

Elizabethtown College

Department of Fine & Performing Arts

Drawing I

**Fall 2014**

**ART 105B (Creative Expression) Drawing I**

Steinman Hall, Room 108, Reference Number: 26197, 4 credits

Professor: Kristi Arnold

Mondays and Wednesdays 12:00pm – 2:00pm

Office Hours: Mondays 4:30pm-5:30pm and by appointment.

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**Important Dates:**

August 25<sup>th</sup>: Classes begin

September 1<sup>st</sup>: No classes, Labor Day

October 6<sup>th</sup>-7<sup>th</sup> -: No classes, Fall Break

October 13<sup>th</sup>-17<sup>th</sup>: Midterms, Early Warnings

November 27<sup>th</sup>-30<sup>th</sup>: No classes, Thanksgiving Break

December 5<sup>th</sup>: Semester classes end

December 8<sup>th</sup>-13<sup>th</sup>: Finals week

December 8<sup>th</sup>: Final critique, 11am-2pm

**CATALOG DESCRIPTION (Creative Expression Core Course)**

An introduction to the basic concepts, materials and techniques of drawing. Students will learn how to make objects appear three-dimensional on a two-dimensional surface while breaking down the barrier of symbols by learning to critically *see*. These elements will be discussed and practiced through an intensive program of drawing from perception. The basic materials used will consist of charcoal, ink and paper. Drawing subjects will include still life, interior space, portrait, self-portrait and the figure. The formal elements of line, shape, linear perspective, scale, value, form, space, texture and composition will be explored through drawing done in class, on field trips and bi-weekly/weekly homework assignments. A laboratory fee is required.

**REFERENCE READING LIST**

\* these are not required but great references. I will provide handouts periodically throughout the semester.

- *Drawing, A Contemporary Approach*, Claudia Betti and Teel Salle
- *Guide to Drawing*, Daniel M. Mendelowitz and Duane A. Wakeman
- *Perspective Drawing Handbook*, Joseph D'Ameio
- *Perspective Drawing*, Kenneth Auvil

## **PLANNED SEQUENCE OF LEARNING ACTIVITIES**

- Subject matter/genres – Introduce basics in still life, interior perspective, self-portrait/portraiture, skeleton/human anatomy (models – 3 sessions) in a traditional studio environment.
- Avoiding Symbols
- Measuring – Introduce basic guidelines of proportion, sighting angles, plotting planes, and stages of development.
- Shape – Acquire skills in mass, planes, volume, scale, and simplification.
- Line – Use types of gesture, contour/cross contour, directional, extension, diagrammatic, and structural.
- Composition – Differentiate between various format, positive/negative relationship, open/closed, cropping, rhythm, placement, and types of balance.
- Value – Use value range, gray scale, tonal shape, tonal edge, chiaroscuro, contrast, and lighting (natural and artificial).
- Perspective – Experience ways to create illusory space: linear, one-point, two-point, three-point, aerial perspective, and foreshortening in a studio setting.
- Texture – Appreciate various ways of mark-making, applied to wet, dry, and mixed media; discuss incorporating pattern and detail into artwork.
- Techniques – Practice with various media; charcoal, ink, conte, graphite, various approaches: additive/subtractive, hatching/cross-hatching, ink stick/wash; and mixed media.
- Gestalt Principles design – Understand terms like repetition, continuity, grouping, proximity, closure, and containment.
- Presentation – Understand methods of mounting artwork and mat cutting to include a refined more advanced portfolio.
- Safety hazards – Understand materials involving safety hazards in the studio and home setting.

**THE USE OF NUDE MODELS IN ART CLASSES:** Knowledge of the human figure including anatomical structure, movement, gesture and proportion is essential for artists; therefore, drawing from unclothed models is required in most art schools. Elizabethtown's art department observes this professional standard and uses live models in the drawing and painting art courses. In Drawing I, there will be approximately 3 unclothed model (male/female) sessions.

**\*If for any reason you choose not to participate in classes involving unclothed models, you must drop this course the first week. Students who stay in the course but do not attend the unclothed model sessions can not successfully complete the course.**

## **STUDENT LEARNING OUTCOMES FOR CREATIVE EXPRESSION AU:**

Students will be able to:

- Discuss concepts employed in the creation and analysis of like artworks
- Develop and articulate informed aesthetic judgments
- Create or perform artistic work representative of the discipline
- Express the intrinsic value of an artistic medium

- Give examples of the way in which creative art forms show and affirm human feelings, desires, experiences, and/or values

**STUDENT LEARNING OBJECTIVES:** Applied to hands on skill development, critiques/discussion, assignments/paper, the student should be able to:

