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ART 101-01, Drawing, Fall 1998

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Authors	Stewart, Carol
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Drawing 101

Clough 319 - M/W 1-4
Carol Stewart

Office hours: Wed 4-4:30 or by appt.
206B Clough
Phone: 3441 Home: 274-8842
E-mail STEWART

The purpose of this class is to introduce the beginning student to the materials, techniques and various approaches to the art of drawing. The course will emphasize the basic development of perceptual and conceptual awareness through an active investigation into drawing's basic vocabulary of line, shape, space, value, texture and color. Students will explore various media including pencil, charcoal, conte crayons, ink, and colored pencils and markers. The course will use a variety of fairly open-ended problems and activities to expand the student's visual awareness. Slide shows, videos, and field trips to museums will supplement classroom work and homework. Frequent short discussions and longer more formal critiques will be scheduled. A portfolio of drawings will be turned in at mid-term and finals week. We will have group critiques on alternating Mondays (every other Monday).

Attendance:

Attendance is mandatory, as is punctuality. If you have a serious health or family problem, please contact me via E-mail or phone BEFORE the class, or you will be counted absent.

If you play team sports, and must leave town, be prepared to make up the hours. If you miss a class, you will need to do outside work to make up the hours. You are responsible for showing me the make up work.

Class Content:

The class will consist of class work, activities and sketchbook/journal assignments. Sketchbooks will be reviewed each week, on at the beginning of class. NO EXCEPTIONS OR EXTENSIONS. We will work for the first part of the term with Line, the most basic and primary element of drawing. We will then delve into light, design, form and perspective. We will alternate between academic approaches to drawing and more experimental and adventurous approaches. The best way to make a good grade in this class is to approach your daily work with energy and enthusiasm. Be engaged and take risks. "Innate Facility" has very little to do with it. BE INTERESTED, work hard, and try to develop your personal way of expression.

Requirements and Grading:

Log 138 minimum hours. Studio classes at Rhodes require a minimum of 138 work hours for three hours of credit to pass a course. This breaks down to an average of 8-10 hours of work a week. Class time will account for 6 hours a week. The rest

must be spent on assigned readings, homework, visiting museums and galleries, and gathering source material. You must pledge these hours and keep a log.

Grade breakdown:

40% - Enthusiastic and punctual completion of all classwork.

40% - Enthusiastic and punctual completion of all homework assignments.

20% - Attendance, risk taking, improvement, classroom participation.

Fulfilling the above will attain a B, C grade. An A will be awarded only to those with consistently outstanding work:

Improvement is defined as significant and sustained skill acquisition. Risk taking students take their work farther than personal satisfaction to skilled communication. They tend to work larger, with ambitious media and sustain projects for a long time. Working in series and making significant changes from drawing to drawing is also indicative of the excellent student.

Checklist of studio requirements/suggestions:

Get your ideas from *everywhere*

Come to class. The dynamic of a studio class cannot be made up, as it is collaborative in its very nature.

Come to class on time. If you arrive late, you will be marked absent for 1/2 day.

Draw.

Participate in all studio activity, including critiques.

Draw.

Come to class no matter how bad you feel.

Draw.

Come prepared to class. (Materials, homework, readings)

Keep your sketchbook with you at all times.

Draw. Draw, Draw, Draw, Draw, Draw, Draw, Draw, Draw!

Keep a visual folder, bag, or container of some sort for visual "source" material.

Keep a container of "found" mark making tools.

Keep a container of "found" surfaces to receive marks.

Keep containers (jars, film cans, etc.) of reclaimed liquid media, like inks (leftover coffee, tea, muddy water, lake water, Mississippi River water, oil slick liquid, and so on)

Keep a log of your work hours.

Spend at least 25 to 30 minutes a day drawing in your sketchbook.

Work, work, work.

Scavenge, scavenge, scavenge for materials. (This doesn't mean steal)

Clean up your work area. Failure to clean up after yourself will result in a lower grade. Each week, one student will be in charge of monitoring the cleanup, which will take place the last 15 minutes of class.

