

<b>Basic Drawing I</b> Art 103 – Section 6 Fall Semester 2018 Tuesday/Thursday 11:00 a.m. – 1:15 p.m.	Instructor: <b>Guillermo Peñafiel</b> Office: A157 NFAC Office Hours: by appointment Phone: (715) 346-4057 E-Mail: gpenafie@uwsp.edu <b>(e-mail checked during regular office hours only)</b>
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## SYLLABUS

### ART 103 – Basic Drawing I

Description: Basic drawing in black and white from observation as a foundation for further study in the visual arts and design.

General Education Designations: GEP: ART  
3 Credits

#### Course Learning Outcomes:

1. Students will draw from observation.
2. Students will design the picture plane and develop spatial illusion using 2D design.
3. Students will demonstrate drawing principles and perspective techniques.
4. Students will analyze work in critiques and demonstrate critical thinking skills.
5. Students will demonstrate the fundamental skills of craftsmanship utilizing black & white media.
6. Students will demonstrate the use of drawing principles from historical references and texts.
7. Students will document work.

#### General Education Program (GEP) Learning Outcomes:

##### Investigation Level: ARTS

The investigation level of the GEP at UWSP contains five categories: Arts, Historical Perspectives, Humanities, Natural Sciences, and Social Sciences. Art 103 (Basic Drawing I) falls within the Arts category of the GEP, and therefore must meet the three learning outcomes associated with the category. What follows are the three stated Arts learning outcomes, accompanied by some examples as to how those learning outcomes will be addressed in this class.

1. ***Identify aesthetic, cultural, and historical dimensions of artistic traditions and techniques.***
  - The work of various artists will be presented to you during presentations and lectures.
  - Artwork will be placed in historical and art historical context, giving you points of reference for the work.
  - Identification and practice of techniques will take place on a daily basis.
2. ***Demonstrates an understanding of creative expression by critiquing, creating, or collaborating on a specific work of art.***
  - Critiques of assignments will occur on a regular basis in Art 103, with the expectation that students will begin to voice their own objective and subjective opinions about the artwork being critiqued.
  - There will be approximately 16 different assignments in the classes, with dozens of drawings created. Those assignments will address various aspects of drawing, including the individual creation of works based upon set parameters.
3. ***Express their own understanding and interpretation of works of art critically and imaginatively.***
  - The critique setting will allow for interpretation and judgment of the formal elements of drawing.

- Classroom critiques also allow for "what if" scenarios to be brought forward, challenging students to imagine different approaches and possibilities in works of art.

## Course Outline

The course will cover the following:

Line: psychology of the line, weight, contrast, contour, cross-contour, blind contour, continuous line

Gesture: mass, line, scribble, sustained, rhythm (landscape, figure, still life)

Composition: positive and negative space, chiaroscuro, figure-ground relationships, balance, symmetry, asymmetry, tension, textural contrast, light and dark contrast, emphasis, focal point, isolation, placement

Value: building volume with mark making – hatching, cross-hatching, pointillism, gray scale, shading, reductive drawing, ink wash; light – natural light, spot, candle, indirect, reflected, drawing with low light, shadows, multiple light sources

Measuring Techniques and Proportion:

Space: Picture plane, foreshortening, overlapping, fore/middle/background, linear perspective (1pt, 2pt, 3pt), atmospheric perspective, conventions for spatial illusion, historical development of different perspective systems

Alternative Mark-Making Approaches:

Drawing With Ink:

Collaborative Drawing:

Drawing Installation, Sculptural Drawing:

Self-Critiquing and Group Critiquing:

## Required Materials

- 8x11 sketchbook dedicated to this class for out-of-class assignments
- 18x24 drawing pad (at least 2)
- Hard and soft drawing pencils (2B, 4B, 6B)
- Heritage charcoal box (box of 12 initially; more as needed)
- Kneaded eraser and art gum eraser
- Workable spray fixative
- Drawing ink, drawing penholder, and nibs (wait to purchase)
- Metal ruler and plastic protractor

## Assignment Grading

- 100% - 90% = A Outstanding work and effort. Goes beyond expectations of assignment in one or more ways. Excellent craftsmanship. Demonstrates understanding of the concepts and skills addressed in the project, and the finished work was successful in multiple ways.
- 89% - 80% = B Good effort. Good craftsmanship. Good understanding of the concepts and skills addressed in the project. Good execution of the assignment. Finished work was successful in at least a few ways.
- 79% - 70% = C Average effort and craftsmanship. Work shows some understanding of concepts and skills addressed but not all.
- 69% - 50% = D Needs improvement. Poor quality. Does not show understanding of concepts and skills addressed in the assignment.
- 49% - 0% = F Did not solve the problem, poor quality, did not complete the assignment.