- Create drawings from observation, incorporating the basic properties of line, value, texture, shape and perspective
- Produce drawings using various size formats from small to large-scale work
- Incorporate the basic elements and principles of design in the completion of various kinds of drawings
- Demonstrate knowledge of the human anatomy/skeleton depicting the figure including muscles, proportion, movement and gesture
- Study drawings that represent historical and contemporary art of varied cultures through lectures, visits to galleries, museums and/or campus media resources
- Effectively present concepts and terminology learned in class while describing and interpreting visual work during critiques and oral presentations
- Demonstrate a proficient level of craftsmanship and media control in the completion of many kinds of drawing
- Understand basic standards of matting techniques for portfolio purposes and presentation
- Utilize various drawing methods, mark-making, and mixed media in the completion of course work
- Exposure to library resources and/or other media to conduct research of historical and contemporary artists of varied cultures
- Identify hazardous art materials and unsafe studio practices. Students should be able to demonstrate safe practices while using materials and equipment in the art studio and at home
- Produce a final project that demonstrates learned skills in a series of completed drawings

## **REQUIREMENTS**

Due to the emphasis on the rigorous study of still lifes, class attendance is crucial. Like most physical or mental activities, practice will only strengthen a student's ability. With this in mind, students must come to class on time with all required materials to begin working. Late arrivals are disruptive to the class and regular lateness will not be tolerated. The same goes for leaving early. All cell phones must be turned off during class and **text messaging is not allowed**. Inside assignments must be completed at the time assigned, meaning outside homework will be expected. If absent, it is the student's responsibility to contact me in order to retrieve assigned homework and/or in-class assignments. Students are also expected to retain all drawings throughout the semester in order to critique at midterm and finals. **DO NOT THROW AWAY ANY WORK!**

**\*If students do not come to the final critique, they will receive a ZERO for the final project.**

## **GRADING**

Grading is based on class participation and fulfillment of required assignments.

\*After 3 absences, half a letter grade will be deducted from your grade.

- In-class assignments 40%

- Homework 40%
- Attitude, work ethic, preparedness, critiques, sketchbook 20%

**Grades will be defined as follows:**

- A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques and presentations. Goes substantially beyond minimum requirements.
- B = Above average. Substantial investigation of concepts and compositions; excellent craft. All assignments completed on time, insightful contributions to critiques.
- C = Average. All assignments done competently and completed on time. Strong participation in critiques.
- D = Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.
- F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

*Fulfilling the basic requirements of the class will ensure you a “C.” I am most concerned with seeing effort, enthusiasm, and growth throughout the course. Going well above and beyond these requirements will lead you to a higher grade. Ask me if you have any questions about this.*

**ATTENDANCE**

It is impossible to really “make up” missed demonstrations or critiques and getting the information second-hand is rarely satisfactory. **After 3 absences, student’s grades will be decreased by half a letter grade. If students miss more than 6 classes, students will be withdrawn from the class by the instructor (unless other arrangements have been made and a grade of WF will be given).**

**HOMEWORK**

This is an opportunity outside of the classroom to independently develop your drawing skills and critical vision. Students will be given homework assignments either bi-weekly or once a week depending on the assigned project. All homework is due one week after it is assigned unless otherwise stated. *Late assignments will be marked as a zero.* If a student is absent, it is the student’s responsibility to finish the homework assigned as well as the classroom assignment/exercise you missed during the class period. Outside reading assignments will be given as well.

*\*You are required to draw or write in your sketchbook 5 days a week. Please date each entry. I will periodically check your sketchbook throughout the semester. It will be graded as either complete or incomplete.*

**EXPECTATIONS FOR THE CLASS**

Good drawing requires concentration and effort. Therefore, during class students should be working, taking notes, participating in class discussions, or listening to critiques and lectures. Please be respectful of classmates, and keep any personal conversations quiet and to a minimum.

\*Everyone has a crisis in life now and then. I am far more lenient with students who maintain a good attitude, work hard, and submit their assignments in a timely manner than with below average students who repeatedly ask for exceptions to be made on their behalf.

### **STUDIO ETIQUETTE**

The classroom is shared with others, therefore, leaving it in good order at the end of the class is important. When you leave please

- Clean up trash, containers, and other residue of your activities.
- Remove all artwork from the walls unless directed otherwise by the instructor.
- Do not deposit pencil shavings onto the floor; sharpen into a bag or container.

### **ACADEMIC INTEGRITY & DISHONESTY POLICY**

Students are expected to write/create in their own words and to document their sources and references. Students are responsible for familiarizing themselves with the College policy on plagiarism and cheating in the handbook *Academic Integrity at Elizabethtown College*.

