

# **Drawing 104 (Observational Drawing)**

Fall 2017

ART\_OX 104

Firehouse Studio

Wednesday 1:15pm - 5:15pm

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Office hours by appointment  
(in Firehouse Studio)

## **Course Description**

This is a studio art foundation course. It is designed as an introduction to the basic tenets and techniques of drawing from life. The drawings completed in this class will be a byproduct of the act of observing one's environment and the objects within it.

**\*\***This course develops skills in representational drawing as a foundation for all disciplines and as an art form in itself. The student will draw from various subject matter and explore a variety of media, techniques, and concepts. Students will demonstrate an understanding of the formal elements (line, shape, value, and texture) as they relate to the principles of visual organization (harmony, balance, rhythm, and repetition, movement, dominance, and proportion). The foci of the studio will be the exploration of the formal elements of art in relation to constructing strong compositions and the study of the aesthetic, physical, and psychological properties of value and texture.

## **Course Goals and Objectives**

The goal of this course is to introduce students to fundamental drawing and compositional skills. Drawing is a discipline that is to be practiced in a ritualized manner, therefore, competence is only achieved through repetition and daily exercise. The objectives of the course are to familiarize the student with traditional drawing media, enable more critical engagement with perception through prolonged sessions of observational drawing, introduce various techniques used to render 3- dimensional objects on a 2-dimensional plane, and discuss drawing terms and principles of composition. The class will consist of classroom drawing exercises, homework assignments, and critique of work. All projects and class time will be designed to provide the student with hands-on instruction and independent learning opportunities that will enable each student to gain proficiency in the area of observational drawing.

This class will revolve around:

- Classroom (Studio) Exercises – The surest (and only) way to learn to draw is to draw. This course will be focused on being engaged in perpetual drawing exercises in order to develop technical and perceptual skills.
- Unsupervised Studio Assignments – This involves implementing skills formed in the classroom by completing studio assignments outside of class without my supervision. This component will reinforce the topics discussed and developed in class.
- Critique – Students will experience planned discussions regarding the analyses of compositional development, technical execution, and implemented processes.

## **Class Components:**

**Classroom Exercises** Each class period is an extremely important time for each student. It is crucial that every person be present and on time in order to receive instructions for the class. Classroom exercises are invaluable learning opportunities for students to receive one on one instructions from myself as well as personal interaction with classroom peers. This time is an extremely vital aspect of the class where students critically engage in learning new techniques and correcting errors. These sessions include exercises based on the following: contour line drawing, gesture drawing,

sighting, scaling and measurement, two-point perspective, compositional arrangement and shading and value.

Studio Assignments	There will be homework assignments each week for the duration of the course. These assignments will be to provide further exercises that implement topics covered in class. These assignments will make up 80 percent of your final grade. Homework drawings will require extensive periods of time from 8-10 hours or more.
Critique	Critiques will be held regularly during class meetings. The purpose of critiquing is to produce discussion on the ideas presented before the assignments are completed. This allows useful comparison and contrast between each student's work and allows the class to see examples of success and failure in order to correct errors and reinforce good habits. Each student is asked to participate in the discussion.
Portfolio	At midterm you will turn in a selection of <u>five drawings</u> that have either been <u>completed in class or on your own</u> that demonstrates your finest work and your understanding of the drawing methods covered in class. This is your chance to show me how you have participated and progressed during the class. This will be a component of your final grade (5%)
TBA Projects	Other projects will be assigned based on the evolution of the individual interests of the class.

### **Attendance**

Class attendance is required. Therefore, because each **\*\*There are no "excused" absences. It would be wise to save your one allowable absence in anticipation of emergencies or illness.** Failure to come to class with adequate materials for participating in class activities will result in a recorded absence for that day. Failure to arrive on time will be recorded as half an absence. A student arriving to class more than 10 minutes late will receive half an absence for the class period. Similarly, leaving the studio before I have dismissed the class will be recorded as half an absence.

Roll will be taken at the beginning of each class. Any student who misses information, directions, or assignments due to tardiness or absence will be the responsible for attaining this information on his or her own time. Absences may be excused due to major illness, religious holidays, or other extreme circumstances defined by the University. It is the student's responsibility to notify the instructor and to give a written excuse in these cases.

### **Grading**

Factors that will influence the final grade:

- Marked improvement of drawing skills
- Full completion of homework and in-class assignments
- Effective use and handling of materials
- Overall work habits, attitude and preparedness
- Participation in critiques and discussions

Class work, homework projects, and sketchbooks will all be looked at as a whole with an emphasis placed on homework projects. Homework assignments will implement the material focused on in class and require longer periods of time

than class projects. Participation in critique discussion will also raise or lower the overall grade. Critiques are valuable learning experiences that fail when students are silent and/or mentally absent.

