamwork is assigned, ACADEMIC HONESTY is required, i.e., do and turn in your OWN WORK. Violations of Academic Integrity include, but are not limited to, the following actions: cheating on an exam, plagiarism, working together on an assignment, paper or project, submitting the same term paper to more than one instructor, or allowing another individual to assume one's identity for the purpose of enhancing one's grade. Students who do not follow the academic honesty policy will receive a grade of zero for any work turned in and may be failed in the course, dropped from the course, and/or reported to college administrative personnel.

Students with Disabilities: Students with a verified disability who may need a reasonable modification(s), special assistance, or accommodation(s) in this course should promptly direct their request to the course instructor. If a student with a disability feels modifications, special assistance or accommodations offered are inappropriate or insufficient he/she should seek the assistance of the Office of Disabled Student Programs and Services on campus (ext. 7732). All information will remain confidential.

Children and Animals: Children and Animals are not allowed in the classroom for insurance purposes (other than registered dogs for the physically challenged).

Standards of Conduct: Students are expected to maintain a professional level of conduct to facilitate a learning environment. NO music with explicit lyrics will be played out loud in class regardless of the class opinion. Headphones will not be allowed in class during lecture hours. Cell phones are to be turned off or set to vibrate. Unless conducting research for a project, cell phones should remain out of use during class. Students are responsible for disposing of waste and leaving the tables, floors and common areas clean. Additional policies explained by the instructor regarding RESPECT.

Tentative Schedule and Assignments (subject to change)

Wk	Dates	Course Topics, Class Work, and Homework
1	Aug 29	Materials list – Syllabus - Slide Lecture on Elements POSITIVE & NEGATIVE SPACE AND <i>BALANCE & PLACEMENT</i> A. Lecture on Foreground and Background B. Brainstorm for subject ideas, look at samples & books for inspiration Materials: Sketch Paper, 12" x 18" DRAWING PAPER (1/2 sheet) Homework #1: Finish "NEGATIVE SPACE" & 1 Hour Free-Draw
2	Sept 5	CRITIQUE NEGATIVE SPACE, & Begin <i>CONTOUR LINE</i> A. CONTOUR LINE is more than outlining form—it also follows the edges of shape into the interior of the form and gives it a 3-dimensional quality. A contour line study is a slow, careful process of observation that will reveal all the subtle nuances of form within the object. Contour line uses one continuous, clean line (no etching). 1) Blind Contour HAND (Sharpie Fine Point). DON'T LIFT/LOOK! 2) Blind Contour PORTRAIT 3) Contour HAND, SHOE, PORTRAIT Homework #2: Finish "LARGE CONTOUR HAND" & 1 Hour Free-Draw Bring squash/pumpkin/pepper to next class meeting!
3	Sept 12	CRITIQUE LARGE CONTOUR HAND CONTROLLED CONTOUR, Object (Pencil/Marker) <i>LINE & SPACE</i> Cross-Contour—as if following the lines of a contour map, indicate high/lows.

