

Grays Harbor College

Drawing I

Art 101

“Compared to other visual media, Drawing is a magical act. In no other medium can we go so directly from thought process to image, unencumbered by meticulous extensive preparation”

-Bernard Chaet

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DESCRIPTION *A practical introduction to the methods, materials and visual elements necessary to draw from observation and from life. The basic skills and vocabulary of representing visual observation will be discussed, demonstrated and practice. 4 lecture hours; 2 studio hours. Satisfies humanities distribution area A requirement or specified elective for the AA degree.*

This course is an exploration of concepts and techniques basic to representational drawing. Projects chosen by the instructor will develop skills applicable to perspective drawing, landscape, still life, the human figure, and graphic layout. This course is open to students of all levels of experience, and is designed to develop a practical understanding of basic principles, terminology, and techniques of expressive drawing from observation. Through demonstration, critique, and problem-solving, students will be exposed to the traditions of two-dimensional representation in black and white including the elements of composition, proportion, values, contours, cross-contours, chiaroscuro and basic perspective. Drawing from observation and in -class study of visual relationships will be emphasized. 4 lecture hours, 2 studio hours. 5 credits

PREREQUISITE ENGL 095 or placement in ENGL 101

COURSE OUTCOMES & ABILITIES The basic goals of this course are for the student to learn the elements of the form-language specific to the course objectives, become aware of traditional uses for the relevant form-language and materials and develop the concepts and skills to manipulate the elements of form to concretely express subjective realities. Concepts, materials, and methods are presented verbally and demonstrated. Specific problems are assigned in sequence to incrementally develop skill and judgment with the stated goals. In-class work is evaluated in process. Outside work is critiqued on its due-date. Students are expected to incorporate into their work and working methods the information that emerges from group and individual critiques. Special emphasis is given to each student as they develop skills and judgment in the objective form-language and terminology for their visual sensations.

Upon completion of this course, students should be able to:

- analyze and interpret visual statements.(DL, CT)
- create visual statements that utilize technical understanding of traditional drawing media and techniques .(DL,IU,)
- utilize vocabulary specific to the visual arts and to the figure.(DL,L)
- create visual statements that utilize the elements of art and design.(CT,DL,)
- create visual statements that utilize a developed craftsmanship in appropriate media.(IU,DL,CT)
- create visual statements that utilize expressive and aesthetic elements.(S/PR,CT,DL)

REVIEW YOUR PORTFOLIO OF WORK FOR THE FOLLOWING DEMONSTRABLE SKILLS AND COMPETENCIES.

CONTOUR DRAWING	Position and Placement of Forms Control over relative sizes Angles transferred to page Gesture Drawing - flowing, proportional, all-over, drawn-through Planes foreshortened Varying Line Weights Correct observation of axial direction of volumes and shapes Observation and use of negative spaces and shapes Ability to vary line weight
ACCURATE OBSERVATION OF RELATIVE VALUES	Ability to support linear observations with tone Observation of gradations and contrasts Understanding use of value shapes versus linear edges Control over range of values with graphite, charcoal, and conte
COMPOSITION AND USE OF THE PAGE	Fitting images to format Working all over the page: understanding and developing your image as relationships and inter-relationships of shapes on the picture plane instead of mere “objects” Understanding visual weight and balance Working “inside” the contours, and developing overall rhythms
ABILITY TO OBSERVE AND DEPICT	Foreshortening/Angled flat planes Undulation planes Overlapping volumes Proportional diminution of apparent size with distance Illumination: illusion of light and shadow Cylindrical surfaces Ellipses
TEXT	<u>The Art of Responsive Drawing</u> , fifth Ed. Nathan Goldstein <i>suggested</i> or <u>Art Fundamentals</u> , tenth edition <u>Ocvirk, Stinson, Wigg, Bone, Cayton</u> <i>suggested</i>
A.D.A STATEMENT	Any student who, because of a disabling condition, may require assistance in the event of an emergency or may require some special arrangements in order to meet the course requirements, should discuss with the instructor the nature of their disability and needs so that the necessary accommodations can be made.
ATTENDANCE	Roll is taken each session and is tabulated into the final grade- along with the quality and quantity of your in-class work. Your responsibility is to attend daily, punctually, and maintain classroom decorum.

Viewing and discussing art is **experiential**. Your attendance and participation in critique is crucial. That includes your respectful attention to your instructor and classmates and their work. Demonstrations given in class cannot be repeated. If you must miss a day review the DEADLINES policy below. To keep up with the class, arrange to obtain effective class notes from a classmate and see the instructor for clarification as needed. It may be helpful for your grade to make up any missed class time with an equal amount of lab time.

