

ART 104 BEGINNING DRAWING

Fall Semester 2012
NANCY VanDEVENDER

Class Time: Monday 1:15-5:15
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Course Description: Art 104 is a comprehensive introductory course in drawing. Focus will be on developing an understanding of formal elements, composition, aesthetics, and meaning through content and context. Technique will be approached through observation, enhanced with understanding through reading, and understood by critique and discourse.

Course Goals and Performance Objectives: Upon completion of this course students should be able to do the following:

1. Demonstrate an understanding of the formal elements (line, shape and volume, color, light and value, texture, space, time and motion) and the principles of composition (balance, scale and proportion, rhythm, emphasis, unity and variety.)
2. Successfully work in both dry and wet drawing media to proficiently render three-dimensional space through perspective, linear, atmospheric or intuitive, and chiaroscuro.
3. Produce two-dimensional visual images that explore various methods of achieving strong compositions with an understanding of both subject matter and subject meaning.
4. Analyze and critically discuss work produced within the class, and have an understanding of how this work might be placed in a broader context of both tradition and contemporary movements.

Student Evaluation and Grading:

Eight Projects There will be eight assigned projects worth 100 points each based on the letter grading scale. These assignments will be given in conjunction with technical skills that further the understanding and rendering of particular formal elements and principles of composition. Evaluation and grading will be along a continuum of developing these understandings and processes. As the semester progresses, pairing these skills with sophisticated choices made through research and concepts will also be addressed.

Journal Keeping a journal of assigned sketches, drawings, thoughts, and notes from readings and exhibitions will be expected as part of both practice in observation and attention to choices made from connections with other fields of interest. The journal is worth 200 points

Final Composition and Final Portfolio The final assignment is worth 200 points.

Participation, Attendance, and Critical Input Assessment worth 200 points

Grading System:

A 94-100	B+ 87-89	C+ 77-79	D+ 67-69	F 0-59
A- 90-93	B 83-86	C 73-76	D 60-66	
	B- 80-82	C- 70-72		

Class Policies:

Since each student's success and progress in this course is determined by engagement in observation, both technical and conceptual, it is imperative that all class times are met. The commitment to studio time, completion of outside assignments, and the intention of contributing thoughtfully to the dynamics of the class will be expected in moving the class forward.

The following policies will be in place:

1. Attendance is required. Each absence in excess of one will lower the final average by 5 points. The student is responsible for all work missed during that absence.

NOTE: Whether the absence is excused or unexcused, any exercises done in class and any assigned drawings should be completed and included for final evaluation.

2. Each student must be present and prepared for each critique.

3. Each assigned project will be turned in on time. Failure to do so will result in one dropped letter grade per day late.

4. Projects, portfolios, and sketchbook journals submitted for Midterm and Final cannot be accepted late.

5. Academic integrity is essential. Violation of the Oxford College Honor Code will not be tolerated. Any violation may result in the failure of this class and suspension or dismissal from the college.

6. *Please refrain from texting or receiving phone calls during studio time.*

7. Please be aware that attendance of the full four hours is expected; please arrive promptly and do not ask to leave early. It is expected that even if you finish the assigned in-class work, you will find material that you have not mastered to work on. Also, be aware that your involvement, development, and sincere engagement is evaluated on a continuum, not simply the completion of assignments.

8. Your FINAL GRADE will be a reflection of your overall performance in this class. This includes (1) mastering skills through a progressive body of work, (2) completion of all assignments given in-class and as homework, (3) involvement in dialogue through discussions, critiques, and writings, and (4) engagement in the entire process of learning to draw and being an active member of the class. *Please continually evaluate yourself in all of these areas of expectations throughout the semester.*

CLASS MATERIALS AND STUDIO SUPPLIES

The following supplies and materials will be covered by a **LAB FEE** of **\$120**.

This fee must be paid by **CASH** or charged to **OPUS** Student Accounts. Please confirm that this has been paid before the second class on **Sept 17**.