		<p>Wet Media, <i>Line & Value</i> --Squash Drawings & Stipple Object Drawings (<i>Ink, pen-holder and nib, & SQUASH</i>)</p> <p>A. Contour Line C. Cross-hatch B. Hatch D. Stipple</p> <p>1) Contour of Squash (test media) 2) Create a small value scale using B and then using C. ARRANGE MARKS paying special attention to SPACING 3) Hatch/Cross-hatch of Squash</p> <p>Homework #3: Finish "SQUASH DRAWING" & 1 Hour Free-Draw Bring object (kitchen object/tool) to next class meeting!</p>
4	Sept 19	<p>CRITIQUE SQUASH DRAWING, continue Wet Media, <i>Line & Value</i></p> <p>4) Create small value scale using stipples 5) Stipple drawing of kitchen object or office tool</p> <p>Homework #4: Complete at least 50% of "STIPPLE OBJECT"</p>
5	Sept 26	<p>Continue Stipple Drawing Homework #5: Finish "STIPPLE OBJECT" Bring Apple, and photo (magazine clipping or other)</p>
6	Oct 3	<p>CRITIQUE STIPPLE OBJECT, & Begin Apple, <i>Value & Space</i></p> <p>VALUE is a term for an area's lightness or darkness. Value defines form and the space it occupies through the contrast of light and dark areas. One of the most important uses of value variation is to suggest volume or space.</p> <p>1. Tonal Bar, 10 VALUES, <i>pencil system</i> 2. APPLE, 10 values . Highlight, mid-tones, shadow, core highlight, reflections, bounced highlights. SHADING: stroke over stroke, do not smudge 3. PHOTO MATCH (Use Photo). Match 10 values, mount both, side by side.</p> <p>Homework #6: Finish "APPLE DRAWING," Bring nature photo(s), & Research Artists for Master Study Project</p>
7	Oct 10	<p>CRITIQUE APPLE DRAWING, & Begin COMPOSITION, <i>Dominance, Values in Positive/Negative Space</i></p> <p>1. Practice with Drapery, <i>Additive Method, Value (Charcoal system – with kneaded eraser and chamois).</i> 2. Slide Lecture on Composition 3. View nature/images, Deep Space Drawing, COMPOSE the page!</p> <p>Homework #7: 1st Master study: Use additive method (1/4 sheet - 9" x 12") Finish "DEEP SPACE COMPOSITION"</p>
8	Oct 17	<p>CRITIQUE DEEP SPACE COMPOSITION, & Begin LINEAR PERSPECTIVE</p> <p>1. Magic of ILLUSION video. 2. 1-Point of classroom or room interior. <i>Pencil, Line only.</i></p> <p>Homework #8: 2nd Master Study: Use perspective, full value, pencils</p>
9	Oct 24	<p>LINEAR PERSPECTIVE: BOXES/BUILDINGS, <i>2-pt Perspective & VALUE</i></p> <p>1. 2-Point Perspective of "Spooky" street corner 2. Add Values</p> <p>Homework #9: 3rd Master Study: Include portrait, full value, pencils</p>
10	Oct 31	<p>LINEAR PERSPECTIVE: <i>THE ELLIPSE</i></p> <p>Practice with Still Life, <i>Subtractive Method, charcoal</i> Geometric Objects and Cylinder Study, <i>full value, choice of medium.</i></p> <p>Homework #10: BRING fresh rose or reflective spoon, & clear round glass/vase, & Write Master Study Paper</p>
11	Nov 7	<p>REFLECTION AND REFRACTION: <i>Refraction, Reflection, Distortion in glass and water.</i></p> <p>Using Pencil, and correct ellipse information, Articulate perfectly the vase shape and flower/spoon/etc. with pencil. Add values to flower first! Add values to vase & water, reflections, shadows. Look for refraction of water and distortions of glass on stem.</p>
12	Nov 14	<p>Continue Reflection/Refraction, CRITIQUE Begin BLOW-UP DRAWING: Draw a single object using a single light source (leaf, mushroom, pencil, lipstick, watch, pepper, etc.). Greatly exaggerate the size. Give the piece</p>

		textural and tonal integrity, using FULL VALUE. Consider composition. Homework #11: Bring in an asymmetrical object with interesting exterior form/lines/detail or Dream Ideas & 1 Hour Free-Draw
13	Nov 21	CRITIQUE BLOW-UP DRAWING Begin DREAM IMAGERY: "Surrealist Dream" or "Cubist View" – Class Choice Lecture on surrealism – Involves realistic style of depiction – nearly photographic – combined with unexpected combinations of imagery. Humor, fantasy, pun, "creepy" tie-in opportunities. 1. Choose subject and additional images to create surreal composition. 2. Refine forms and detail in final composition, FULL VALUE Homework #12: 1 Hour Free-Draw
14	Nov 28	Continue "Surrealist Dream" or "Cubist View" SEPARATE VIEWS: "Cubist View" Lecture on cubism – Involves juxtaposing segments of separate views—top, front or back and sides—into a composite drawing creating the impression of movement around an object in space. 1. On sketch paper, draw different views of chosen object keeping all drawings the same scale. 2. Cut out views and arrange by aligning and/or overlapping to form a composition. You may use tracing paper to reverse individual views. Chose the most interesting sections into a single drawing that reveals the character of the object as fully as possible and suggests movement around it. Do not attempt to maintain a reasonable and recognizable contour. Allow for distortion to suggest fragments of information when fully assembled (COMPOSITIONAL VALUES). 3. Use shading to emphasize important contours, and create compositional value movement, AND "fracturing" into CUBISM! Homework #13: Head shot of YOU; 1 sheet Gray/Brown Paper
15	Dec 5	SELF-PORTRAIT—Black and White Conté on Gray/Brown Paper Use of the grid system in the style of artist Chuck Close
16	Dec 12	FINAL PORTRAIT PROJECT CRITIQUE – Held During Final Exam Period 5:30 – 7:30pm NO LATE FINALS ACCEPTED *** NO MAKE-UPS

Required Supplies

18" X 24" Drawing Pad Suitable for Charcoal and Ink, White Paper, 80lb. or more
Sketch Pad (any size, any style for free-drawing and for project brainstorming)
One sheet Brown or Gray Canson-style paper 12" x 18"

