SYLLABUS FOR DRAWING 20B

COURSE OVERVIEW

This course in intermediate drawing will be divided into two (not necessarily equal) parts. Part I will be a rigorous and straightforward study of the classical or traditional aspects of western representational drawing or rendering. The primary concern of the first lessons will focus on drawing what you see with the perceptual eye, or in the words of Leonardo da Vinci, the ten things that you can see; “They are: Brightness and Darkness, Color and Substance, Form and Place, Remoteness and Nearness, Movement and Rest. External or empirical nature, presented in the form of still-life, landscape, and figurative studies, will be the primary visual sources.

On the complete flip side, Part II will be an experimental, eclectic, and expressive foray into other modes of drawing and thinking - visually. The focus will now shift to dealing with problems and issues relating to Modern and Postmodern art, as well as to Indigenous, Prehistoric, and World art. Experimentation with alternative drawing methods and applications, and the development of personal visions and concepts will be encouraged and nurtured. In addition to in class projects, students will be required to complete a theme drawing homework assignment (designated by me) due every two weeks for open critique.

Source material will be now be extended (from the domain of external nature) to include cultural, pop-cultural phenomena (art history, literature, music, TV, films, video, etc.) and personal imagination.

The materials will be simple, the usual drawing tools: charcoal, graphite, conte' crayon, ink, and paint on paper. Colored pencils, crayons, and acrylic paint will also be covered as an intro to color drawing.
COURSE OBJECTIVES

This is about concepts, methods, and materials. The focus will be on continuing and extending a three unit course with extensive hands-on in class experience, supplemented with lectures, demonstrations, slides, and other visual sources covering the foundational approach to observational drawing as covered in beginning drawing. Students will be required to commit more time and effort in gaining a stronger level of understanding the basics of the “language of form”, with a strong emphasis relating to the rendering of three-dimensional form, light, and space. Students will be urged to engage with and spend more time with their work, and how to “work it up” to achieve a richness that can only be obtained via extensive refinement and alteration, as well as through material investigation and experimentation. Students will be asked to gain a deeper understanding of their concepts and visions by engaging verbally in the open critiques.

♦ No text is required - handouts and other source materials will be provided.
♦ Homework assignments and projects are due at the beginning of the class session of its due date. The artwork should be done in such a careful and caring manner that it is ready to be graded and presented to the class for a critique. Late homework and projects will be downgraded accordingly; one (1) full grade for each day that it is late.
♦ Critiques are tantamount to quizzes and exams – attendance and participation is mandatory.
♦ Students will be graded on the following criteria: 30% attendance and participation (doing the in class projects and homework); 30% quality and commitment; 20% meeting deadlines; 20% overall effort.
♦ Students are expected to be on time, and to participate and interact in classroom activities in a mature and adult-like manner. Live cell phones are not allowed in class at any time. Turn them off (or to the vibrator mode). Also, no I-pods or any other type of headphone generated musical devices.
1. Sheet/drapery drawing.  charcoal
2. Drapery drawing, hanging from wall.  vine charcoal, conte crayon
3. Leonardo da Vinci drapery drawing.  conte crayon, black and white on brown paper
4. Screen drawing.  theme
5. Still life drawing (open).  char kole
6. Still life-milk cartons (closed, local values).  char kole
7. Vessel drawing.  theme
8. Growth drawing.  theme
9. Where Soul Meets Body.  theme
10. Shoe drawings (3): 1 contour lines, ink; 1 crosshatched, ink; 1 large, char kole
11. Near and Far  theme
12. Mask head drawing.  liquid ink
13. Surrealist banded drawing.  ink and mixed media
14. Landscape drawing.  graphite
15. C C C’s (cars, cartoons, and computers)  theme
16. Composite composition drawing project.  Final project, graphite, ink, char kole, or mixed media
LIST OF MATERIALS FOR INTERMEDIATE DRAWING

PAPER
Strathmore (or equivalent) drawing pad, 80 lb., 18"x 24"
Newsprint pad, 32lb., 18"x 24"
Small basic sketch book (hardbound or soft cover), 65 lb., 8 ½"x 11", 100 sheets (approx.).

DRAWING TOOLS:
Pencils/graphite
(3) Drafting pencils, #314 – a general purpose pencil with a 4B lead (painted orange).
(3) Drawing pencils - 9B, HB, 4H
(3) Graphite sticks – 4B
(1) Box of 12 colored pencils - prisma color if possible

CHARCOAL
(3) Sticks of vine charcoal (medium)
(2) Charcoal pencils –4B
(1) Box of Char –Kole, a set of 12 sticks of compressed charcoal.

(4) Conte’ Crayons, black
(2) Conte’ Crayons, white

(2) Pink pearl erasers
(1) Kneaded rubber erasure Pink Pearl erasers

INK
(1) Rotring Sketching pen (cartridge style ink pen)
(2) Ball point pens, black. And (2) felt tip “sharpie pens” (a very fine and a fine point)
One bottle of black drawing ink (waterproof)

ACRYLIC PAINT
One tube of black, and one tube of white acrylic paint (2 oz.. tubes)

BRUSHES
(1) Round # 10 or 12, watercolor/acrylic brush (white sable or synthetic).
(1) Round #2, watercolor/acrylic brush (white sable or synthetic).
(2) Throwaway brushes, a 2 inch, and a 1 inch width.

MISCELLANEOUS ITEMS
Drawing Board, 20"x 26", masonite with clips.
Portfolio (for carrying work)
18” ruler (plastic see thru graph ruler)
½ Drafting tape, one roll
Cloth rags
Cans or cups (for water, paint, and ink)
Portable tackle box or container for drawing tools and supplies.
GRADING POLICY

40% ATTENDANCE

30% DEADLINES

YOUR GRADE

15% EFFORT & PARTICIPATION

15% QUALITY & COMMITMENT

ATTENDANCE: 80% of success is showing up. More than 3 absences will affect your grade.

MEETING DEADLINES: In the real world if you don’t meet deadlines, you will get fired. Here you will just get a lower grade.

EFFORT & PARTICIPATION: This area deals with your engagement with the total class agenda. Translation: follow the course agenda, not yours (unless total creativity is the focus).

QUALITY & COMMITMENT: Committing time and truly focusing on the task at hand will generally net a quality and well-crafted result. I want to see you working. I want to see you caring about your work.