DEADLINES

Unless otherwise noted, **all assignments are due at the beginning of class**. Late work is not accepted for full credit. One late assignment may be accepted. Should a legitimate emergency prevent you from meeting a deadline despite your best efforts, it is your responsibility to consult with me positively and politely ahead of time or as soon as possible after class to arrange a specific, approved alternate plan. Note that simply leaving me a message about missing a deadline, no matter how interesting, does not solve the problem. I am contracted to evaluate the quality of your assigned work, not the validity of your excuses.

HEALTH & SAFETY

Some of the materials used in this class may have potential hazards; their safe use and handling is important. If you have, or develop, sensitivity to any materials, contact the instructor immediately.

ABANDONED WORK

Artwork that is abandoned or uncollected two weeks into the following quarter will be disposed of at the Department's discretion. Work held back to be considered for inclusion in the Annual Spring College Student Exhibition during May and June must be picked up at the very end of the quarter or before the end of Fall Quarter the following year.

GRADING

- There is no extra credit work available for this class. You will be evaluated on the basis of the assigned projects.
- Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter problems that keep you from successfully completing the class see the instructor. Other grading options are available.
- *Incompletes* are given in extreme situations and only if already passing.
- Students may drop this class without penalty until W day.
- Students who disappear from this class without withdrawing will receive a V.

BASIS FOR EVALUATION

Assigned Outside Drawings: one per week	40%
In-class Drawings /participation in Critique / Attendance/Punctuality	40%
Lab: Drawings/Attendance/Utilization	10%
Sketchbook	10%

STUDIO ETIQUETTE and EXPECTATIONS

- Showing up for class is not enough, you are expected to:
- Come to class prepared and equipped to draw, and to participate
 - Read the syllabus and know what is going on
 - Be aware of unannounced due dates and have work ready for them
 - Properly dispose of food and drink containers
 - Clean easels, benches, desks, tables, and work areas as needed
 - Exhibit good work ethics, sound craftsmanship, and consistency of effort
 - Push skill development, show initiative and overall improvement
 - Show a willingness to explore and learn beyond known limits

- Have few absences, late arrivals, or late assignments
- Be able to work responsibly and independently, since this class is stacked with Drawing II and III
- Be aware of the announced Life Drawing component and alternatives available for partial credit with prior discussions with instructor
- those whose cell phones ring or buzz at any time during class or lab will be condemned to the fourth circle of infernal eternity and lose 5% of course points for each event

ACADEMIC INTEGRITY

Any and all forms of cheating, falsification, and plagiarism are against the rules of Grays Harbor College including this course. Students who are unsure what constitutes academic dishonesty are required to ask the instructor for clarification. All students are personally responsible for academic integrity. Instances of intentional academic dishonesty will be dealt with severely. This includes photographic substitutions for the processes of observation, imagination, and drawing from three-dimensional subjects

TIME ALLOTMENTS and LATE PENALTIES

Assigned Project Drawings will require 4-8 hours per week to complete beyond class and lab; they are due on Tuesdays for critique. Names must appear clearly on the front. Late assignments will be penalized.
 Drawings done with charcoal or other powdery materials must be sprayed with fixative using the spray booth or outside of class to receive a grade.
 Sketchbook/journal assignments will need out-of-class hours and lab to complete; these are due at midterm and the end of the quarter. Names must appear on the sketchbook cover. Late sketchbooks will not be accepted.

USE OF PHOTOS

Unless otherwise stated, all outside projects, class and lab work are to be done from direct observation. The use of photographs or digital images of your own making, or published artwork may be acceptable for some projects (your sketchbooks, for instance) as assigned. It is imperative each student enrolled in Art 101 be familiar with proper citation procedures to respect copyrighted material that appears in any publication. Work derived from any published source must contain somewhere on the artwork the following information: artist's name, title, date, publication source and date of publication.

SUPPLIES

Standard drawing supplies will be utilized - below is a basic list. Additional (and experimental) supplies may also be discussed and utilized. It is the student's responsibility to have their own materials available for all drawing sessions.