One Dark-Range Pencil (8B/7B/6B/5B), One 2B Pencil, and One H/2H/3H Pencil
Hand-held sharpener (keep in ziplock bag to keep drawings clean)

1 black, 1 white Charcoal Pencil (soft)

2-3 Sticks Vine Charcoal (soft)

1-2 Sticks Compressed Charcoal, soft black

Erasers – 1 kneaded & 1 Designer White (vinyl avoids damaging paper)

One Yard Stick or Long Straight Edge

Tortillon OR Paper Blending Stump AND Chamois Cloth

One Black Sharpie (ultra or extra fine) OR Fine Point Felt Pen

Pen Holder & Regular Point Nib (i.e. Speedball pen holder and crow quill nib)

One bottle of Water-Soluble Black Ink, (i.e. India Ink)

One pair of Scissors & Masking Tape

One Type of Glue - Rubber Cement, Glue Stick, or White Glue

1 Can Workable Spray Fixative (no odor if possible – never use indoors)

Storage Container/Pouch to carry materials to class (Shoe Box, Tackle box, etc.)

Optional Materials:

Tracing Paper - Colored Pencils - Craft or Pen Knife

Drawing Board 22" x 26" or larger (made from Masonite or plywood)

30/60 Triangle - T-Square - Metal Erasing Shield

Mounting Putty or Reusable Mounting Squares (to hang drawings for critiques)

Art Supply Stores (be sure to ask for a student discount)

Continental Art Supplies:	7041 Reseda Blvd., Reseda (818) 345-1044
Blick Art Store:	44 South Raymond Avenue, Pasadena (626) 795-4985
Swains:	737 North Glendale Avenue, Glendale (818) 243-3129
Any Michael's Store:	219 N Glendale Avenue, Glendale (818) 291-0944 18030 Chatsworth Street, Granada Hills (818) 503-6298 12809 Sherman Way, North Hollywood (818) 502-6298 1155 E. Colorado, Pasadena (626) 431-1889 25686 The Old Road, Newhall (626) 255-7132 18131 Ventura Boulevard, Tarzana (818) 881-7555
Any Aaron Brothers Store:	10151 Reseda Boulevard, Northridge (818) 349-7670 1565 N. Victory Place, Burbank (818) 243-3129 12565 Ventura Blvd, Studio City (818) 769-3230 26613 Bouquet Canyon, Saugus (661) 297-1414
Any Joann Fabrics Store:	19819 Rinaldi Street, Northridge (818) 832-6045 19255 Vanowen Street, Reseda (818) 996-2880 185 N Orange Street, Glendale (818) 246-7342

Note: General stores such as Wal-Mart and office supply stores such as Staples often carry inexpensive versions of some of the materials (sketch pads, pencils, graphite, charcoal, glue, erasers, etc.)

COPY THE MASTERS (Continuous Homework)

Assignment: Go to the library or if you have art books at home you may use those. Research an artist and copy (in full value) a painting, drawing, collage, or photograph. Each drawing is to be done on drawing paper (a minimum of ¼ sheet size, 9" x 12") You may choose an artist from the following:

Ansel Adams
Margaret Bourke-White
Giotto di Bondone
Rosa Bonheur
Michelangelo
Buonarroti
Sandro Botticelli
Limbourg Brothers
Pieter Bruegel
Marc Chagall
Julia Margaret Cameron
Caravaggio
Mary Cassatt
Thomas Cole
John Constable
Gustave Courbet
Salvador Dali
Honoré Daumier
Eugene Delacroix
Jacques-Louis David
Leonardo da Vinci
Albert Durer

Edgar Degas
Thomas Eakins
M.C. Escher
Jan van Eyck
Artemisia Gentileschi
Vincent van Gogh
Francisco Goya
David Hockney
Winslow Homer
Pieter de Hooch
Edward Hopper
Frida Kahlo
Angelica Kauffman
Amslem Kiefer
Kathe Kollwitz
Dorthea Lange
Fra Filippo Lippi
Rene Magritte
Edouard Manet
Masaccio
Claude Monet

Nadar
Georgia O'Keeffe
Claes Oldenburg
Jose Clemente Orozco
Pablo Picasso
Nicolas Poussin
Robert Rauschenberg
Rembrandt van Rijn
Pierre-Auguste Renoir
Diego Rivera
Peter Paul Rubens
Raphael Sanzio
Georges Pierre Seurat
Alfred Stieglitz
Henry Ossawa Tanner
Henri de Toulouse-Lautrec
Diego Velazquez
Jan Vermeer
Edward Weston
James McNeill Whistler
Grant Wood

Any other artist you may have in mind must be approved by instructor. Choose works with depth and value (with the illusion of three-dimension).