

Art 181, Foundation Drawing, Spring 2005 Section 03, #1164	TTH 9:00-11:45 AM FA4-215
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COURSE DESCRIPTION

Art 181, Foundation Drawing, is a three-unit introductory studio course in representational drawing with an emphasis on developing perceptual skills through drawing from direct observation. Drawing is as much about learning to see as it is about making marks on paper. Through a combination of in-class projects and homework assignments, you will learn how to see and interpret visual information in both a representational and abstract manner. A variety of techniques, primarily with black and white materials, will be employed in your acquisition and development of drawing skills. Class time will be devoted to hands-on drawing projects supplemented with demonstrations, occasional slide lectures of historical and contemporary drawings, and group/individual critiques.

OBJECTIVES/OUTCOMES

- Perceive, analyze, and interpret via the act of drawing basic visual information about three-dimensional and two-dimensional forms.
- Comprehend and integrate the visual elements of line, shape, form, space, value and texture as they interact on the picture plane.
- Discover and analyze volumetric and spatial order in figure and ground.
- Recognize and synthesize the representational and abstract considerations of drawing.
- Differentiate and interpret the narrative, psychological, emotional and conceptual aspects which enable a drawing to express human and visual events, ideas and attitudes.
- Assess and compare diverse historical and contemporary drawing within a cultural and historic context.

IN-CLASS PROJECTS

There will be eleven in-class projects with specified requirements and due dates. Signed and dated projects are due at the beginning of class on the day of the due date.

OUT-OF-CLASS PROJECTS

Projects outside of class will be divided evenly between homework projects and sketchbook assignments. This out-of-class work will involve approximately six hours of work per week; I recommend that you drop the class if you do not have sufficient time available to meet these requirements.

Homework

Specific instructions will be given during the semester for these outside assignments. Homework projects are linked to specific in-class projects, and are meant to supplement and enhance your understanding of the particular challenges and issues you will face. Often the homework will involve technique exercises that you will be using during the in-class projects.

Sketchbook

Keeping a sketchbook is not only good practice, but also a requirement for this course. In addition to completing the required fifteen Sketchbook Assignments (two of which are attendance at museum shows—see below), you will use the sketchbook as place to solve problems, take notes, investigate ideas, and quickly record possibilities for future projects. A sketchbook may serve as a visual journal documenting your thought processes and progress, and you should carry it wherever you go. Please tape the list of sketchbook assignments (distributed separately) on the inside front cover of your sketchbook.

LATE WORK

Unexcused late projects, either in-class or homework/sketchbooks, will be accepted, but will automatically be lowered one letter grade for each class meeting past the due date. Excused late projects will be due the next class meeting with no penalty, but after that, they will be treated as unexcused late projects and will be docked accordingly.

RE-SUBMITTING WORK

Once a project or homework assignment is graded, the grade is final. Work may be revisited and reworked only for the mid-semester and final portfolio reviews, and any progress or improvement will be considered in my determination of the portfolio grade(s) (see *Portfolio Review* below).

PORTFOLIO REVIEW

You will be required to submit your portfolio, which includes all in-class and homework projects (excluding sketchbooks) at mid-semester and during the last week of class for review. At midterm I will meet individually with each of you to review your progress and achievements in the class. On the day of the final, I will take the portfolios with me to review (I will send final grades to each student via e-mail). Portfolios will be graded on presentation, completeness/organization, and signs of progress/improvement. As stated earlier, you may revisit and rework already graded projects in order to strengthen your portfolio.

CRITIQUES

Critiques give us an opportunity to share thoughts and ideas about your work and the work of your peers. Each of you will confront similar problems and issues in the drawing process, and group discussion allows you to see and experience various solutions while creating a forum for the group to present and discuss ideas. Orderly and professional participation in this dialogue is crucial in your development as a visual artist. *All students are expected to attend and take part in all class critiques.*

PARTICIPATION

It is essential that you come prepared for class (bring required materials and any due work), be actively engaged in learning (drawing, listening to instructions and observing demonstrations), and participate in critiques, discussions and studio maintenance (setting up, sharing space with peers, and cleaning up). Please notify me promptly of a need to accommodate a university-recognized disability or of the expected dates of predictable excused absences.

