

Basic Drawing Syllabus (subject to change)

Recommended Text

Drawing: A Contemporary Approach by Teel Sale and Claudia Betti.

Course description

This is a beginning course designed to introduce students to the basics of drawing through a variety of media and drawing techniques. An emphasis will be placed on developing strong observational skills and basic drawing techniques through process and experimentation. You will be encouraged to develop a visual language, pursue conceptual growth, and to cultivate critical thinking skills in a collaborative learning environment.

Students will build a technical approach to mastering materials and concepts for making art to channel their creative energies through demonstrations, interactive lectures, assigned class projects, group discussions, and class critique.

Course Objective

The goal of this class is to develop, through a variety of media, fundamental technical drawing skills; to understand and apply pictorial organization; develop vocabulary and terminology, and to develop perceptual, observational, conceptual awareness, and critical thinking skills.

Course Content

- » Mark Making & Observation
- » Line, Gesture, Mass
- » Volume, Shapes, Scale and Proportion
- » Organizational line work and Perspective
- » Shading, Value, and use of Light
- » Composition, Positive/Negative Space & Object Placement
- » Linear Shading, Texture and Authenticity
- » Experimentation and Exploration of Contemporary Approaches

Critiques

Critiques are one way that we as a class can explore strengths and weaknesses in any given project. Each student is expected to actively participate in each critique. Students should be responsive and prepared for every critique. Your grade will be greatly affected by your level of participation in critiques.

Course Policies

Attendance and Tardiness

We will be developing a community that relies on active participation, therefore attendance is required. It is important that you are in class to take part in discussions, participate in critiques, and utilize the workdays. You will be allowed 3 absences without question. Use these as you see fit. If you miss a class, it is your responsibility to get all the information that was covered that day from one of your peers.

After the 3rd absence, your grade will be lowered by one letter grade. Each absence thereafter will result in an additional drop of one letter grade. **7 absences will result in an automatic F.** All extreme circumstances that require above the allotted three absences must be accompanied by documentation to be considered.

Instructor
Clifton Riley
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ARTF 1302 013

CRN 21978

JCM 1130

TR 5:00P-7:50P

FALL 2013

OFFICE HOURS:

JCM 4112

TTH 2:30-3:30PM

BY APPOINTMENT

(24 HR NOTICE)

If you are not present when attendance is recorded you will be marked absent. If you come to class late it is your responsibility to come to me and say, "I am here can you change my absent to a tardy?" When you have been tardy or leave early three times it will count as an absence.

Preparedness

Preparedness is important in order for the classroom experience to be most effective. Please keep all of your materials well stocked. Students who do not have required materials and who do not use class time effectively will be asked to leave, counted absent for the day, and receive a daily grade of "F".

Freedom of Expression

Each student is strongly encouraged to participate in class. In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. These differences enhance the learning experience and create an atmosphere where students and instructors alike will be encouraged to think and learn. On sensitive and volatile topics, students may sometimes disagree not only with each other but also with the instructor. It is expected that faculty and students will respect the views of others when expressed in classroom discussions.

Academic Honesty

The University policy on academic dishonesty (See Student Handbook) will be enforced.

Classroom Civility

Disruptive behavior in the classroom is prohibited in Section 2.02 of Texas State's Code of Student Conduct. Students who engage in the following behaviors or any behaviors prohibited by the Code of Student Conduct shall be required to leave the class room and be counted absent for the day. Any student who violates any provision of those laws is subject to disciplinary action, notwithstanding any action taken by civil authorities. This principle extends to conduct off campus that is likely to have an adverse effect on the university or the educational process.

Examples of conduct which is prohibited

- » Harassing or threatening (by any means) to take unlawful action against any person, causing or intending to cause annoyance or alarm.
- » Engaging in academic dishonesty as described in UPPS 07.10.01 (Honor Code) and in the student handbook.
- » Engaging in disorderly conduct on property owned or controlled by the university or at a university function that interferes with the university's programs or activities.

Examples of disruptive behavior

- » Repeatedly leaving and entering the classroom without authorization
- » Making loud or distracting noises
- » Persistent speaking without being recognized
- » Resorting to physical threats or personal insults
- » Using Cellular phones during class
- » Coming to class under the influence
- » Sleeping in class
- » Abusing / back talking the instructor or fellow students
- » Making offensive remarks
- » Text messaging
- » Walking around during a lecture, a pose, during a demo, or critique
- » Talking to your neighbor so he/she is distracted from participation in the class

Expectations

- » Please respect and listen to others.
- » Be open to changing and expanding your ideas and work. This is a learning experience and you should embrace it as such.
- » Show up to class on time, turn in your work on time and participate.
- » Turn off your cell phone during class and keep your computer closed unless it is a workday or it is needed for a presentation. No headphones, they will only serve to isolate you from your classmates.
- » Interact with each other. Our peers are often our best resources for ideas. Ask questions. Discuss issues. Take advantage of this. Doing so will help build a more creative and productive environment.
- » **Turn off all cellular and data devices before the start of class.**

Cookie Rule in Effect:

Any student or instructor whose cellular phone, music device or computer disrupts class, (in any way), will bring cookies for the entire class the following class meeting. Additionally, anyone using texting devices or computers for the same purpose, during class time, shall be responsible for cookies as well. Also, anyone speaking out of turn about his or her own work or speaking to fellow students during critique will bring cookies for the entire class (two per student in all cases). Students not wishing to participate shall receive an, "F", as daily grad

Course Communication

Communication will be done through TX State Bobcat email. Please check your email for class updates and course communication. All course materials will be posted on TRACS site & please refer to website for any missing handouts and updated Assignment schedules. Please feel free to contact me via e-mail with any questions or concerns.

Clean up

Each student is expected to help clean up his/her work areas at the end of each class period. Let water run for a moment after cleaning brushes in sink. Please dump any liquid other than water in the receptacle next to the sinks. Please ask for help if necessary. Leave no litter behind.

Requirements for each assignment

- » All assignments must be discussed and approved before starting.
- » Projects must adhere to minimum assignment requirement.
- » Presentation of all works must be professional.
- » All works must be available for midterm and final portfolios regardless if I have seen the work before.
- » Late work will be dropped by one letter grade for each class day late.
- » There are no substitute assignments. Students are responsible for the techniques and information presented in class despite attendance.
- » Students' work must be their own. Appropriation of another's work and the unacknowledged incorporation of that work in one's work will be consider "plagiarism" and result in an F for the course.

Assessment and Grades

The amount of work, thought, and participation that you put forth will determine your grade beyond the basic requirements. Although it is true for most fields of study, it is particularly true that in art and design, the more you put into it the more you will get out of it.