Take a 10-15 minute break at about 2:30.

Come to class no matter what.

Homework: Find a sketchbook you love. Start on the first day of class - stop on the last day of class: spend at least 20 minutes every day for the next 100 plus days drawing in your sketchbook. Don't look at your watch - you may set a timer if you feel you must, but try to lose track of time.

Date each page. Write at the bottom what you are trying to accomplish in the drawing - the "problem" you are trying to solve. You may conceptualize the problem before, during, or after the actual drawing.

Try to set aside a certain time of day for this drawing, and avoid distractions. Music is a good accompaniment.

Suggestions:

Work in series

Make Master copies

Collage and then draw

Transfer xerox copies to paper and draw on/over them.

Do figure and still life studies from life and photos.

Make fold outs, pop ups, and spreads, so pages can relate to each other.

Exploit one image, theme, ideas, subject for many drawings, "getting at it from all sides" so to speak. For example: a special place, a dream, an insect, your hand, a bar or pool room, a leaf, a tree, a pile of dirty clothes, the inside of your purse, etc, etc, etc.

Make drawings exploring further the work/techniques we use in class.

So on and so on.

Classwork:

We will work with still life, outdoors, interesting places (the zoo, the museums, etc. The logical order of development: Learning to SEE: the perception of edges, the perception of spaces, the perception of relationships, the perception of lights and shadows, the perception of the Whole:

Line: blind contour, modified contour, cross contour.

Positive and Negative space

The picture plane (the 2 and 3 dimensional space of a drawing).

Sighting (including perspective)

Value

Form

Composition

Materials: Each student will be charged a small materials fee to cover various communal supplies and will be paid to the Bursar. For your individual materials try Sharri's Discount Art at 896 S. Highland (at Park Ave), the Art Center on Union west of Bellvedere, Hobby Lobby, Michaels, etc.

Required:

18 x 24 pad of white bond drawing paper

A sketch book that you LOVE (bound or spiral) with at LEAST 106 pages. Be sure it is well bound! It should be no smaller than 7" x 7".

Watercolor paper 140 lb, 22x30, cold and hot pressed, white and off white (for ink drawing)

Dry media: vine charcoal, compressed charcoal, conte crayons, (black, umber, sienna, white), crayons, ebony pencils, 3b and 4b drawing pencils, etc.

Ink (Higgins india ink, several brushes (japanese bamboo and other soft brushes in various sizes.

Ball point pens, crow quill pen with plenty of pen points

1 Mars plastic eraser

Large kneaded eraser

Pencil sharpener

Fixative or hair spray

Suggested:

Markers, (marvy markers are good)

Unusual papers that appeal to you; be on the lookout for commercial printed papers which are usually free, wrapping papers, tissue, etc.

Additional: white acrylic gesso, Elmer's glue, tackle box for supplies, fixative, masking tape, clear acrylic medium, a portfolio (31x23") to keep all drawings in, scissors, matt knife, clear ruler, drawing board with strong clip at top.

Recommended/Required Reading - on reserve at the Library:

Jeffrey Camp, *Paint, a Manual of Pictorial Thought*

Jerome Viola, *The Painting and Teaching of Philip Pearlstein*, (Pg 44-51)

Van Deren Coke, *The Painter and the Photograph; from Delacroix to Warhol* (Intro, Chap 2 -3, and scan the rest)

Hanks and Belliston, *Draw! A Visual Approach to Thinking, Learning and Communicating*

Enstice and Peters, *Drawing, Space Form and Expression*

Betti and Sale, *Drawing: A Contemporary Approach*, chapters 2, 6

Goldstein, Nathan, *The Art of Responsive Drawing* chapters 3, 4, 7, 9, 12

Itten, Johannes *Design and Form*, Light-Dark chapter, pages 19-40

Edwards, *David How To Be More Creative*

McKenzie, Alan, *How to Draw and Sell Comic Strips*