Academic dishonesty is defined as an intentional act of deception in which a student seeks to claim credit for the work or effort of another person, or uses unauthorized material or fabricated information in any academic work. It includes, but is not limited to: cheating, plagiarism, buying or selling of class documents, falsifying of one's own or another's records, or knowingly assisting someone who engages in any of the above.

Depending upon the nature and severity of the dishonest act, the faculty and the College may discipline a student for verifiable acts of dishonesty occurring in or out of the classroom. This policy shall be implemented according to regulations approved by the President.

**\*Academic dishonesty will not be tolerated and may result in a failing grade for this course or a zero for the project.**

### **FACULTY INITIATED WITHDRAWAL:**

If a student's absences from class (\*6 missed classes) and/or disruptive behavior become detrimental to the student's progress or to the progress of the other students in class, the faculty member shall seek the aid of the office of the Art Department Chair to help insure contacting the student. The office may initiate a student withdrawal from the class.

### **COURSE SYLLABUS STATEMENT ON DISABILITY**

Elizabethtown College welcomes otherwise qualified students with disabilities to participate in all of its courses, programs, services, and activities. If you have a documented disability and would like to request accommodations in order to access course material, activities, or requirements, please contact the Director of Disability Services, Lynne Davies, by phone (361-1227) or e-mail [daviesl@etown.edu](mailto:daviesl@etown.edu). If your documentation meets the college's documentation guidelines, you will be given a letter from Disability Services for each of your professors. Students experiencing certain documented temporary conditions, such as post-concussive symptoms, may also qualify for temporary academic accommodations and adjustments. As early as possible in the semester, set up an appointment to meet with me, the instructor, to discuss the academic adjustments specified in your accommodations letter as they pertain to my class.

The Pennsylvania Human Relations Act ("PHRA") prohibits discrimination against prospective and current students because of race, color, sex, religious creed, ancestry, national origin, handicap or disability, record of a handicap or disability, perceived handicap or disability,

relationship or association with an individual with a handicap or disability, use of a guide or support animal, and/or handling or training of support or guide animals.

The Pennsylvania Fair Educational Opportunities Act (“PFEOAct”) prohibits discrimination against prospective and current students because of race, religion, color, ancestry, national origin, sex, handicap or disability, record of a handicap or disability, perceived handicap or disability, and a relationship or association with an individual with a handicap or disability.

Information about these laws may be obtained by visiting the Pennsylvania Human Relations Commission website at [www.phrc.state.pa.us](http://www.phrc.state.pa.us).

## **SUPPLY LIST**

### *ITEMS PROVIDED IN THE CLASSROOM*

- **Pad of Drawing Paper:** 18 X 24 inch
- **Pad of Newsprint Paper:** 18 X 24 inch
- **Specialty Paper**
- **Sketchbook**
- **Graphite Pencils**
- **Charcoal**
- **Chamois**
- **Eraser:** white synthetic eraser or equivalent
- **Gum eraser** (kneaded)
- **Pencil Sharpener:** or x-acto knife.
- **Ruler or Straight Edge**
- **Drawing Board**
- **Dowel Rod:** 10-12 inch long 1/8 inch circumference.
- **5x7 inch mat board with 1 1/2 x 2 inch window cut out.**
- **Workable fixative spray, odorless (spray outside only)**
- **Paintbrushes:** variation of sizes for ink washes
- **Occasionally, there will be additional supplies, based on special projects. These will be announced in class with the project.**
- **Glue**

### *ITEMS NOT PROVIDED IN THE CLASSROOM (Purchase at bookstore or elsewhere)*

- **3 Ring Binder:** with paper for class notes and to store syllabus and handouts.
- **Portfolio:** Large enough to fit 18 x 24 paper comfortably.
- **Box or Container to carry materials:** such as a tackle box

## **Tentative Class Schedule 2014**

### **Schedule Drawing I - \*All dates are subject to change with my discretion**

Week 1: Introductions, review outline, safety guidelines, etc.

Week 2: Planes in space

Week 3: Ellipses in space combination of planes and ellipses in space

Week 4: Gesture, Line weight study

### **Mid Term Early Warnings & Individual Reviews**

Week 5: Contour and Blind Contour

Week 6: Value, positive and negative space

### **Fall Break**

Week 7: Value

Week 8: Value, cloth pattern

Week 9: Interiors, perspective drawing/Space

Week 10: Ink Wash, texture,

Week 11: Collage, Collaborative

Week 12: Skeleton drawing, Figure/Gestures

### **Thanksgiving Break**

Week 13: Figure

Week 14: Figure, Self-portrait

### **Finals Week**

Week 15: Final Critique project due.

**\*If students do not come to the final critique, they will receive a ZERO for the final project.**

### **Syllabus Disclaimer:**

All projects and due dates are subject to change by the instructor at any given time.