Overall progress will be evaluated using a variety of criteria that measure technical, aesthetic, and conceptual progress throughout the design and execution process. These include originality of concept and design, innovation and investigation of new materials, appropriate craftsmanship, presenta-

tion, verbal participation in critique, participation in process and studio work sessions, participation in discussion of readings, analysis and interpretation of reading material, completion of assignments, research and written work

Regular attendance, adequate and on-time completion of assigned work, participation in in-class discussions and critiques are expected of everyone. This basic level of involvement is considered average and will result in a C. Midterm and final review of your portfolio will constitute a large portion of your grade. In addition, a well-developed sketchbook (minimum of 80 pages) will be required by the end of the semester. The sketchbook counts for one letter grade.

Strong conceptual awareness, originality in interpretation, a resolved sense of form, a degree of complexity beyond easy immediate solutions and subsequent control of media and various techniques will result in higher grades. Learning to create successful work requires discipline, dedication, time, an open mind, and a great deal of effort. Those who are willing to make sufficient effort will add to the learning experience of everyone in class. Those students who are unwilling to make the commitment necessary to learn should drop the class.

Incomplete grades will be given only under exigent circumstances.

		A+	98-100	C+	77-79
		A	93-97	C	73-76
Projects and studio work	50%	A-	90-92	C-	70-72
Sketchbook/Process Book	30%	B+	87-89	D+	67-69
Participation	20%	B	83-86	D	63-66
		B-	80-82	D-	60-62

Late Work

Major Projects

If a documented illness or serious personal issue is affecting the completion of your work, please discuss it with me in a timely manner. Ten points (one full letter grade) will be taken off of late work for every class period that it is late. Late work will only be accepted for two weeks after the original due date. Late homework will only be accepted with an excused absence (i.e. a doctor's note). No exceptions.

All works must be available for midterm and final portfolio review.

Final exam

Thursday, December 12, 2013. 2:00-4:30

Health & Safety

- » In general, the use of this classroom space and the required materials for this course are considered low risk when common sense is used.
- » It is important that you understand product labels for any media before use.
- » When purchasing materials such as acrylic paint, compressed charcoal, drawing ink, etc., look for the label that identifies compliance with the American Standards for Testing and Materials (ASTM).
- » Wash hands thoroughly after the use of media (especially before eating) and avoid skin contact with paint containing cobalt or cadmium.
- » I will demonstrate the appropriate use of tables and/or easels, the paper cutter, and the use of an exacto or utility knife.
- » Use Spray adhesives, fixatives, and spray paint in the vented booth.
- » When in doubt, ask questions.

Office of Disability Services

The Office of Disability Services offers support services for students with documented physical or psychological disabilities. Students with disabilities must request reasonable accommodations through the Office of Disability Services. Students are encouraged to do this three weeks before the start of the semester. The Instructor must be presented with official documentation from the Office of Disability Services before an accommodation may be made.

Documentation of Student Art Work

Student work produced for this course might be documented for professional and or academic purposes. All work will be credited accordingly. If you prefer that your work not be documented, please inform me within the first two weeks of class.

Materials

Paper/Presentation:

2, 18" x 24" Strathmore 400 series tablets

1, 18" x 24" Newsprint pad

1, Sketchbook, with spiral binding, inexpensive style, 8.5"x11" or 9" x 12" 80 pages

Pencils/Erasers/Ink/Paints:

Graphite Pencil set (2H, H, HB, 2B, 4B, 6B, 8B)

Ebony pencil/graphite stick

Charcoal pencils black and white

Vine charcoal (soft)

Compressed charcoal (Alpha color charcoal if available)

2, Erasers (vinyl and kneaded)

Stump (smudging tool)

Other Materials

Fixative spray!!!!

Bulldog clips

Scissors

1 glue stick

Metal Ruler 18"

Templates: Circles, Ovals, Squares

Post it Tape or Blue painter's tape or (drafting or artist style)

Portfolio large enough to hold 22" x 30" paper without folding or
two pieces of foam core that can be substituted

Toolbox or Fisherman Box for supplies

Additional supplies may be needed and will be discussed when appropriate.

Materials available at:

Student Bookstore on campus

Colloquium Bookstore, 320 University Dr. San Marcos, TX. 512.392.6641

Hobby Lobby, 933 Highway 80 East San Marcos, TX. 512.392.5525

Jerry's Artarama, 6010 N. IH 35 Exit 238 Austin, TX. 512.477.1762

Online vendors: Daniel Smith, Dick Blick, Utrecht, Texas Art Supply (keep in mind shipping time)

Sketchbook / Process Book

As a way to better understand and develop your creative practice, consider using your sketch book in a similar fashion as suggested below.

Approaches

There is no required content other than the sketchbook assignments. But that does not mean your sketchbook/process book is for the assignments only. Glue and tape things that inspire or influence you to the pages. Investigate mark making. Test color options. Show and explore your thought process. Write down ideas and how you arrived at them.

Don't edit. This is a way to see how you approach your creative practice. Treat your sketchbook/process book as a learning opportunity. There are no bad ideas, if something does not work out immediately, come back to it later with fresh eyes.

Document progress on your projects. Use the pages to analyze and critique the work. Take pictures or print out images of your projects, attach them to the pages of the book and draw on top of them. Consider dating additions or modifications to current ideas. Use your book as a way to evaluate and learn from your decision making process.

Make notes and record your thoughts. How did the idea turn out? What problems did you encounter? What approaches were successful? What colors did you mix to produce that green or this blue? Where did you find that image or when did you come up with that concept and why?

There really is no wrong way to approach this as long as you can see the progression of your creative process and learn from it.

Have it with you at all times. You never know when a great idea will pop into your head.

Critique Guidelines

It is mandatory that you respect your classmates. We are all here to learn. You need to be willing to say what you think about others' work and to hear honest critique of the work you've done. In order to become better artists and designers, we must be willing to speak openly about art and to give and receive constructive criticism. Balanced comments are far more effective than overly positive or overly negative ones.

Rules of Engagement

Be an active listener, this goes for the person whose work is being critiqued and for those who are critiquing. This is vitally important for creating an atmosphere of respect and for ensuring that you benefit from the critique. Have a classmate take notes, so you can concentrate on the speaker.

Do not take anything personally. Critiques are only talking about your work, not you. This is especially difficult to remember if your work is related to you as a person or events in your life.

How to Critique

Consider outlining questions for your peers beforehand. A thorough critique should address both form and content, and it should consider the work of art as an object and in the context of the issues discussed in class.

