ART 100-DRAWING 1

Course Description
An introduction to basic principles and techniques of drawing, emphasizing perceptual skills and the use of value and line. Through guided projects students will explore line, value, form, composition, proportion, and spatial relationships. Drawing will transpire primarily from observation, specifically still life, the outdoors, the figure and photo references. This course is designed to accommodate and complement both art and non-art majors at an assortment of levels, but does require a commitment of time from the student. Expect to draw a lot, a minimum of three hours a week outside of class. Drawing 1 has no prerequisite.

Course Objectives
- Develop eye hand coordination to marry perception with outcome.
- Introduce basic tools & techniques traditionally associated with drawing.
- Contextualize drawing as a contemporary genre.
- Begin to develop vocabulary, a personal artistic voice, and communication skills through drawing.

Evaluation
The course is broken down into 1000 points.
60% - Assignments, both critiqued and non-critiqued (600 pts.)
25% - Sketchbook (250 pts.)
10% - Participation (100 pts.)
5% Portfolio Review (50 points)

Progress
Because the course is designed around a 1000 point scale, it is easy for students to evaluate their own progress. Students are expected to keep track of all grades handed back. Critiqued and non-critiqued assignments are generally worth 100 points; so deciphering a letter grade is straightforward.

A = Excellent, above and beyond expectations, shows initiative
B = Good, above average, goes beyond minimum expectations
C = Average, meets minimum expectations
D = Below average, does not meet outlined expectations
F = Failure to meet requirements

Sketchbooks
Sketchbooks are employed in and out of class, bring them to every class as they are subject to review without warning. Students must complete sketchbook homework as they are assigned in class. Sketchbooks will be evaluated for a grade prior to the Mid-Term and before final examination. Sketchbooks are worth 25% of your grade. Individual sketchbook assignments are pass or fail, and you may be requested to repeat assignments if necessary. Students must number each sketchbook assignment.
**Portfolio Review**
Students are liable for the care and storage of all assigned drawings and exercises during the semester. You are required to chronologically present your work in a portfolio review in good condition at the end of the course. The quality of presentation will be considered a significant component of your evaluation. All work should be stored flat and kept undamaged. Students should date each exercise on the back to help with organizing your portfolio.

**Participation**
Actively contribute in critiques, discussions, and maintenance of the drawing studio. 10% of your grade depends on it.

**Attendance**
The Department of Art & Design attendance policy is enforced; students with unexcused absences in excess of 15% automatically result in an “F”. Late arrivals/early departures will count towards absences. Three absences may result in the dropping of half a letter grade; four absences may result in the dropping of one full letter grade; five or more absences can result in course failure. Excused absences are permitted with instructor discretion in situations of sickness, misfortune, or tragedy, and proof may be required. Students are expected to come to every class, prepared and on time. Gathering materials and research should be done outside of class. Not using class time appropriately can result in an unexcused absence.

**Studio Access**
You are encouraged to use the drawing studio outside of class when other classes are not in session. It can be accessed with the 4 digit code as long as privileges are not abused. Do not spray fixatives in the studio, do not leave materials out or behind, and clean up after yourself.

**Critique**
Your attendance, constructive attitude and input are vital to the critique process. It can require a thick skin and realization that a critique of your work is not a personal critique of you. The goal is to obtain suggestions to make your work communicate more effectively, as well as discussing ideas, skills, and aesthetics in reference to drawing. It is expected that the “critiqued" and “critiquers" will contribute in a civil yet challenging way.

**Academic Integrity**
"Students are advised that EKU’s Academic Integrity Policy will strictly be enforced in this course. The Academic Integrity policy is available at www.academicintegrity.eku. Questions regarding the policy may be directed to the Office of Academic Integrity."

**Disability Statement**
If you are registered with the Office of Services for Individuals with Disabilities, please obtain your accommodation letters from the OSID and present them to the course instructor to discuss any academic accommodations you need. If you believe you need accommodation and are not registered with the OSID,
please contact the Office in the Student Services Building Room 361 by email atdisserv@eku.edu or by telephone at (859) 622-2933 V/TDD. Upon individual request, this syllabus can be made available in an alternative format.