**\*\*Like all art classes, grading will seem somewhat subjective, however the class will be working on specific techniques and measurable results. Grading will be determined by how well one demonstrates understanding and proficiency in the execution of the techniques involved. Not everyone will be at the same level, therefore a large significant factor of grading will be based on marked improvement and apparent effort.**

### **Standards for letter grades**

A = Excellent. Outstanding work; significant progress shown; strong work ethic, strong compositional and technical skills; active and consistent participation in all discussions and critiques

B = Above Average. Strong work; extra effort demonstrated; moderate improvement; good work ethic; consistent participation in all discussions and critiques

C = Average. Fulfilled requirements of the assignments with no remarkable distinction in studio work; some progress; passable work ethic; limited participation in discussions and critiques

D = Inadequate: Requirements not adequately met; no progress; poor work ethic; no participation in discussions and critiques

F= Grossly Inadequate: Multiple inadequacies

A: 93-100

B: 83-86

C: 73-76

F: below 60

A-: 90-92

B-: 80-82

C-: 70-72

B+: 87-89

C+: 77-79

D: 60-69

\* If you are unhappy with your grade on an assignment, you will be given the opportunity to rework it to achieve a higher grade. Late assignments will receive an "F" unless authorized in advance by consultation. 1

### **Grading Percentages**

85% - Homework assignments

10% - Participation (attitude, work ethic, punctuality)

5% - Portfolio

### **Materials**

The materials for this course will be provided for each student through Dick Blick. Supplies are included in the studio fee for this class: \$120.

**Look up these artists' drawings:** Albrecht Durer, Alberto Giacometti, Kathe Kollwitz, Leonardo da Vinci, Michelangelo, Jean August Dominic Ingres, Georges Seurat, Pablo Picasso, Salvador Dali, Paul Rubens, Rembrandt, Titian, Raphael, Honore Daumier, M. C. Esher, Henri Fuseli, David Kassin, Robert Crumb, and Steve Assael just to name a few.

### **Subject to Change:**

*The course syllabus provides a general plan for the course. With the exception of grading and attendance policies, deviations may be necessary and adequate notification of any changes will be provided.*

## **Student Honor Code**

### **Article 1: Academic Misconduct**

Academic misconduct is an offense generally defined as any action or failure to act which is contrary to the integrity and honesty of members of the academic community.

**A.** Such offenses include, but are not limited to, the following:

1. Seeking, acquiring, receiving, or giving information about the conduct of an examination, knowing that the release of such information has not been authorized
2. Plagiarizing
3. Seeking, using, giving, or obtaining unauthorized assistance in any academic assignment or examination
4. Intentionally mis-shelving, damaging or removing library materials without authorization
5. Intentionally giving false information to professors or instructors for the purpose of gaining academic advantage
6. Intentionally giving false testimony in an Honor or Conduct Board hearing or refusing to give evidence when requested by the Honor Council
7. Intentionally giving unauthorized information regarding hearings of the Oxford College Conduct Board or Honor Council
8. Breach of any duties prescribed by this code

**B.** A duty of confidentiality is implicit in the Honor System. It is academic misconduct under this Code for any member of the Honor Council, a student witness, or any student (other than the accused) who has obtained knowledge of an Honor Council proceeding, past or present, to breach this confidentiality. Nothing in this paragraph shall restrict communications to officials of the University where knowledge is necessary to the performance of the officials' duties nor shall it restrict disclosure required by law.

**C.** Harassment of witnesses or anyone involved in an Honor Council hearing, before, during or after the hearing constitutes academic misconduct.

### **Article 2: Honor Pledge and Obligation**

**A.** A student's submission of any work to be evaluated for course credit constitutes a declaration that he or she has neither given nor received unauthorized information on the work, nor has condoned the giving or receiving of unauthorized information by others.

**B.** Each student at Oxford College of Emory University agrees to abide by the honor pledge and takes upon himself or herself the responsibility of upholding the Honor Code. Each student is urged to inquire of the Honor Council about any doubtful case at any time throughout the year.

**C.** Each professor shall explain to his or her classes at the beginning of each semester any special aspects of the Honor Code as it pertains to that course.

**D.** "State of the Honor Code" meeting of the student body and the Council shall be held periodically upon the call of the Council. The purpose of these meetings will be to discuss how the Honor Code is working, to strengthen understanding of the Code among members of the College community, and to promote improvements.