Description

What does it look like? What is it made of? Assume that the audience knows nothing. Talk about formal qualities, composition, color, line, texture, scale, proportion, balance, contrast, and rhythm, etc....

Analysis

What does it mean? Synthesize any contextual or biographical information you have with your own interpretation of the work. Think about it, no snap judgments.

Evaluation

Is it art? Is it interesting? Does the work engage you, make you think? Only you can provide this information. Do not assume that anyone shares your point of view. Explain why you feel the way you do.

Refer to the vocabulary for the assignment. How does the work address these considerations?

Forbidden

No qualifying remarks

"It's just my opinion..." or "I don't know about art, but..."

No excuses

"If I had more time..." or "I didn't really understand the assignment..."

No opinions without explanation or evidence

"It's good.", "It's bad.", "I don't like it.", "I like it." Why do you think this?

Zero Participation

Everyone must contribute 110%. Our peers are often our best resources for ideas. Ask questions. Discuss issues. Take advantage of this, not only in critique, but during work sessions. Doing so will help to build a more creative and productive environment.

How to Read Critically

Investigate

Always take notes and look up anything that is unfamiliar to you. This includes researching historical information, artists mentioned, major themes and ideas, and vocabulary you do not understand.

Ask yourself the following questions to contextualize the writing and keep them in mind as you read.

What is the author's background, perspective, and credentials?

When was this written and where was it published?

What are the author's conclusions?

Explore various methods for taking notes. Write in the margins of your book, dedicate a page in your sketch book to the reading. Rewrite notes and refer back to them if necessary. Create your own ways to map information and find a method that works for you.

Process

Do you agree? Why or why not? Cite evidence that is omitted from the author's argument. How does this affect my view of the world? How could you utilize this new information?

Apply

Remember, the main goal is not to regurgitate information, but rather to consider new ideas and modes of thinking.

Basic Drawing Course Calendar (subject to change)

August

Week 1

Course Introduction and Overview.

September

Week 2

Line Quality, Expressiveness, Mark-making, and Experimentation.

t 9.3 IC: Discuss PB1; Discuss Value and Composition, Line quality and mark-making studies.
HW: PB2.

th 9.5 IC: PB2 Due, Mark-making, Value, and Form, P1: Building Value.
HW: Complete P1.

Week 3

Contour, Cross-Contour, and Blind Contour.

t 9.10 IC: P1 Due, Discuss Eye-Hand coordination, line-quality, and contour, Contour studies.
HW: PB3.

th 9.12 IC: Discuss PB3, Discuss Cross-Contour/Blind Contour, P2: Self-Portraits.
HW: Complete P2.

Week 4

Gesture, Mass Gesture, and Expressiveness.

t 9.17 IC: P2 Due, Discuss Observation, Gesture and expressiveness, Gesture studies.
HW: PB4.

th 9.19 IC: Discuss PB4, P3: Gesture and Mass Gesture.
HW: Complete P3.

Week 5

Organizational Line, Visual Measuring.

t 9.24 IC: P3 Due, Discuss Organizational Line, visual measuring, grid, and proportion. Measuring studies.
HW: PB5.

th 9.26 IC: Discuss PB5, P4: Organizational Line, visual measuring, and proportion
HW: Complete P4.

October

Week 6

Perspective and Illusional Space.

t 10.1 IC: P4 Due, Discuss Illusional Space and one-point perspective, perspective studies.
HW: PB6.

th 10.3 IC: Discuss two-point perspective, P5: Perspective and proportion.
HW: Complete P5.

Week 7

Figure/Ground, Positive and Negative Space, Composition.

t 10.8 IC: P5 Due, Discuss F/G, + & – Space, Composition, Gestalt, In-class studies.
HW:

th 10.10 IC: Continue in-class studies. P6: F/G, + & – Space, Composition.
HW: Complete P6.

Week 8

MIDTERM

t 10.15 P6 Due.

th 10.17 Midterm Portfolios Due, Individual Meetings.

Week 9

Texture and Value.

t 10.22 IC: Discuss Texture, Texture rubbings, Recreate textures.
HW: PB7

th 10.24 IC: PB7 due, P8: Unexpected Textures. Drop w/ "W" Deadline.
HW: Complete P8

Week 10

Cropped Composition I.

t 10.29 IC: P8 Due, CCI Introduction.

Instructor

Clifton Riley

ARTF 1302 013

CRN 21978

JCM 1130

TR 5:00P-7:50P

FALL 2013

OFFICE HOURS:

JCM 4112

TTH 2:30-3:30PM

BY APPOINTMENT

(24 HR NOTICE)

HW:

th 10.31 IC: Work Session.

HW:.

November**Week 11****Cropped Composition II.**

t 11.5 IC: CCI Due, CCII Introduction.

HW:

th 11.7 IC: Work Session.

HW:

Week 12**Final Project I.**

t 11.12 IC: CCII Due, FP1 Introduction.

HW:

th 11.14 IC: Work Session

HW:

Week 13**Final Project I.**

t 11.19 IC: Work Session.

HW: PB12

th 11.21 IC: Work Session, FP2 Introduction.

HW: Complete FP1

Week 14**Final Project II.**

t 11.26 IC: FP1 Due, Work Session.

HW:

th 11.28 Thanksgiving Break.

December**Week 15****Final Project II.**

t 12.3 IC: Work Session.

th 12.5 IC: Work Session, LAST CLASS DAY.

Week 16

th 12.12 Final Project II Critique, 2:00-4:30, Portfolio Pick Up TBA.

Basic Drawing

Building Value | Assignment 1 | Due: T9.10

description

You will explore building value from observation with a variety of media and implements.

Instructor

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TR 5:00P-7:50P

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TTH 2:30-3:30PM

BY APPOINTMENT

(24 HR NOTICE)

objectives

to develop observational skills.

to investigate and achieve a full range of value using various media and implements.

to investigate expressive mark-making.

to develop practice, precision, and professionalism.

materials

folded paper forms, pencils, pens, brush and ink, newsprint pad, strathmore drawing paper.

process

Begin by cutting out and assembling your paper shape templates. Next, lightly draw two rectangles 9" x 14" separated by 2" on strathmore paper. The rectangles should be center in the pages with 2" margins on all sides. Mask off the rectangles with tape. Arrange your paper forms in an engaging composition such that it creates a range of shadows and highlights.

Once you have arranged your forms, begin to build up the values you observe in the rectangles. Do not draw outlines of the forms. You will use one page for graphite, one for pen (ball-point pen will be fine), and one for brush and ink. The arrangement of forms should be different in each rectangle. Choose two of the mark-making techniques you explored in PB2 for each page. Do not use the same style of mark in one media. You may use the same style of mark-making in different media.

