LA MISSION COLLEGE – AMP ARTS/MEDIA/PERFORMANCE
ART 201 – DRAWING I – SYLLABUS – Section 3129 - Spring 2014

Instructor	**Email Address**
Kindah Brennan	brennaka@lamission.edu

Course Days & Classroom Hours	**Office Hours**
Mondays, Room CAC1 Lecture 5:50 to 7:55 Lab 7:55 to 10:00 p.m.	M before class (5:30 to 5:50 and after class 10:00 to 10:20) in CAC1, 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

1. Students 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:

- Appraise observational skills and proportional measurement; Observe and accurately render three-dimensional objects on a two-dimensional surface
- Create drawings that demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems
- Differentiate and utilize a variety of lines and mark making in drawing
- Organize spaces and objects within a drawing according to basic principles of design and composition; Demonstrate its development
- Accurately describe forms and space through gradations of value
- Utilize and apply a wide range of drawing materials and techniques
- Develop expressive content through manipulation of line, form, value, and composition; Appraise its development
- Evaluate and critique class projects using relevant terminology in oral or written formats
- Examine and describe historical and contemporary developments, critical trends, materials, and approaches in drawing

Course Prerequisites: None **Course Credit:** 3.0 Units (UC:CSU)

Required Course Texts

Drawing I Lab Packet – To be Opened/Saved and Printed Out for Labs – (login provided at first class) – 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

Supplemental Texts (Optional)

Edwards, Betty. *Drawing on the Right Side of the Brain,* 4th Ed. Los Angeles, CA: Tarcher, 2012. ISBN-10: 1585429201 ISBN-13: 978-1585429202

Mendelowitz, Daniel M., David L. Faber. *A Guide to Drawing,* 8th Ed. Belmont, CA: Wadsworth Publishing of Cengage Learning, 2011.
ISBN-10: 1111342725 ISBN-13: 978-1111342722

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 the solutions of others, 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

Recording Policy: NO recording or electronic retransmission of class sessions. No one may make an audio and/or video recording of this class nor may anyone electronically transmit all or part of any class session without the express written consent of your professor and the LAMC Department of Art.

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: Disabled Students Programs and Services (DSP&S) at Los Angeles Mission College is a support system that enables students to fully participate in the college's regular programs and activities. DSP&S provides a variety of services from academic and vocational support to assistance with Financial Aid. If you are a disabled student and need a modification, special assistance or accommodation in order to participate in this class, alert the instructor promptly and contact the DSP&S office at 818 364-7732 or 818 364-7861. Modifications, special assistance or accommodations can only be made with proper documentation and coordination with DSP&S.

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	Feb 10	Materials list – Syllabus - Slide Lecture on Elements POSITIVE & NEGATIVE SPACE AND *BALANCE & PLACEMENT* 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
	Feb 17	NO CLASS – PRESIDENT'S DAY
2	Feb 24	CRITIQUE NEGATIVE SPACE, & Begin *CONTOUR LINE* 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 printed head shot to next class meeting!
3	Mar 3	CRITIQUE LARGE CONTOUR HAND, & Continue *LINE* with the Additions of *MARK-MAKING, SPACE & VALUE* – Wet Media *(Ink, pen-holder & nib)* A. Practice CROSS-CONTOUR Line — Draw the surface of an object as if following the lines of a contour/topographic map; the objects volume and dimension can be implied by directional lines indicating highs and lows. B. HATCH MARKS C. CROSS-HATCH MARKS D. STIPPLE MARKS 1) Create small value scales using B & C. ARRANGE MARKS paying special attention to SPACING to create VALUE ranges 2) Create a Grid system Value portrait composed entirely of marks Homework #3: Finish "MARK-MAKING PORTRAIT" & 1 Hour Free-Draw Bring object (kitchen object/tool) to next class meeting!
4	Mar 10	CRITIQUE MARK-MAKING PORTRAIT, cont. Wet Media, *MARKS & VALUE* 3) Create small value scale using stipples 4) Stipple drawing of kitchen object or office tool Homework #4: Complete at least 50% of "STIPPLE OBJECT"
5	Mar 17	Continue Stipple Drawing Homework #5: Finish "STIPPLE OBJECT" Bring Apple, and photo (magazine clipping or other)
6	Mar 24	CRITIQUE STIPPLE OBJECT, & Begin Pencil *VALUE SHADING* 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. 1. Tonal Bar, 10 VALUES, *pencil shading system (test point versus side/flat)* 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. Homework #6: Finish "APPLE DRAWING," Bring nature photo(s), & Research Artist for Master Study Project
	Mar 31	NO CLASS – CESAR CHAVEZ DAY
	Apr 7	NO CLASS – SPRING BREAK
7	Apr 14	CRITIQUE APPLE DRAWING, & Begin COMPOSITION, *Dominance, Values in Positive/Negative Space* 1. Practice with Drapery, *Additive Method, Value (Charcoal system – with kneaded eraser and chamois).* 2. Slide Lecture on Composition 3. View nature/images, Deep Space Drawing, COMPOSE the page! Homework #7: Finish "DEEP SPACE COMPOSITION"