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|---|---------------|-------------------------------|
| Drawing Pad 18" X 24" (all purpose paper) | Sketchbook | Vine Charcoal |
| Graphite Pencils 4-B - 8B | Conté Crayons | Black Fiber-tip Pens |
| Kneaded eraser | Glue Stick | Portfolio (at least 20 X 25") |
| Spray Fixative | | |

ASSIGNMENTS, ACTIVITIES, and ASSESSMENT CRITERIA

Assignment s and Activities	Assessment Criteria
Outside Project Drawing Assignments. Ten specified out-of-class drawing projects are given	The student has / has not: <ul style="list-style-type: none"> • Utilized the designated criteria set forth in the

<p>on a weekly basis, correlated with in-class discussions and review of the elements and principles of art. Each assignment may vary in format, emphasis, media, or intent. Some restrictions on subject matter and technique are specified. Visual investigation of other modes of visual expression may be relevant. Other aspects of the assignments may be determined by the student.</p>	<p>Assignment</p> <ul style="list-style-type: none"> Produced a carefully and/or thoughtfully executed artwork. Visually conveyed an idea central to the student's interests. Demonstrated an understanding of the elements and principles of art. Explored the media used in the creation of the artwork.
<p>In-class Drawings Assignments are given on a daily basis. These are based on following directions given in class. Each assignment investigates a different range of concepts and technique and follows the general theme of the week's in-class investigation. Each assignment may vary in format, emphasis, media, or intent. Subject matter is specified and visual investigation of visual expression may be relevant. Other aspects of the assignments may be determined by the student.</p>	<p>The student has / has not:</p> <ul style="list-style-type: none"> Utilized the designated criteria set forth in the Assignment Produced a carefully and/or thoughtfully executed product. Demonstrated an understanding of the elements and principles of art. Explored the media used in the creation of the project
<p>Lab Sessions Work on relevance assignments and sketchbook</p>	<p>The student has / has not:</p> <ul style="list-style-type: none"> Signed in for two hours per week of lab Utilized lab session effectively
<p>Sketchbook Assignments No restriction of subject matter or media is specified. Personal investigation of subjects from life or imagination is encouraged. Excellent work will develop spatial references and thematic trends, drawings will be done with care. A minimum of fifty compositional studies is expected: 5 drawings for each week of the quarter</p>	<p>The student has / has not:</p> <ul style="list-style-type: none"> Completed the number of required sketches Developed form compositionally within a designated format Developed a theme or themes Utilized the sketchbook as a tool of personal investigation and study Explored spatial connotations Produced a carefully and/or thoughtfully executed product

ART 101 - SAMPLE CALENDAR OF ASSIGNMENTS

WK	DAY/DATE	COURSE CONTENT	ASSIGNMENTS DUE
1	Tues	INTRO review of basics, begin drawing	Purchase all needed supplies Use free samples first day of class
	Thurs	Picture Plane, Proportion Scale and Projection of Angles. Demonstration of Pencil as Drawing Tool	Have your paper, charcoal and erasers In-Class Drawing
2	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS Proportion and scale, Window cropping, Selection of Composition. Use of the eraser as a positive tool	Outside Project #1 In-Class Drawing; Still life White object studies
	Thurs	Relative scale studies, foreshortening extended investigation in line only	In-Class Drawing of Foreshortened Planes

3	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS and Composition, Line supported by tone ,adjusting and repositioning forms	Outside Project #2 In-Class Drawing Relative scale studies of Still Life with Foreshortened Planes, Cylinders and Ellipses
	Thurs	varying line weights, visual emphasis foreshortening	In-Class Drawing
4	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS Values and gradations Pencil, charcoal	Outside Project #3 In-Class Drawing
	Thurs	extended investigation	In-Class Drawing non-objective overlapping shapes
5	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS values and gradations	Outside Project #4 In-Class Drawing
	Thurs	extended investigation	In-Class Drawing Tonal Image
6	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS Values and Illumination, Chiaroscuro Demonstration and Exploration: Use of the Conte Crayon	Outside Project #5 In-Class Drawing Description/Portrayal
	Thurs	extended investigation	Sketchbook Assignments In-Class Drawing
7	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS Linear Perspective one point perspective	Outside Project #6 In-Class Drawing
	Thurs	extended investigation two-point perspective	In-Class Drawing: Perspective studies of boxes and Rooms
8	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS	Outside Project #7 In-Class Drawing: Architectural studies
	Thurs	extended investigation	In-Class Drawing Architectural Spaces
9	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS The Expressive Gesture	Outside Project #8 In-Class Drawing: Figure
	Thurs	extended investigation of Gesture and Proportion	In-Class Drawing: Figure
10	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS	Outside Project #9 In-Class Drawing: Figure
	Thurs	extended investigation	In-Class Drawing
11	Tues	DISCUSSION AND GROUP CRITIQUE OF OUTSIDE PROJECTS	Outside Project #10 In-Class Drawing
	Thurs	organization of portfolio	Portfolio of Outside Drawing Assignments, In-Class Assignments and Sketchbook
	Exam Week	Final critique and Assessment	Attendance on schedule TBA