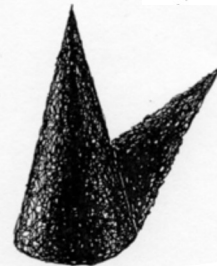
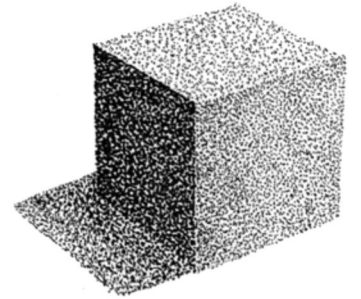
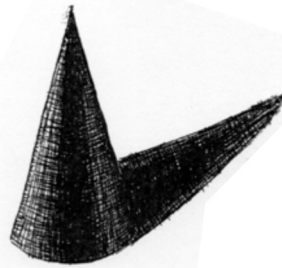
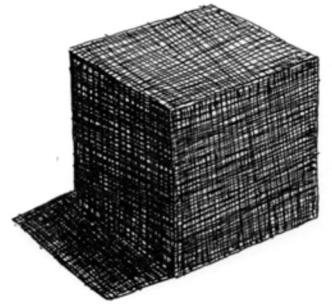
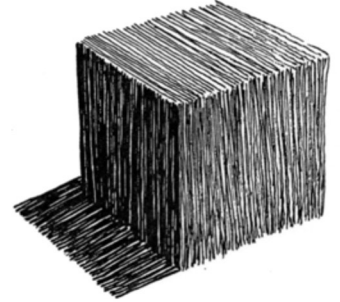
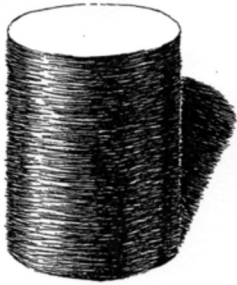
references

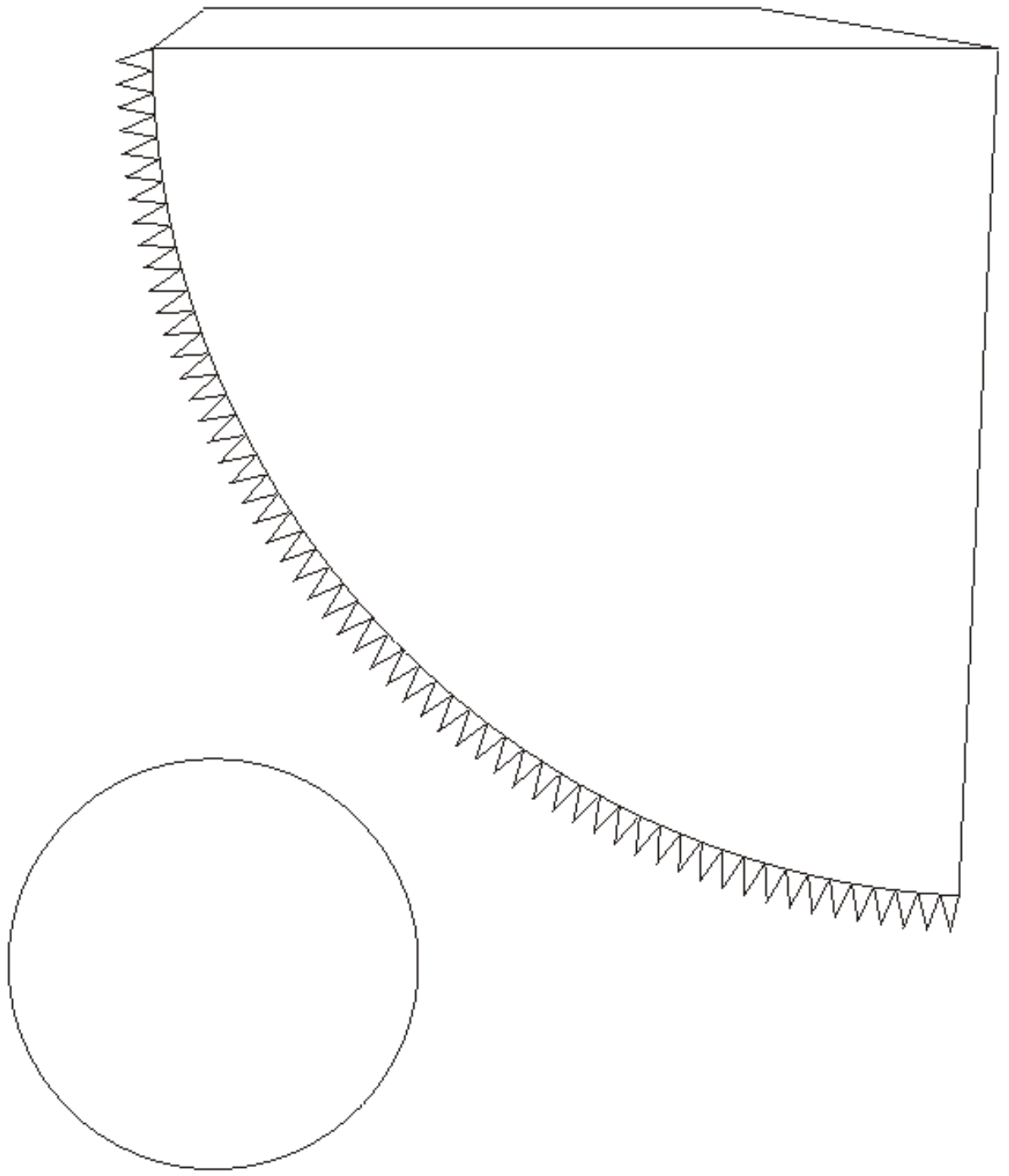
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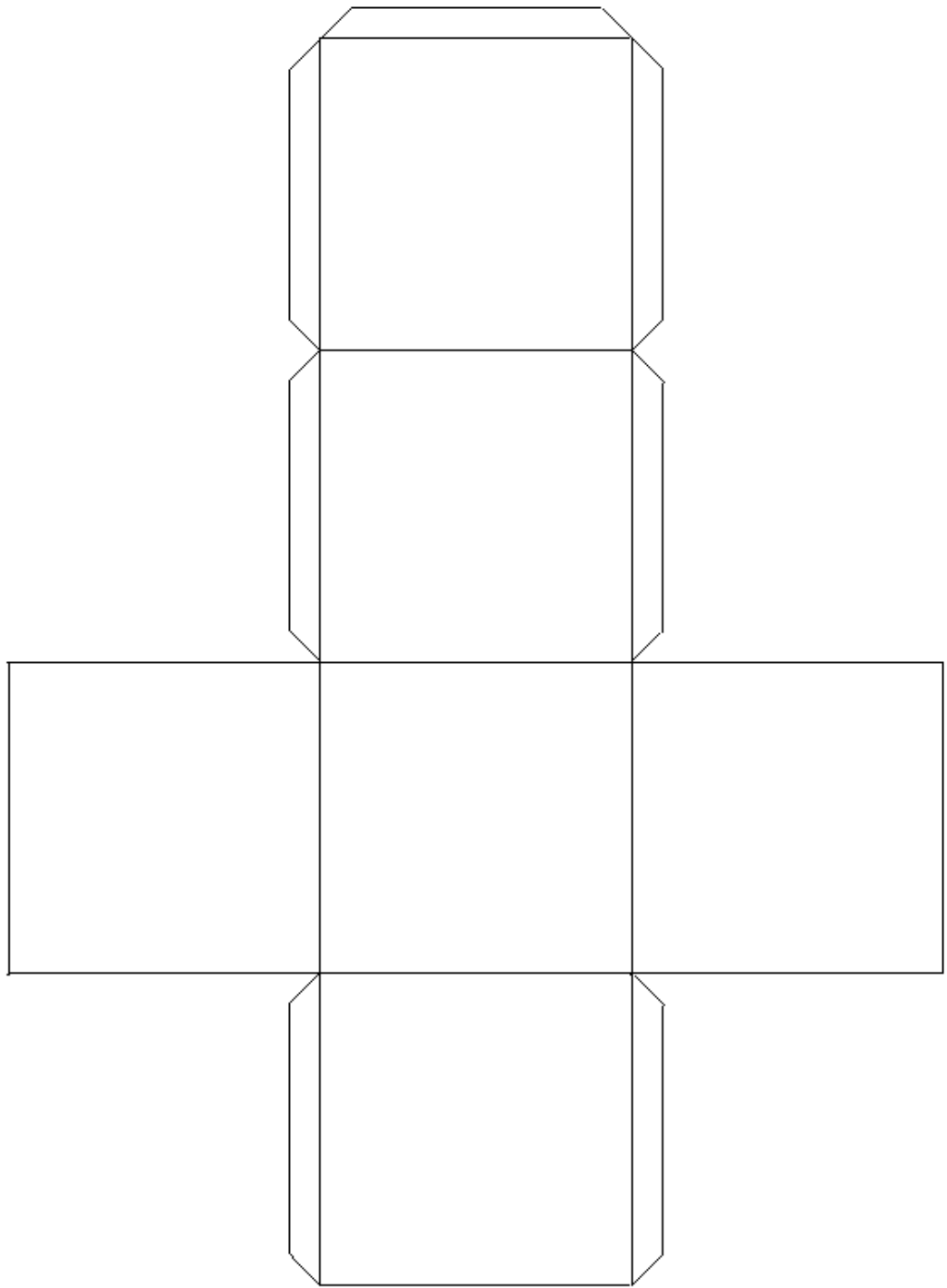
vocabulary