8	Apr 21	CRITIQUE DEEP SPACE COMPOSITION, & Begin LINEAR PERSPECTIVE 1. Magic of ILLUSION video. 2. 1-Point of classroom or room interior. *Pencil*, Line only. Homework #8: Finish "ONE-POINT ROOM INTERIOR"
9	Apr 28	CRITIQUE ONE-POINT ROOM INTERIOR, & cont. LINEAR PERSPECTIVE: BOXES/BUILDINGS, *2-pt Perspective & VALUE* 1. 2-Point Perspective of street corner 2. Add Values Homework #9: Finish "STREET CORNER STORY" Master Study Drawing Due Next Class
10	May 5	LINEAR PERSPECTIVE: *THE ELLIPSE* Practice with Still Life, *Subtractive Method, charcoal* Geometric Objects and Cylinder Study, *full value, choice of medium*. Homework #10: *BRING interesting object to "blow up"* & Gray/Brown Paper & Write Master Study Paper
11	May 12	Begin BLOW-UP DRAWING, black & white charcoal pencils Draw a single object on medium value paper using a single light source (leaf, mushroom, pencil, lipstick, watch, pepper, etc.). Greatly exaggerate the size. Give the piece textural and tonal integrity, using FULL VALUE. Consider composition. Work from medium values outward. Homework #11: Bring in Dream Inspiration & 1 Hour Free-Draw
12	May 19	CRITIQUE BLOW-UP DRAWING Begin DREAM IMAGERY: "Surrealist Dream" 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
	May 26	NO CLASS – MEMORIAL DAY
13	June 2	Continue "Surrealist Dream"
14	June 9	FINAL 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 Medium Brown or Gray Canson-style paper 18" x 24"

One Dark-Range Pencil (8B/7B/6B/5B), One 2B Pencil, and One Light Pencil (2H/3H)
Hand-held sharpener (keep in ziplock bag to keep drawings clean)
1 black, 1 white Charcoal Pencil (soft)
3-4 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 holder & small nib such as crow quill)
One bottle of Water-Soluble Black Ink, (i.e. India Ink)

One pair of Scissors & Masking/Drafting 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.)

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 – RESEARCH STUDY

Assignment: Go to the library or if you have art books at home you may use those. Research an artist and copy one of his/her paintings, drawings, collages, or photographs (in full value). Be sure to choose an artist and artworks that interest you, as you will be writing a response paper on one of the works.

The drawing is to be done on drawing paper (a minimum of ½ sheet size, 12" x 18")
You may choose an artist from the following list:

Ansel Adams
Margaret Bourke-White
Giotto di Bondone
Rosa Bonheur
Michelangelo Buonarroti
Sandro Botticelli
Limbourg Brothers
Pieter Bruegel
Marc Chagall
Julia Margaret Cameron
Caravagio
Mary Cassatt
Thomas Cole
John Constable
Gustave Courbet
Salvador Dali
Honore 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 Kollowitz
Dorthea Lange
Fra Filippo Lippi
Rene Magritte
Edouard Manet
Masaccio
Claude Monet

Nadar
Georgia O'Keeffe
Claes Oldenburg
Jose Clemente Orozco
Pablo Picasso
Nicolas Pousin
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-Loutrec
Diego Velazquez
Jan Vermeer
Edward Weston
James McNeill Whistler
Grant Wood

This is just a starter list. It is fine if you have another artist in mind, but just be sure to get instructor approval before beginning. Also, be sure to choose a work with depth and gradation of value (so you may practice rendering the illusion of three-dimension on a flat surface).