FIELD TRIPS

There will be no class field trips, but I will require you to attend at least two museum exhibitions during the semester. Paste your ticket stub and/or exhibition brochure in your sketchbook. These two visits will be factored into the sketchbook grade.

ATTENDANCE

Roll will be taken each period. Since this is a studio class, you are required to attend all class meetings, arrive on time, and remain working for the entire period. If you arrive late, it is your responsibility to verify that you are marked present. Four (4) tardies will count as one unexcused absence. More than three absences over the semester will lower your semester grade one letter for each subsequent absence. If you decide to

drop the class, it is your responsibility to complete the paperwork to be officially removed from the roster (failure to do so will result in a “WU” grade being posted, which, as far as G.P.A. is concerned, is the same as an “F”). Please note, that after the second week of instruction, you can drop a class only for serious and compelling reasons. *A grade of ‘incomplete’ will be issued only in extreme circumstances. Such a grade is not awarded to compensate for poor attendance.*

ABSENCE POLICY

- Absence due to illness will be excused only on production of a medical note, which must be turned in on the day you return.
- You are allowed two excused absences; after two excused absences all absences are considered unexcused.
- Work, interviews, family visits, or other extra-curricular activities **DO NOT** justify an excused absence. It is your responsibility to make up any work missed during an absence.

GRADING BREAKDOWN

	Percentage	Points	
In-Class Projects	40%	400	A = 1000-900 B = 899-800 C = 799-700 D = 699-600 F = 599-0
Homework	15%	150	
Sketchbook	15%	150	
Mid-Semester Portfolio	10%	100	
Final Portfolio	10%	100	
Participation/Attendance	10%	100	
<i>Total</i>	100%	1,000	

- **A Excellent and Superior Work.** Performance of the student has been at the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual initiative.
- **B Above Average.** Performance of the student has been at a high level, showing consistent and effective achievement in meeting course requirements.
- **C Average.** Performance of the student has been at an adequate level, meeting course requirements.
- **D Below Average.** Performance of the student has been less than adequate, meeting only the minimum course requirements.
- **F Failing.** Performance of the student has been such that minimal course requirements haven’t been met.

PLAGIARISM

I assume that all out-of-class work will be completed by you and not by a talented friend or cousin. Please refer to the Cheating and Plagiarism section of the Catalog (pp. 88-90), which I will follow closely if something like this happens.

TEXTBOOKS

There are no required texts or packets for this course, but the following books on drawing and aesthetics are worth checking out:

- Ballinger, Louise. *Perspective, Space and Design*.
- Enstice, Wayne and Melody Peters. *Drawing: Space, Form, and Expression*. Third Edition.
- Goldstein, Nathan. *The Art of Responsive Drawing*.
- Koren, Leonard. *Wabi-Sabi: For Artists, Designers, Poets, & Philosophers*.
- Mayer, Ralph. *The Artist’s Handbook of Materials and Techniques*.
- Art periodicals such as *Art in America*, *Art News*, *Art Scene*, *Artweek*, *Artforum*, *Contemporary Visual Art*, *Flash Art*, etc.

SUPPLIES

The following supplies are required. It is not necessary to buy everything at once, since I will announce in advance which specific supplies and materials you will need for each project. This list is subject to change.