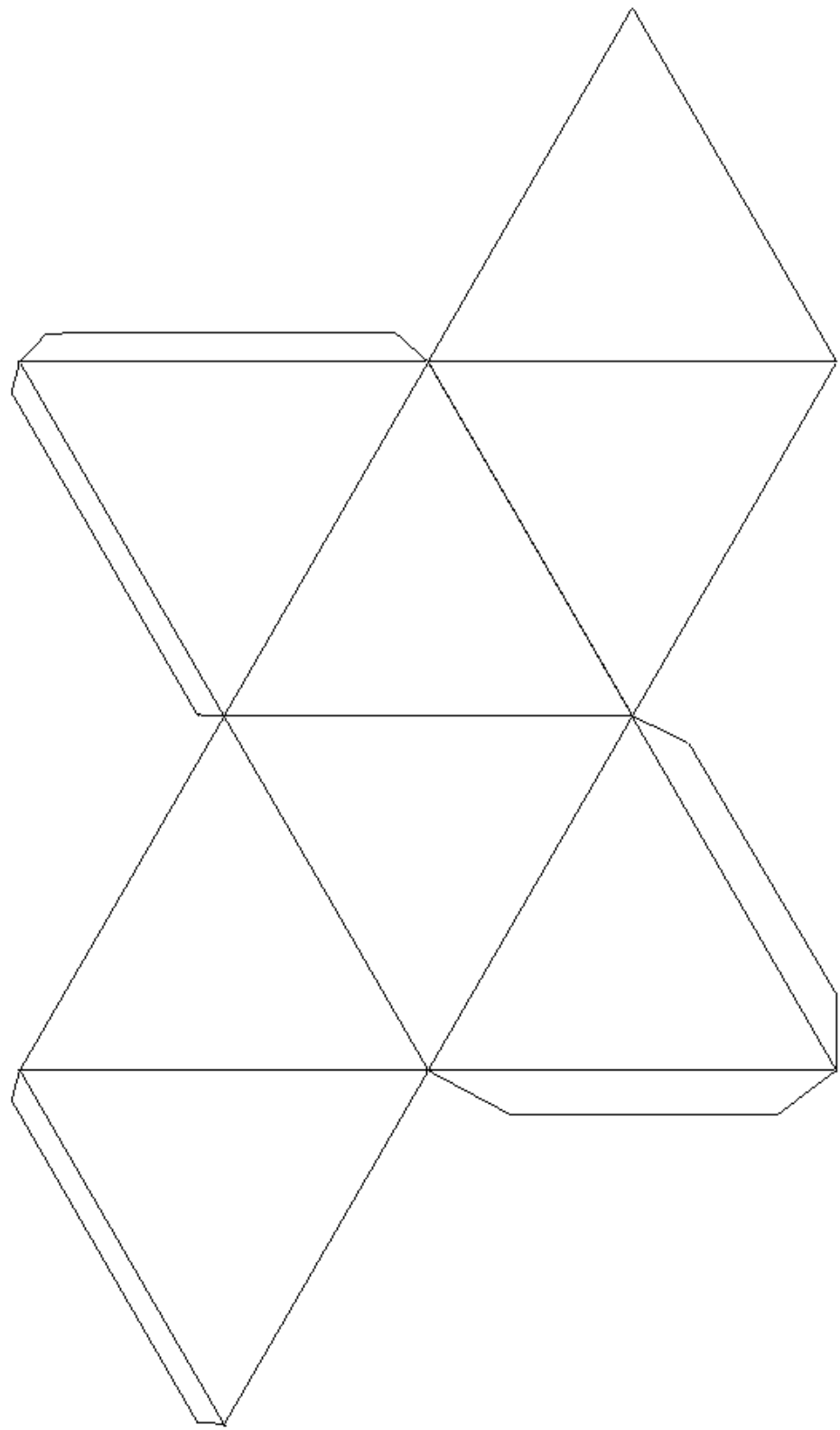
Hatch Lines, Cross Hatch Line, Dots and Stippling, Value, Value Range, Gradation.