SUCCESS AND FAILURE/ CLASSROOM BEHAVIOR/ RIGHTS

SOME CAUSES OF SUCCESS AND FAILURE IN STUDIO ART CLASSES

I won't tell you what success or failure is: some students consider any final grade less than an A to be a failure, while others feel any grade above an F is a success. You each have your own idea about that and it may change during the quarter. What I want to point out are some of the factors that influence whether you succeed or fail in this class. I've come up with the following list.

- 1. Natural ability** - what you were born with. Surprisingly, it's not always a benefit.
- 2. Past experience** - with art and mostly, but also with technical skills in general: writing, reading, ability to take good notes, following directions, etc.
- 3. Skills at the start of the course** - there is not much you can do about this now. You will notice that entry skill sets vary wildly. Evaluation of your work is based on a combination of the skills demonstrated by the work and your effort. Progress is usually correlated with your efforts.
- 4. Environment** - in the classroom and outside it, the environment in which you try to learn has a huge effect on your success. I will largely control the environment in the classroom [detailed below, with penalties for those of you who decide you should control the classroom environment]. However, you can still choose to sit somewhere you can't see well, or can't hear well, or near a person you are obsessed with and can't stop paying attention to, etc. Outside the classroom you have a choice of environments in which to do your homework, if you decide to take that drastic step. Many people like to 'study' with friends in the HUB, or 'study' while watching TV, etc.; they would mostly be better off studying in the art room or another quiet room. If you're living with your family or other people, and/or you're working, and/or you have other outside commitments, it can be difficult to find time to work on your art projects. This makes it even more important to try to choose an effective environment for making art.
- 5. Effort** - in class this is fairly simple: be there, pay attention, take notes, review your notes (taken on the rubrics) soon after class and develop a clear idea of the assignment before you develop it as visual art. Ask questions. Your most creative acts this term will be to carve out for yourself the necessary time to devote to your art projects. Outside of class (in lab AND at home) your efforts tend to fall under the heading of 'doing the weekly assignment for art class'. Having observed thousands of students in my classes over twenty five years, I think the amount **and type** of effort you make outside of class has a huge effect on your success, and is surprisingly hard, but not impossible, to change. People usually measure amount of effort by time [as in "I spent four whole hours drawing over the weekend and I can't figure out how I got a D."] Time is a decent measure as long as it's time spent in a good working/learning environment. As for TYPE of effort, you should read your notes from class and the textbook where applicable and remember the content of class demonstrations, critique and discussion, but if most of your time spent is not spent trying to understand our concepts and terminology and how to apply them personally to your assignments, then you need to rethink your strategies and work habits.
How much time should you spend working for this art class? Up to 15 hours per week [that's why 15 credits is called 'full-time'.] This doesn't mean you must spend that much time and very few people do, but it does mean that if you aren't doing as well as you would like in the course and you're only spending 5 to 7 hours per week on lab and homework you need to spend more time. Some assignments are more complex or difficult than others or you may have fewer skills for some projects than you have for others so these projects may take you longer to complete.
Where will the extra time come from if you need it? This is kind of tricky. If you can divert time from studying for math or flipping burgers it will usually be effective because you're already used to working during that time. If you try to divert time from surfing the internet or yapping on your cell phone or other non-working activities, it tends to be a lot harder to work during those times because you're used to leisure.
- 6. Attitude** This applies to your attitude about yourself ['I'm bad at drawing', or 'I'm such a genius I don't need to do the assignment', etc.] as well as your attitude about the course ['This room is too far from the HUB', 'Mr. Sandgren hates me, even though he doesn't know my name yet...', 'My advisor is an idiot, you don't need art to be an attorney, or "I want to be a cartoonist: why do I need still life drawing?" etc.] The effects of attitude can be subtle,

but if yours is bad, it will hurt your performance in the course. Speaking as a person with a notoriously independent (bad) attitude myself, I can tell you that this is as hard to change as the effort thing.

! CLASSROOM BEHAVIOR!

No personal listening devices or cell phones during class – period. There will be a 5% course point penalty for each cell phone event I notice during class or lab. No friends or “guests” during lab.