**Materials Provided**
18" x 24" White Drawing Paper (min 70lbs)
Compressed & Vine Charcoal
Drawing Pencils
Pencil Sharpener
Erasers
India Ink & Brush
Workable Spray Fixative

**Materials Students Must Supply**
1 Ebony Pencil
18" x 24" Newsprint Pad (1 Minimum)
24" Metal Ruler with cork backing
1 Wire bound sketchbook @ least 9x12" (medium weight)
Thumbtacks
1 medium tip sharpie marker
1 chamois
1 cardboard box (for Perspective Drawing)
1 sheet of black or white 4ply mat board
Alternative drawing surfaces & found papers with textures and patterns.

**Text:** None, but consider the recommended resources below.
A Guide to Drawing 5th edition; Mendelowitz & Wakeham; Harcourt Brace
Jovanovich College Publishers; 1993
Perspective Drawing; Auvil; Mayfield Publishing; 1990
Periodicals: Art in America, Flash Art, Art News, Art on Paper, Art Forum

Special Note: Phones calls and text messaging are not permitted during class time without instructor consent. Please do not send instructor messages outside of the designated EKU email account and phone line, including, but not limited to Facebook, My Space, Twitter, Linkdin etc.

**Outline - Fall 2009**
The following layout is subject to change by the professor without notice and is meant as a general guideline for the semester.

T – Aug 25 - Introductions, syllabus, materials, vocabulary, and class exercises.
Model supplies; draw the intangible, defining drawing.
Profile/Vase Exercise & Signature Exercise & Opposite Hand

**SB # 0:** Get Sketchbook, 9 x 12 min, good paper (70 lbs)

**Th – Aug 27 - In Class Assessment Drawing - Part I (2 Hours)**

**SB # 1:**
A. Define Drawing, in your own words & list 3 goals you have for this class.
B. Put inside your sketchbook the Vase/Face exercise, Signature Exercise, Emotion Drawing Exercise done in class. Redo if necessary.

**T – Sept 1 - “10 bite minimum” Introduce: Blind & Modified Contour line drawing, drawing through a form, gestural drawing, hatching, cross hatching, stippling and tonal bars.**

**SB # 2:**
A. Draw 4 Blind & 4 Modified Contour line drawings of your hand (45 mins total).
B. Complete a Line Drawing of your hand holding something important to you, using only line, no shading, only line. (30 mins)

**Th – Sept 3 - Continue Gesture, Blind/Modified Contoured Line Drawing, and Drawing through form. Still Life while standing, building off sketches/gestures.**

**Assign CA #1:** “A Single Line” (18”x24” minimum). Draw the most interesting single line you can. Hints: be aware of pressure on the page, and the quality of your line whether thicker, thinner, lighter, or darker. Draw “from your arm” and use the entire page. This should be non-representational and abstract. Push the envelope on what a drawing “implement” could be and consider non-traditional surfaces. **Assign CA # 6: Self-Portrait/Final Exam**

**SB # 3:**
Draw 2 tonal bars (7” x 1”) in seven seamless steps with an HB pencil; with a cross hatching technique, and stippling. Concentrate on density, transition, and saturation; it may take more than one attempt.

**T – Sept 8 - Positive/Negative Still Life, Contest: Perfect Circle**
Negative/positive space in charcoal, shading and value, the chamois, and the fingertip.

**SB # 4:**
First, draw 2 tonal bars in vine and then compressed charcoal. Use a chamois and/or fingertips to blend. Second, draw the negative space surrounding a tree or plant, indoors or outdoors using charcoal. Third, Draw the Negative space surrounding a seated friend.

**Th – Sept 10 - QUICK CRITIQUE of CA # 1: A Single Line.**

**SB # 5:**
Draw a Circle, Cylinder OR a Cube with nothing but pure tone, no line, under a singular light source. Rely on your light touch for graduated shading of high key, mid and low key tones, use pencil.

**T – Sept 15 - Tone, from “Fuzzy to Focused”, Drawing from a slide.**

**SB # 6:**
Draw your unmade bed or bedding from an angle of your choosing, show gravity in the draping heaped fabric. Be conscious of your light source.

**Th – CA # 2 Drapery Study**

**SB # 6:**
Draw your unmade bed or bedding from an angle of your choosing, show gravity in the draping heaped fabric. Be conscious of your light source.