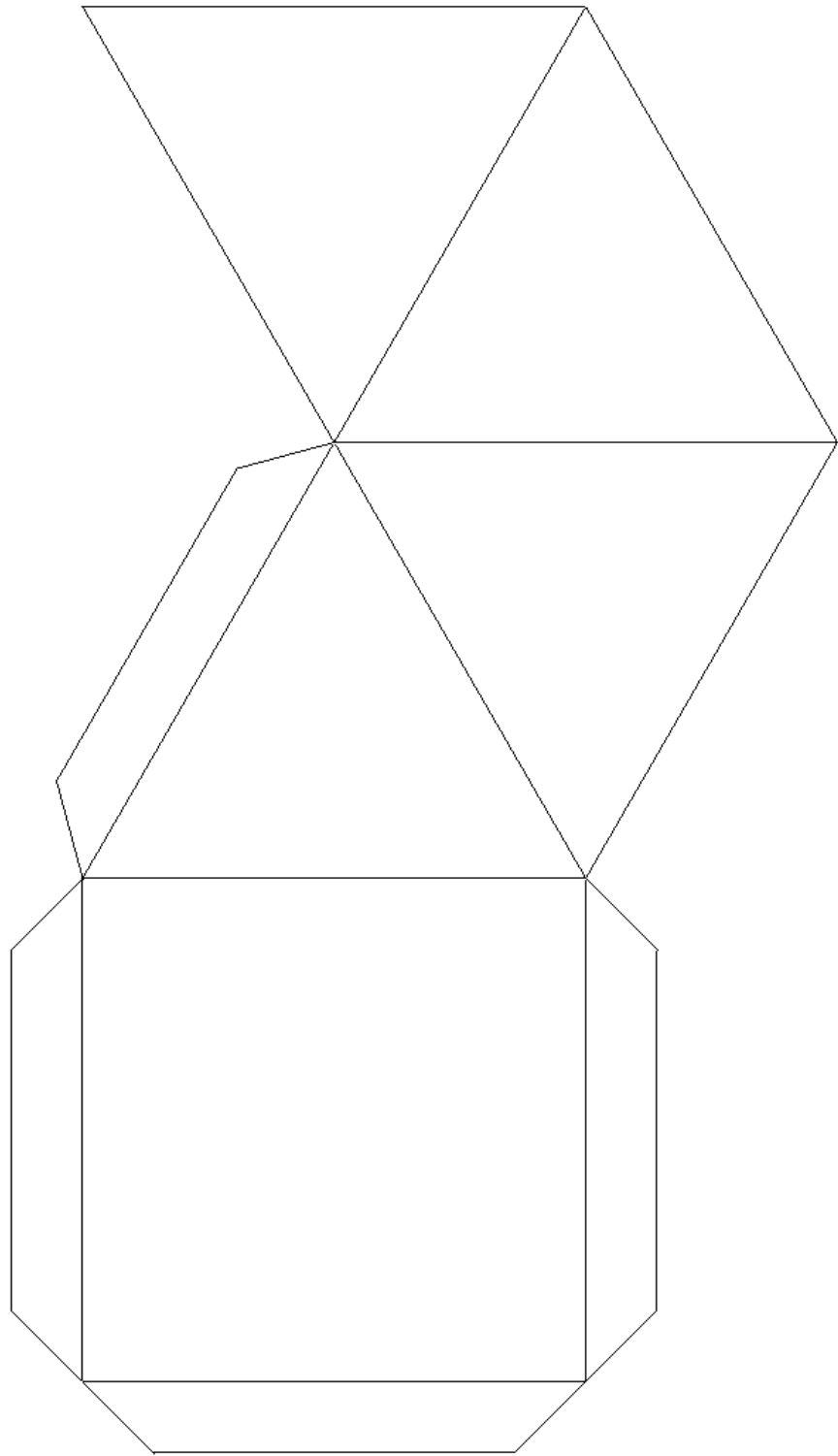
Building Value | Assignment 1 | Examples

