COURSE DESCRIPTION

This is a beginning course in drawing intended to develop basic drawing skills and perceptual abilities, and to increase the level of personal expression. The course explores various principles, elements, and techniques of drawing, integrating history, theory, and criticism. Students will practice observation, experimentation, and invention, becoming acquainted with a variety of drawing media and approaches. Students will investigate the properties of line, value, shape, texture, and the representation of space, focusing on methods and techniques to represent the illusion of the three-dimensional world on a two-dimensional surface. Additionally, drawing will be explored as a fundamental element of visual thinking, and as a language to communicate and express ideas. Individual research for visual references and art historical information will be included. Students are required to maintain a sketchbook.

Projects are designed to present various creative, technical, and conceptual problems that the student is asked to solve through the exploration of the medium of drawing. Each project will be introduced via lecture, assigned readings, and/or discussion.

Objectives include developing the ability to objectively perceive the world and interpret it two-dimensionally using the basic elements of drawing—line, value, shape, perspective, and texture; learning to apply the elements of drawing intelligently using the principles of drawing—form, space, and light; investigating the representation of space, focusing on methods and techniques to represent the illusion of the three-dimensional world on a two-dimensional surface; and understanding and correct usage of art vocabulary.

SDSU Learning Outcomes and Objectives

Upon successful completion of the course, students will be competent in the application of a variety of drawing media in the following areas:

- Identify visual relationships that help determine scale/proportions.
- Demonstrate proficiency in a variety of visual perspective systems including linear perspective, atmospheric perspective, and foreshortening.
- Demonstrate proficiency in a variety of approaches to line drawing that develop a translation of form and space from three-dimensions to two-dimensions.
- The ability to use the Elements, Principle of organization, and a variety of drawing media to create informed, creative and inventive compositions.
- An understanding of the effects of light and how to describe them in a variety of media.
- Discuss, critique, and evaluate their own drawings, as well as those of their classmates.
- Discuss and write a critical evaluation of drawing, using the appropriate vocabulary and terminology pertaining to the basic elements and organizing principles of drawing.
- Examine, compare, and analyze historical and contemporary examples drawing within a global context.

ATTENDANCE

Attendance and punctuality are critical to academic success. Class periods could include demonstrations, slide lectures, critiques, and project discussions. You may have two absences without penalty. Two tardies equal one absence. A tardy is defined by arriving to class after
the instructor has begun the class or departing class before the instructor has formally dismissed class. For each absence above and beyond the two “freebies”, you will have 5% deducted from your overall grade. If for some reason you cannot attend a class, contact me via e-mail prior to class to make arrangements for making up what you have missed.

LATE WORK
Each assignment must be completed on time. Late work will not be accepted. Please let me know if there is an emergency situation or serious problem.

DOCUMENTATION
Your work may be documented for educational purposes.

CELL PHONES
Please turn off cell phones before bringing them into the classroom, and please refrain from texting in class.

CRITIQUE
Critique is a vital part of developing as an artist. This class will encourage a fluent art dialogue, focusing on developing a healthy vocabulary, effective communication skills, and competence in critical thinking and perception. It is important that the voice of each member of the class is heard and that every idea is spoken. Individual critiques will be given weekly. Group critiques will be scheduled on a regular basis. **Critiques are mandatory.**

COURSE TOPICS COVERED

**Observation and Measuring**—sighting, recognizing relationships, visual analysis and translation of the visual world

- the ability to identify visual relationships that help determine scale/proportion
- an understanding of how size and scale function within a spatial context
- the ability to translate these relationships from 3d to 2d

**Perspective**—picture planes; lines of sight; vanishing points; horizon line; one-point, two-point, and three point perspective; atmospheric and multiple perspectives; scale

- an understanding of visual perspective systems
- the ability to create a convincing two-point perspective drawing
- an understanding of, and an ability to draw a proper ellipse
- an understanding of foreshortening
- the ability to use perspective conceptually in creating artwork

**Line**—contour, line quality and variation, gestural, cross-contour

- an understanding of various approaches to line drawing
- the ability to describe form with line, implying three dimensions
- the ability to develop relationships between form and space
- an appreciation of line in visual expression
Composition—spatial organization, space, positive and negative shape and space, focus, balance, movement, dynamics of perspective, edge consideration

- an understanding of the need to intentionally and selectively use design in composition
- the ability to use spatial relationships in composition
- the ability to use all the elements of drawing—from perspective to choice of media
- in determining composition using an approach that is informed, creative, and inventive

Value—cross hatching, mass gesture, gradation, contrast, light dynamics, value relationships

- the use of technical control in developing value and tone
- an understanding of the aesthetic quality of tonal drawing
- an understanding of the tonal possibilities inherent in the media
- a solid understanding of the effects of light and how to describe them visually
- the ability to use value in composition
- the ability to use value in personal expression

GRADING Please read carefully; this policy is not negotiable.
Grades for this course will be determined through evaluation of the work, participation, and progress of each student. Work will be evaluated by its overall quality: skill, concept, and creativity. Active participation in discussions and critiques is an essential part of artistic growth and will be graded in this course. Progress will be determined by the student’s general development and improvement throughout the semester. Specific grading guidelines will be outlined with each new assignment handouts.

Grading breakdown is as follows:
1. TECHNICAL SKILL/ 30 points
   • Technique skill with materials
   • Problem requirements satisfied
   • Overall level of craftsmanship
2. CONCEPT / 30 points
   • Comprehension (did you understand the idea of the project?)
   • Communication (does your project show the idea of assignment?)
   • Intention (does your project reflect your intentions?)
   • Invention, Originality, Deep Thinking
3. CREATIVITY / 30 points
   • Composition (organization of formal elements)
   • Character (individual personality, style, quality)
   • Expression (non-verbal power, effective communication)
   • Gestalt (unity, impact, is the effect greater than the sum of the parts?)
4. PARTICIPATION / 10 points
   • General Attendance and participation
• Critique Participation (During Critiques you must contribute at least five times)

ACADEMIC INTEGRITY
Academic fraud is unacceptable and will not be tolerated. Cheating and plagiarism (and all other forms of academic fraud) will result in a failing grade on the particular assignment or project.

SPECIAL ACCOMMODATIONS
Any student needing a special course-related accommodation due to a physical and/or learning impairment should contact Student Disability Services, concerning appropriate academic accommodations. (619/594-6473, TDD: 619-594-2929, or http://www.sdsu.edu/dss)

MATERIALS
It is important that students bring basic drawing materials to every class. Additional materials may be required as for certain assignments.

- sketchbook—any size, bound, unlined
- drawing pad - labeled “Drawing,” not sketching—18” x 24”
- newsprint drawing pad—18” x 24”
- graphite drawing pencils—H, HB, B, 2B, and 4B
- charcoal pencil—extra soft
- drawing board with clips—18” x 24” minimum
- charcoal—vine (soft) and compressed (at least two densities of compressed)
- erasers—white plastic and kneaded
- supply box to carry materials
- fixative spray
- blending stump—optional
- white conte stick
- metal ruler—at least 18” long, (24” is better)
- x-acto knife
- portfolio—to protect and transport drawings

Write your name on everything. Don’t leave anything of value in the drawing studio.