**T – Sept 22 - TBA**

**SB # 7:** 20 Drawings- 1 Object and Medium(s) of your choice
-8 -Gestures
-3 -Blind Contour Line Drawings
-3 -Modified Contour Line Drawings
-1 -Tonal Study
1 - Negative Space
1 - Abstract
3 - 30 minute Studies, Each Different Angle

Th – Sept 24 - Begin CA # 3 “Still Life & Death” in class
SB # 8: Draw a public sculpture on campus, in pléin air (outdoors)

T – Sept 29 - Continue “Still Life & Death”

Th – Oct 1 - Continue “Still Life &Death”
SB # 9: Select any assignment you wish from the Learning to Love You More website at www.learningtoloveyoumore.com. Submit the assignment to the website upon completion, insert proof and documentation inside your sketchbook.

T – Oct 6 - Critique “Still Life & Death”

MIDTERM - SKETCHBOOKS COLLECTED

Th – Oct 8 - Finish Critique &. Perspective Lecture
SB # 10: Tape into your sketchbook three architectural images of buildings or structures that have evident vanishing points. Overtop each image super impose the vanishing points with a ruler in pen or pencil accurately. Keep in mind the vanishing point may be located out of the image framework.

T – Oct 13 – NO CLASS

Th – Oct 15 - ***Bring a cardboard box to class!!!
Perspective introduction, vanishing points, sighting, and viewfinders.
SB # 11: Draw and shade a cardboard box, lids closed, using vanishing points, using two-point perspective. Repeat drawing with lids open.

T – Oct 20 - Assign CA # 4: Perspective Outdoors: 18”x24” Perspective study of the exterior and surround of a building on campus. Concentrate on line; use your ruler and sighting techniques. Dress for weather.
SB # 12: Take a photo of the back of your head, good composition, value and focus. Print on quality paper, at 8” x 10”.

Th – Oct 22 - Work on CA # 3: Perspective Outdoors
SB # 13: Draw something foreshortened as many times as it takes to get it right.

T – Oct 27 - Critique CA # 4: Perspective Outdoors
SB # 14: Draw something out of focus.

Th – Oct 29 - Video + Assign CA # 5: Pretty Ugly Still Life
SB # 15: Copy an Old Master, 1:1 ratio (Pick something that fixes your 9 x 12 sketchbook format and the appropriate media, artists include but not limited to Michelangelo, Leonardo Da Vinci, Raphael, Rubens, Gericault, etc…)

T – Nov 3 - TBA
SB # 16: TBA

Th – Nov 5 - Critique CA # 5: Pretty Ugly Still Life
SB # 17: Draw Architecture Quickly, use entire page.
**T – Nov 10 - Face to Face**  
**SB # 18: A.** Skull drawing in pencil, actual size, frontal. Find your own reference; include a copy of it in your sketchbook. This should take at least two hours. **B.** Draw Rear view of Skull, actual size, include copy of reference in sketchbook, two hours, both in pencil.

**Th – Nov 12 – Skelton**

**T – Nov 17 - Skelton**

**Th – Nov 19 - Figure Gestures**  
**SB # 19: Self Portrait of the back of your head, include the photo reference in sketchbook**

**T – Nov 24 – Field Trip**  
**SB # 20: Self Imposed Field Trip…The Voyeur - Draw 5 people in public spaces, gestures (10 drawings @ 1 minute each) & short studies(6 drawings @ 5-10 minutes each). Show context, gravity, and ground (AKA the space the figure is in…)**

**Th – Nov 26 – NO CLASS**

**T – Dec 1 – TBA**  
**SB # 21: Sketchbook Catch Up**

**Th – Dec 3 – TBA**  
**SB # 22: Sketchbook Catch Up**

**T – Dec 8 - In Class Assessment Drawing - Part II (2 Hours), Sketchbooks Due**

**Th – Dec 10 – Final Critique CA # 6: Self-Portrait/Final Exam**

**Dec 14 – 18 - FINAL EXAM WEEK – PORTFOLIO REVIEW BY APPOINTMENT**  
Final Exam: Thursday, December 17 ---- 8-10am