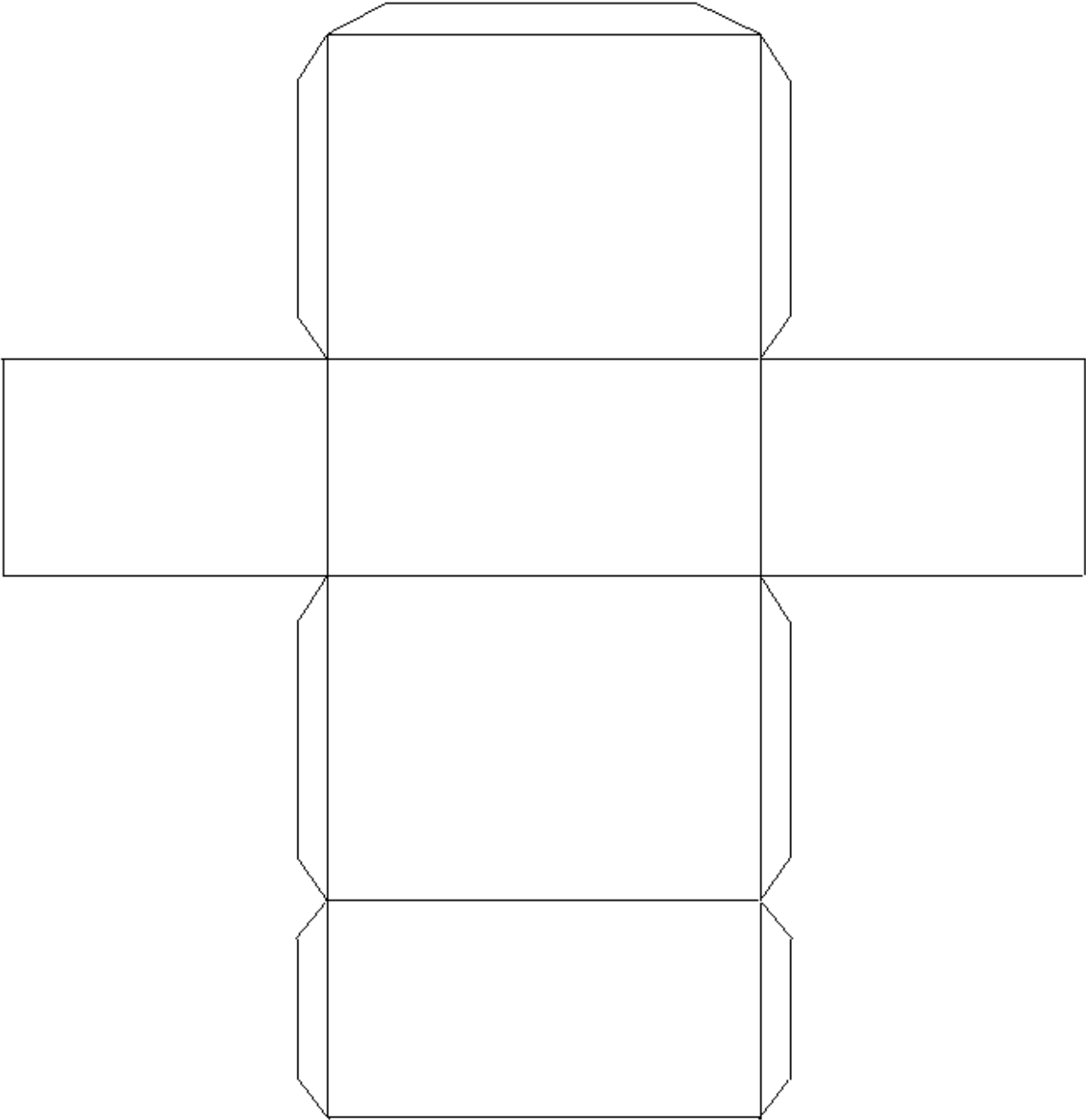


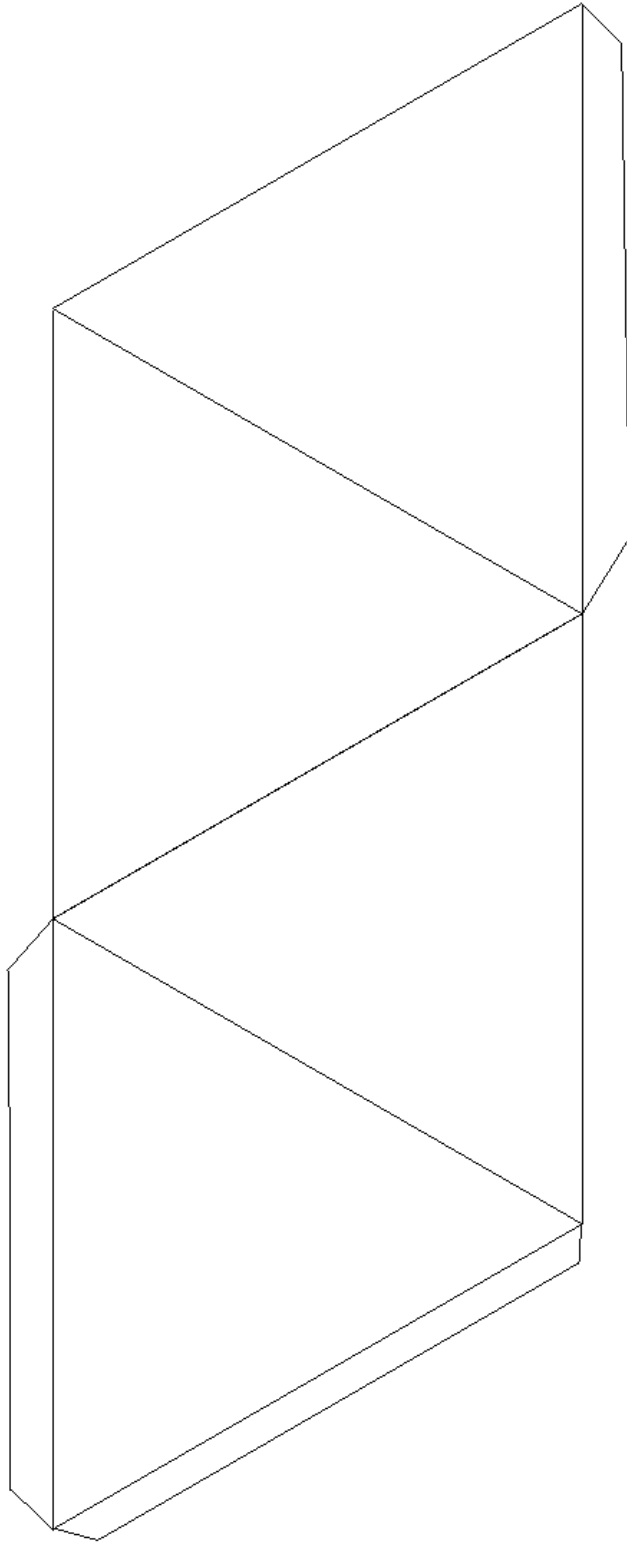


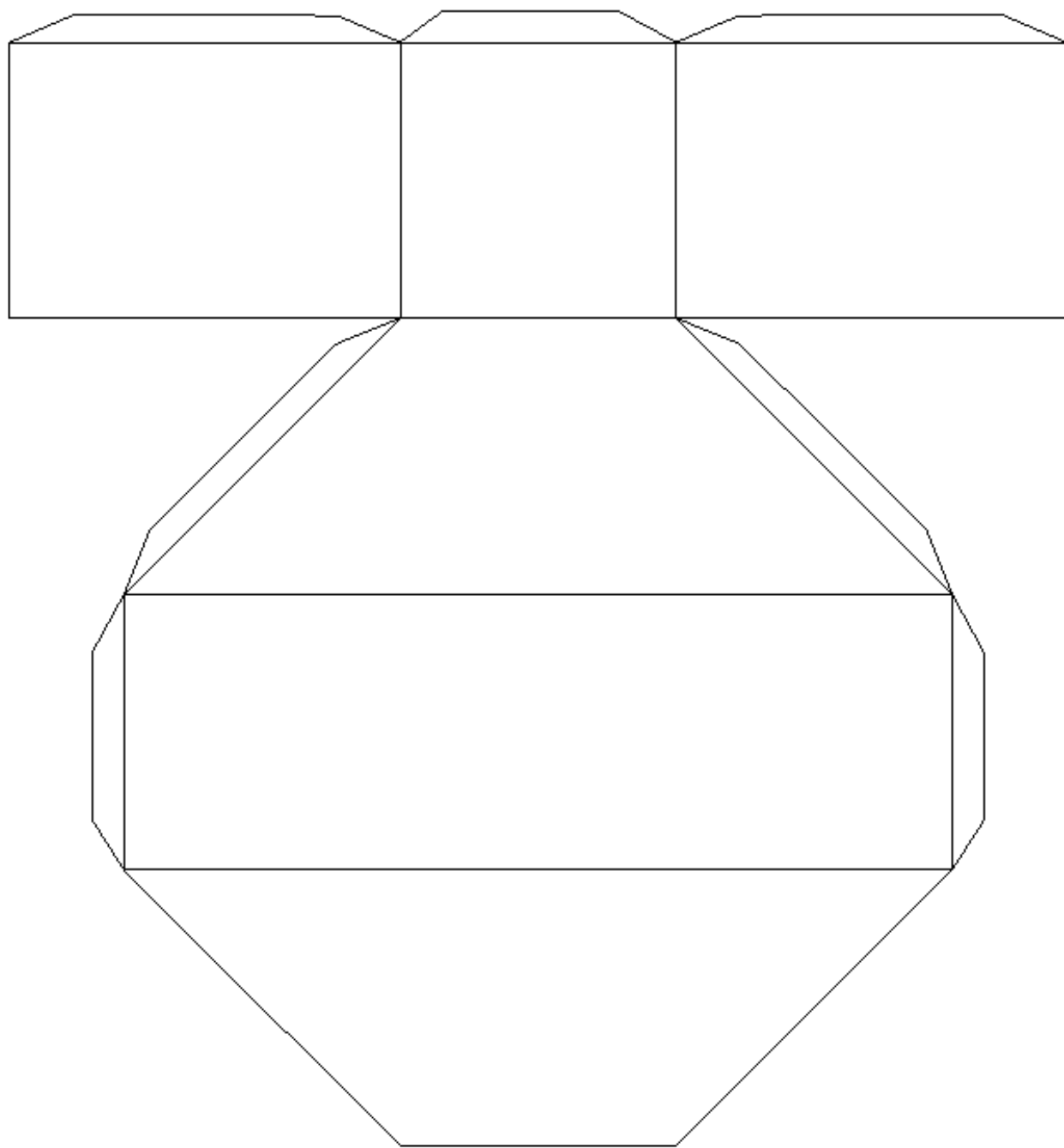












Basic Drawing

Organizational Line + Still Life | Assignment 4 | Due: T10.1

description

You will create two organizational line drawings of a small group of objects on a desk or table.

Instructor

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TR 5:00P-7:50P

FALL 2013

OFFICE HOURS:

JCM 4112

TTH 2:30-3:30PM

BY APPOINTMENT

(24 HR NOTICE)

objectives

to develop an understanding proportion.

to further develop eye-hand coordination.

to further develop confidence.

to develop practice, precision, and professionalism.

materials

process book, newsprint, strathmore, pencils, pens.

process

(1) Choose a few objects and arrange them on your desk or table in a dynamic way. Have your objects overlap one another in space, i.e. place some in front or behind others. Choose objects of varying size.

(2) Using searching/process lines, establish the basic shapes and arrangement/layout of your still life.

(3) Once you have the basics down, "sight" one object to establish a "base line" from which to compare the proportions of the other objects.

(4) Based on the base line object, complete the drawings by establishing correct proportion.

considerations

Begin with light searching/process lines, use a hard pencil such as a 2H. Move to a darker pencil when you begin to add your organizational lines. Once you begin to establish the correct proportions, darken in the outlines that represent the correct proportions of the objects. Remember to think of the objects as transparent. Think about including objects or architectural forms in the background.

final presentation

Cover the face of the strathmore with a sheet of newsprint and secure it at the top with two pieces of tape. Attach an assignment label on the back in the lower right hand corner of each piece. Refer to the assignment requirements stated in the syllabus.

Be precise! Use your ruler when drawing straight lines. Make sure your margins are even and clean. Erase any and all excess pencil lines. Make sure all edges are clean and precise. No smudges, smears, drips, fingerprints, etc. Presentation is IMPORTANT and you will be graded on execution.

vocabulary

organizational line, process/searching lines, sighting, proportion, expressiveness, line quality, eye-hand coordination.

Basic Drawing

Still Life + Proportion + Value | Thanksgiving Break Assignments | Due: T12.3

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TR 5:00P-7:50P
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OFFICE HOURS:
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TTH 2:30-3:30PM
BY APPOINTMENT
(24 HR NOTICE)