Moleskin Journal X Large, Cashiers unruled
Bristol Pad, 18 x 24
Canson Sheets (5), 22 x 30, 3 Cream, 2 White
Cretacolor Drawing Kit
blackPrismacolor Nupastel Set (12 color)

Kneaded Eraser
Koi Watercolor Sketch Set
Graphite Stick, hard (1)
Ultrafine Sharpies, 2
Sharpie Chisel Tip/8 Color Set

Materials supplied by the Art Studio:

Newsprint, Charcoal (vine, willow, compressed), Fixatives, Straightedges, Rulers, View Finders

COURSE SCHEDULE:

1_Sept 10 LINE

In- Class: Class Introduction and Expectations; Overview of Formal Elements ; Discussion and experimentation: LINE QUALITY; CONTOUR DRAWING; PAIRED DRAWINGS

Homework: PROJECT 1:1 Drawing (18x24) incorporating the formal element LINE. 20 Drawings in Journal (Detailed Line Drawings, 1 per page, varying scale; Subject: objects from your surroundings as discussed in class)

2_Sept 17 SHAPE AND VOLUME

In- Class: PROJECT 1 DUE; Informal Presentation of Drawings and Reading; Goals and Guidelines for Critique; Addition of Objects; Beginning Composition; Still Life Drawing including draped fabric

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Homework: PROJECT 2: Composition Due SEPT 24 for 1st CRITIQUE 18X24 Drawing Pad: Composition to include a pattern inside of draped fabric, at least two of your objects drawn from journal, and one container. Bring in 1 meaningful object that you would travel with...micro & macro AND 1 special piece of clothing.....texture & pattern
Journal: 5 Pages of PATTERNS , 1 Page of TEXTURE

3_Sept 24 TEXTURE AND PATTERN

In-Class: CRITIQUE: PROJECT 2

Discussion: **TEXTURE AND PATTERN; VALUE** Studying texture, pattern, value through the use of Photography **Homework:** Reading: William Eggleston
ASSIGNMENT of PROJECT 3

Bring in 4 photographs, 4 drawings TAKE 4 PHOTOGRAPHS, PRINT;
4 DRAWINGS INDICATING MICRO AND MACRO Additional details to be discussed in class

4_Oct 1 LIGHT AND VALUE

In-Class: Project 3 DUE; Discussion of developing Content and Context
Assignment of Midterm Project for Critique (Project 4)

The Figure and Cast Shadows

Homework: circle; sphere square; cube triangle; pyramid rectangle
To Be Discussed Assignment: Project 4

5_Oct 8 COLOR

In-Class: Discussion: Content and Concept; REALISM and ABSTRACTION

Homework: To be Discussed **Primary Colors; Tertiary Colors**

WORKING CRITIQUE OF PROJECT 4

Assignment of Project 5

6_Oct 15 FALL MIDSEMESTER BREAK

7_Oct 22 MIDTERM CRITIQUE

Project 4 and Project 5

8_Oct 29 TIME AND MOTION SPACE

In-Class: Project 6 Assignment: 6 drawings with color (4 Self Portrait; 2 portrait
The Figure: Discussion of notes and readings Presentation of working
sketchbooks/journals Adding meaning to composition

Homework: Film assignment: Movement, Narrative, Cinema (storylines)

9_Nov 5

In-Class: CRITIQUE: PROJECT 6 and Project 7

10_NOV 12 CHANCE AND IMPROVISATION

In- Class How to use CHANCE AND IMPROVISATION FOR COMPOSITION

Principles of Composition (Balance, Emphasis, Rhythm, Unity/Variety, Scale/Proportion)

Assignment of PROJECT 8 **Homework:** Journal; 15 drawings

11_Nov 19 PLACE AND IDENTITY

In-Class CONCEPT OF PLACE AND IDENTITY

The human form and relationships

Group Discussions : *what we bring with us, what we share, what we take away, what we leave behind* (objects, ideas, experiences, relationships)

DUE Project 8;The Stage; Still Life

Discussion of Final Project

Homework: THINK AGAIN ABOUT OBJECTS AS IDENTITY. What are some objects that identify you....are unique to how you think of yourself.....3 that could indicate specifically you if you were to have them in an ad about yourself.....a marketing brand, a tattoo, a tag, a quote.....make a list in journal to use)

12_Nov 26

In-Class: *Working Critique* EMPHASIS Imagination, Inspiration

IDEA SWAP (Project 7) discussion, and showing

Homework: Written Critiques

13_Dec 3 Working Critique of Final Project *(course evaluation by students)*

14_Dec 10 LAST CLASS FINAL CRITIQUE: final composition

Portfolio Due Journal Due

Dec 14 Final Appointments and Individual Portfolio Critiques

Syllabus and course schedule may be subject to change.

*****Student work submitted as part of this course may be reviewed by Oxford College and Emory College faculty and staff for the purposes of improving instruction and enhancing Emory education.**