ARTS 102-01 Drawing 1

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Course Description:
A development of the fundamentals - concepts and skills - of drawing through a broad range of aesthetic expressions and multi-sensory exercises.

Content:
This intro studio course for majors (non-majors as well) will focus on the interpretation of form based on observation from life using a variety of traditional material. The class aims to enable the student to understand how to translate three-dimensional form to two-dimensional form in a number of fundamental ways such as linear and tonal representation. Assignments, both in and out of class, will cover aspects of volume, form and weight and how these elements work with spatial elements within and around the object. The class will include visual measuring, methods for determining shape proportions, and perspective. The end of the class will introduce value - how light describes form while asking the student to utilize metaphor, narrative and composition to convey meaning. The class employs many issues that are presented in the 2D Design course.

Drawing 1 Course Objectives:

- Ability to demonstrate consistent proficiency of traditional drawing methods including drawing accurately from observation using sighting and other measuring devices
- Ability to work with a number of mediums, working surfaces and picture plane sizes including studying how other artists have approached drawing by interpretation of mark, medium and application
- Ability to practice a number of working methods from idea generation (thumbnailing), execution of work (technique) to presentation (framing, matting and scanning)
- Ability to apply 2D formal issues (composition, modeling, illusion, etc.) and as a means of communication
- Ability to assess and articulate, both in verbal and written forms, ideas about work
- Ability to be proactive with participation in class, group critiques and extra-curricular events such as openings, guest lectures, etc. and presentations of your work/ ideas.

Required Text:
Our text is Brian Curtis' Drawing from Observation (second edition) and there will be a few other readings posted in PDF format on Canvas. You will be quizzed on all of these readings.

Attendance Policy:
Attendance is mandatory due to the many lectures and demonstrations. Time does not permit repeating for absentees. I do not accept late work without a significant grade reduction of one full letter grade for each late assignment. Quizzes will not be allowed to be made up should you miss class the day one is given. If you miss class, I will not be reteaching you the assignment.

There will be a full letter grade reduction after two absences - for every absence your final grade will be lowered one full letter grade. (If you have an "A" and miss three classes you would receive a "B" for the semester. If you have an "A" and miss four classes you would receive a "C" and so on. If you miss six classes you receive an "F" for the semester regardless of circumstances.) Students who arrive later than 10 minutes after class begins, take excessive breaks such as going the vending machines or texting, or leave earlier than 10 minutes before class ends will count as a tardy. Two (2) tardies equals one (1) absence. You must sign the daily attendance form. If you do not sign in (even if you forget) you are marked absent.

Grading Schema:
Instructor grades on a point system. Each project and quiz is worth 100 points. (There are exceptions to this. Three of our big projects are worth significantly more points due to the intensity and time spent on each.)

You will be numerically assessed on a number of important elements for each project in the form of a rubric. Once you receive your rubric you will have exactly two class periods to rework your painting addressing the feedback you receive on the rubric should you want to resubmit.

100-91% A, 90% an A-, 89% a B+, 88-81% a B, 80% a B-, 79% a C+, 78-71% a C, 70% a C-, 69% a D+, 68-61% a D, 60% is an F. A “D” is not considered to be passing. Grading is points-based system.

Projects 100 points
Quizzes 100 points
Special Projects as much as 160-180 points
Tentative Itinerary:

Week 1  Introduction, syllabus review, materials, Introduction to measuring working from table, Assign still life homework, Read Curtis Chapters 1-3, pp. 1-28 for quiz

Week 2  MONDAY, NO CLASS—LABOR DAY. Wednesday, Quiz on reading, Homework review, work from life on table, Introduction to ellipses and geometric solid, Continue work on table; assign still life homework, Read Curtis Chapters 4-6, pp. 29-70 for quiz

Week 3  Quiz on Reading, Manfred Maier and Transparent construction, still life homework, Begin Jeep Drawing Read Curtis Chapter 8,9 and 11, pp. 75-122 149- 182

Week 4  Quiz on Reading, Resolve and Critique Jeep Drawing

Week 5  Quiz on Reading, Introduction to perspective, methods tools, Assign perspective homework, Auvil reading (Handout), Read Rockman PDF Vocabulary for Matching Quiz

Week 6  Vocabulary quiz, Day two of perspectival methods Read Curtis Chapters 14 and 15, pp. 231-274

Week 7  NO CLASS, MONDAY—FALL BREAK Quiz on reading, Begin perspective drawing

Week 8  Resolve and critique perspective drawing, Midterm

Week 9  Intro to value, Organic still lifes on black paper Reading Curtis Chapter 13, pp. 207-230

Week 10  Quiz on Reading, Work on Still life on Black paper

Week 11  Intro to tone paper/ preparation and technique

Week 12  Developing toned paper still life drawings, Introduce Krohn Conservatory Project, Assign The Botany of Desire reading Trip to Kohn Conservatory w/ cameras,

Week 13  Begin and resolve Krohn Conservatory Project

Week 14  Introduce Self Portrait triptych Project, NO CLASS—THANKSGIVING WEDNESDAY

Week 15  Continued development on Self Portrait triptych Project

Week 16  Mandatory Final Critique WEDNESDAY DEC. 9, An "F" for the semester will be issued if the student misses

Week 17  Mandatory Clean up and return of work MONDAY DEC. 16, An "F" for the semester will be issued if the student misses

Required Materials:

- 36" T-Square with inch markings (provided)
- 18" steel ruler, plastic protractor with degree markings, compass
- Assorted Graphite Pencils (2H, HB and 2B about three of each to start)
- 0.5 refillable pencils with leads (available at most office supply places)
- Extra soft vine charcoal, Extra soft charcoal pencils (numerous quantities)
- Black pastel (a few individual pieces may be cheap quality)
- Compressed charcoal (a few individual pieces may be cheap quality)
- White Prismacolor colored pencils (as needed)
- Kneaded (get several), white plastic, and gum eraser (optional)
- Hand held brass pencil sharpeners (best for colored pencils)
- 1 can of Non-workable Spray Fixative
- 18" x 24" Strathmore drawing pad, 80lbs. (perhaps more than one)
- 4 sheets of black Stonehenge paper (22" X 30")
- 23" x 31" Helix Metal Edge Drawing board
- 11" x14" bound sketchbook for ideas
- Portfolio to hold and transport paper and board work from home
- 1/2" Blue painter’s tape (Masking tape will work too) (as needed)
- several small synthetic watercolor brushes (rounds #3-8)
- Container for water (cool whip containers work well)
- Small tube of Liquitex titanium white acrylic and neutral gray- value #5
- Photocopies (or printouts of reference) I will not print things out for you portable storage drive for powerpoints, etc.

Local Art stores:  
Plaza Art (Kenwood at The Exchange)  
8154 Montgomery Rd , 513-793-5300  
http://www.plazaart.com/  
Ask for Damon Powell

Lance’s (across from UC)  
345 Calhoun, 513-861-0667

Online stores:  
Art Supply Warehouse  
www.aswexpress.com/

Jerry’s Art-O-Rama  
www.jerrysartarama.com/