description

For class on Tuesday 12.3, you will turn in any previously unfinished work AND three finished drawings:

- (1) The finished version of the still life from class on 11.21 (Three wine glasses).
- (2) Still life A
- (3) Still life B

objectives

- to further develop an understanding of value.
- to further develop an understanding proportion.
- to further develop observational skills.
- to further develop an understanding composition.
- to develop practice, precision, and professionalism.

materials

strathmore, pencils, charcoal.

process

- (1) For still lifes A & B, arrange a CHALLENGING still life, at least five objects, and light it so there is a broad range of value and interesting highlight and shadow. At Least two objects must be glass.
- (2) Complete 2 FINISHED drawings on full sheets of strathmore from different angles. The drawings should take up a majority of the page. The can be vertical or horizontal in format.
- (4) Photograph each view of the still life/arrangement and e-mail the images to cr40@txstate.edu.

considerations

Experiment with lighting and how shadow and highlight interact and fall across the objects of your still life and the surface they are placed on. Remember to visually measure the objects in your still life and maintain correct proportion! After you have drawn the objects in proportion, begin adding value. The lightest value of the still life should be the color of the paper. Make an effort to achieve the range of value evident in the still life. Remember to allow the differences, or contrasts, in value define the edges and figure/ground relationships of the objects. Do not use dark outlines to define shape or "form." Do the relative values in your drawings coincide to those in your still life? Also, think about the overall composition of your drawing and still life. Is the drawing center in the picture plane? Is it cropped? Is it slightly off center? These drawings are to be considered finished.

final presentation

Cover the face of the strathmore with a sheet of newsprint and secure it at the top with two pieces of tape. Attach an assignment label on the back in the lower right hand corner of each piece. Be precise! Use your ruler when drawing straight lines. Make sure your margins are even and clean. Erase any and all excess pencil lines. Make sure all edges are clean and precise. No smudges, smears, drips, fingerprints, etc. Presentation is IMPORTANT and you will be graded on execution.

vocabulary

size, scale, and proportion; balance; contrast; repetition; unity and variety; emphasis; gestalt; composition: open vs. closed, rule of thirds, rule of odds; directional force; foreground; middle ground; background; the monocular depth cues discussed.