PAPER

- pad of newsprint paper, 18" x 24"
- pad of all purpose drawing paper, 18" x 24"
- sketchbook (8 1/2" x 11" minimum)
- tracing paper (individual sheets or pad)
- one sheet of medium gray Canson drawing paper
- 2 sheets of 22" x 30" watercolor paper, 140 weight, 1 cold press and 1 hot press

PENCILS, CHARCOAL, and CONTE

- graphite pencils- H, HB, B, 2B, 4B, 6B
- charcoal pencils - 2B, 6B
- white charcoal pencil
- vine charcoal (several packets or one box)
- compressed charcoal (several sticks or one box)
- conte crayons: one black and one sanguine

PENS, INK, and BRUSHES

- various felt-tip pens (Staedtler)
- black waterproof drawing ink (Pelikan Drawing Ink)
- pen holder (stylus) and nibs (fine, medium and wide)
- one large FLAT WATERCOLOR BRUSH (#12 or larger) and one SMALL ROUND WATERCOLOR BRUSH (#6 or smaller)

ERASERS

- kneaded eraser
- white eraser (either Staedtler Mars or Koh-I-Noor)

MISCELLANEOUS

- drawing board: at least 20" x 26"
- spring clips (if your drawing board doesn't have them)
- portfolio (at least 18" x 24")
- watercolor palette
- glue (GLU-Stick or Yes Paste)
- spray fixative

- tool chest: art box or fishing tackle box
- portable pencil sharpener
- chamois
- stomps
- drawing triangle
- T-square
- metal ruler
- artist's tape
- jars with lids
- push pins
- utility knife and #11 blades

SUPPLIERS

- Campus Art Store
- Daniel Smith (catalog 800-426-6740)
- Art Supply Warehouse, 6672 Westminster Blvd., Westminster
- Roarke Graphics, 424 Boyd St., Los Angeles
- Utrecht, 11677 Santa Monica Blvd., West L.A. (for catalog 310-478-5775)
- Pearl Art and Craft Supply, 7227 Edinger Ave., Huntington Beach
- Lyon Art Supply, 420 E. Fourth St., Long Beach

ART 181 CALENDAR

Wk	Date	In-Class	Homework
1	Jan 25	Course Overview	HOMEWORK #1A: Materials Experiment
	Jan 27	Bring in HOMEWORK #1A for feedback Begin PROJECT #1: Contours	Continue HOMEWORK #1A HOMEWORK #1B: More Contours
2	Feb 1	HOMEWORK #1A Due HOMEWORK #1B Due Continue on PROJECT #1	HOMEWORK #1C: Negative Shapes
	Feb 3	HOMEWORK #1C Due PROJECT #1 Due: CRIT Begin PROJECT #2: Thumbnails & Proportion	HOMEWORK #2: Hands, hands, and more hands . . .
3	Feb 8	Bring in HOMEWORK #2 for feedback Continue Thumbnails & Proportion	Continue HOMEWORK #2
	Feb 10	HOMEWORK #2 Due PROJECT #2 Due: CRIT Begin PROJECT #3: One-Point Perspective Room Interior	HOMEWORK #3: Boxes and Ellipses
4	Feb 15	Bring in HOMEWORK #3 for feedback Continue One-Point Perspective	Continue HOMEWORK #3
	Feb 17	HOMEWORK #3 Due PROJECT #3 Due: CRIT Begin PROJECT #4: Two/Three-Point Perspective City of the Future	HOMEWORK #4: Ellipses Overload
5	Feb 22	Bring in HOMEWORK #4 for feedback Continue City of the Future	Continue HOMEWORK #4 Last chance before Sketchbook Check!
	Feb 24	Sketchbook Check (5 of 15 due) HOMEWORK #4 Due PROJECT #4 Due: CRIT Begin Project #5: Still Life with Shadows	HOMEWORK #5: Blend, Crosshatch, Scribble, Stomp, Chamois, and Fingers
6	Mar 1	Bring in HOMEWORK #5 for feedback Continue Still Life with Shadows	Continue HOMEWORK #5
	Mar 3	Bring in HOMEWORK #5 for feedback Continue Still Life with Shadows	Continue HOMEWORK #5
7	Mar 8	HOMEWORK #5 Due PROJECT #5 Due: CRIT Begin PROJECT #6: Peer Portraits	HOMEWORK #6: Self-Portrait
	Mar 10	Bring in HOMEWORK #6 for feedback Continue Portraits	Continue HOMEWORK #6
8	Mar 15	HOMEWORK #6 Due PROJECT #6 Due: CRIT Begin Project #7: Drapery	NO HOMEWORK! Work on Midterm Portfolios
	Mar 17	MIDTERM: Portfolio Reviews / Individual Critiques / Progress Report Continue Drapery	HOMEWORK #7: Laundry Pile