What you SHOULD DO comprises a short list: **Show up, pay attention, draw in response to the daily assignment, take notes, be polite, clean up after yourself, and respect others.** If you have a question, raise your hand and I'll call on you or come by your drawing station. What you should not do requires a longer list with a set of penalties! Attendance and participation are rewarded with points so I'll assume that everybody who shows up is here to produce enough thoughtful drawing to get the distribution credit, at least

1. Do not cheat or lie. This means, for art, mostly that you do not “borrow” work from other people, published or not. This infraction is called plagiarism and it comes in many varieties. If you cheat I will remember it and pass the information on to other instructors. I may also give you a zero on the project you cheat on and/or pass the information on to the V.P.S.S. It also means that you are expected to draw from real life objects in space and not from photos or digital representations. Work not clearly original in this way, as judged by the instructor, may not be acceptable for credit.

2. Do not disrupt the class. WHAT is "disrupting the class"? Doing anything that draws even one person's attention away from being in class to learn about art—that's why we're here. WHY will I penalize you if you "disrupt the class"? Well, we are here to learn about art and apply general principles and concepts to our own work (which is never easy) and not always exciting, and distracted people can't learn well. My goal is to make the classroom a good learning environment for those who want to learn. The taxpayers of the great state of Washington have a right to expect that as well since they are footing well over half the bill for you being here. Finally, although it may seem to you that time stands still in the classroom, all the class work combined amounts to less than two full days. So I say to you: YES, there may be more entertaining things to do than learn about art and more pleasant places to do them than this room. If you want to do those more entertaining things, you should drop this class and do them in those more pleasant places - go to Europe or Asia, for example and experience incredible art in its original context.

HOW does a class get disrupted? This is an **incomplete** list [that just means if one of you is clever enough to come up with something not on the list I may penalize you!] of things I have seen done that **you will be penalized for!**

#You should not talk, whisper, send notes, use sign language etc. in class. **#You** should not come to class late. Sometimes this is unavoidable [e.g. if the bridge is up], but you should at least try to enter class quietly and get out your drawing materials out before you enter. **#You** should not leave class early. If you don't want to be in class you should simply not attend! NOTE: this includes leaving class and coming back, except for emergencies. **#You** should not start getting ready to leave class early. **#You** should not spend class flipping through notes or a book from this class or another. **#You** should not study for a test coming up in another class during class—if you need to study that much you should skip class and get serious about your studying. **#You** should not eat during class—if smokers can refrain from smoking for 110 minutes, surely anyone can go without eating for 110 minutes. If you need cough drops, please open them quietly! **#You** should not use a cell phone], PDA, PC, audio/video devices, earphones, etc. In fact, if you are hauling any of these devices around with you, they will remain in your bag/pack/whatever during class. There is a 5% course point penalty for each cell phone event. **#You** should not sleep during class—if you fell off of one of these benches you could hurt yourself! **#You** shall not drink or eat during class. Spilled drinks ruin art work that someone has worked hard on. Also, don't be leaving your garbage behind—this isn't a movie theater. **#You** should not bring any guests to class. Ever. People are not allowed in GHC classes unless they are enrolled in the class or have the permission of the instructor to visit. Animals [other than humans]

and aliens are NEVER welcome in class. #Do not pin up work on the front board after class has begun [your work is already late and I will look it after critique].

WHAT will happen to you if you disrupt class? Besides my glaring and snapping at you I will deduct attendance/participation/social responsibility points from your course point total. If you disturb me - i.e. if I notice it - I will assume you are disturbing others

STUDENTS RIGHTS IN THIS CLASS

The federal government grants you the right to privacy concerning your grades and certain personal information. I will not knowingly violate federal laws. This means I won't give your grade [or other information about you I have access to through student records] to anyone but you. In fact, the state attorney general has determined that posting a grade list for a class using the last 4 digits of your SID is a privacy violation, unless you have specifically given permission for that. Note: this is very different from K-12 rules where parents have the right to know things about their children.

I will add the following 'rights'. I will make every effort to maintain a good learning environment in the lab and classroom. I will get graded projects back to you ASAP [usually within a class day after the due date]. I will tell you your score on returned rubrics so you can tell how you are doing as we go along. If you want me to help you figure out what you need to do to get a certain grade, I can do that. If you have a question about the way something has been graded we can talk about that in my office. You have one week from the hour the work is handed back to the class to appeal a grade or score. Note posted office hours.