CALENDAR (continued)

9	Mar 22	SPRING BREAK—NO CLASS MEETINGS	Continue HOMEWORK #7
	Mar 24		
10	Mar 29	Bring in HOMEWORK #7 for feedback Continue Drapery	Continue HOMEWORK #7
	Mar 31	Cesar Chavez Holiday—no class meeting	Continue HOMEWORK #7
11	Apr 5	HOMEWORK #7 Due PROJECT #7 Due: CRIT Sketchbook Check (5 more of 15 due) Begin PROJECT #8: Cumulative Still Life	HOMEWORK #8: Self-Portrait as Still Life
	Apr 7	Bring in HOMEWORK #8 for feedback Continue Cumulative Still Life	Continue HOMEWORK #8
12	Apr 12	Bring in HOMEWORK #8 for feedback Continue Cumulative Still Life	Continue HOMEWORK #8
	Apr 14	Bring in HOMEWORK #8 for feedback Continue Cumulative Still Life	Continue HOMEWORK #8
13	Apr 19	HOMEWORK #8 Due PROJECT #8 Due: CRIT Begin PROJECT #9: Landscape Studies	HOMEWORK #9: Stipple!
	Apr 21	Bring in HOMEWORK #9 for feedback Continue Landscape Studies	Continue HOMEWORK #9
14	Apr 26	HOMEWORK #9 Due PROJECT #9 Due: CRIT Begin PROJECT #10: Japanese Garden View DVD: <i>Rivers and Tides</i>	HOMEWORK #10: Wabi Sabi
	Apr 28	Meet at Japanese Garden (planning, thumbnails) Bring in HOMEWORK #10 for feedback	Continue HOMEWORK #10
15	May 3	Meet at Japanese Garden (drawing)	Continue HOMEWORK #10
	May 5	HOMEWORK #10 Due PROJECT #10 Due: CRIT Begin PROJECT #11 Modular Collaborations	NO HOMEWORK! Work on Modules
16	May 10	Continue Modular Collaboration: Meet in Groups	NO HOMEWORK! Work in Sketchbooks.
	May 12	Continue Modular Collaboration: All-Group	NO HOMEWORK! Last Chance for Sketchbooks
17	May 19	FINAL EXAM 8:00-10:00 AM PROJECT #11 Due: CRIT and POTLUCK Turn in Final Portfolios Turn in Sketchbooks (remaining 5 of 15)	Have a great summer!

Dates and Assignment Structure are subject to change. I will try to give plenty of advance notice, whenever possible, of any anticipated adjustment.

PROJECT SUMMARY

IN-CLASS PROJECT				HOMEWORK			
#	Title	Points Available	Points Received	#	Title	Points Available	Points Received
1	Contour	20		1A	Materials Experimentation	5	
				1B	More Contours	5	
				1C	Negative Shapes	5	
2	Thumbnails & Proportion	30		2	Hands, hands, and more hands . . .	10	
3	One-Point Perspective Room Interior	40		3	Ellipses and Boxes	10	
4	Two/Three-Point Perspective City of the Future	40		4	Ellipses Overload	15	
5	Still Life with Shadows	40		5	Hatch, Crosshatch, Scribble Stomp, etc.	15	
6	Peer Portraits	30		6	Self-Portrait	15	
7	Drapery	40		7	Pile of Laundry	20	
8	Cumulative Still Life	50		8	Self-Portrait as Still Life	20	
9	Landscape	30		9	Stipple!	15	
10	Japanese Garden	40		10	Wabi Sabi	15	
11	Modular Collaboration	40		11	No Homework!!!	0	
	<i>TOTAL</i>	<i>400</i>			<i>TOTAL</i>	<i>150</i>	