Assignment grades will be lowered if work is late. If you want to improve your assignment grade you can re-do any assignment provided the assignment was handed in on-time. Late assignments will not be critiqued. Late work cannot receive an A regardless of the quality of the work unless there are extenuating circumstances beyond the student's control.

## Attendance

After three absences your final grade is lowered and will continue to be lowered with each additional absence. Three late attendance or early departures of 10 minutes or more equal one absence.

If you are absent, it is your responsibility to make up the work you missed from in-class studio time. It is also your responsibility to confirm homework assignments with a classmate and to know what you need to be prepared for your next class and what materials you will need to bring. Being absent is not a valid excuse for being unprepared or late with an assignment. Your assignments are still due even if you are absent, so make arrangements with a classmate to bring your work. If you have extenuating circumstances that may impact your performance negatively or make it impossible for you to work, please contact me or have a friend contact me as soon as you can. If you have communicated with me in a timely manner regarding your circumstances, it may be possible to make up those absences with additional assignments.

## Emergency Procedures

For more information about Emergency Procedures:

Call Protective Services at (715) 346-3456

Or see <http://www.uwsp.edu/rmgt/Pages/em/procedures/medical/medical-emergencies.aspx>

1. In the event of a **medical emergency** call 911 or use Red Emergency Phone, the closest one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guild Emergency Responders to victim.
2. In the event of a **tornado warning**, proceed to the lowest level interior room without window exposure or go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.
3. In the event of a **fire alarm**, evacuate the building in a calm manner. Meet in parking lot E. Notify instructor or emergency command personnel of any missing individuals.
4. In the event of an **active shooter**, run, escape, hide, fight. If trapped, hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.  
See <http://www.uwsp.edu/rmgt/Pages/em/procedures/violence/active-shooter.aspx>
5. See UW-Stevens Point Emergency Management Plan at [www.uwsp.edu/rmgt](http://www.uwsp.edu/rmgt) for details on all emergency response at UW-Stevens Point.

If you need help, someone to talk to outside of the Department about personal matters:

### **FAMILY CRISIS CENTER**

[http://www.capserv.org/contact\\_us.html](http://www.capserv.org/contact_us.html)

1616 West River Drive

Stevens Point, WI 54481

(715) 343-7125 or (800) 472-3377

(715) 343-7176 (f)

(715) 344-6640 (tty)

### **UWSP Counseling Center**

<https://campus.uwsp.edu/sites/couns-OLD/web/Pages/home.aspx>

Third Floor, Delzell Hall

910 Fremont Street

Stevens Point, WI 54481

Take elevator to the 3<sup>rd</sup> Floor

Hours: M-F 8:00 a.m. – 4:30 p.m.

(715) 346-3553 [counsel@uwsp.edu](mailto:counsel@uwsp.edu)

Testing Services: (715) 346-4722

# Assignments

## Outside Class Assignments

1. **Weekly Sketchbook Assignment:** Every week you will choose a master artist to copy. This ongoing assignment will allow you to focus on the ways in which a master artist has developed their unique approach to mark-making, rendering, line quality, gesture, movement, value, etc. Practicing drawing in this way will help you develop your drawing skills, foster confidence, and serve as a resource when you are working on your own unique drawings and interpretations of the world around you. This assignment will also introduce you to some important artists in the field of drawing. At some time during the semester when our outside projects require more time, we may alternate this assignment with your other outside assignments.

## In-Class Assignments

### 2. **Perspective**

1pt, 2pt, 3pt perspective

Theory of perspective, history of perspective

Examples from Renaissance

Examples from today

### 3. **Still Life – Conic Sections and Regular Solids**

circle – sphere

oval – egg

parabola – cones

cube – cylinder

### 4. **Positive and Negative Shape**

We will be exploring positive and negative shape and how to use it to help you render objects and the negative space around them accurately. We will also talk about how the consideration of the placement of both positive and negative shapes are essential to the success of your composition.

1. In class create at least two 18x24 compositions from our still life concentrating on creating a dynamic composition and by drawing the negative space only. You may hand in a third for extra credit if you think it is strong.
2. Shade the negative shapes in one of them in an interesting way that activates the composition and now the shapes interact with each other. Consider the kind of shading you choose to do and now it will be an asset to your composition (i.e., the movement of your marks, smooth shading vs. rough, dark and light areas, etc.)
3. For the second composition create a series of patterns or textures. It will be your choice whether you draw only within the negative spaces or if you choose to draw within both the positive and negative areas.

### 5. **Value – Light, Medium, Dark and Full value Compositions Rendering Volume**

Complete three 18x24 drawings. We will also work on these in class. You will first complete three 10-value gray scales with shading, cross-hatching, and invented marks.

1. Render a paper airplane or origami sculpture that you have made out of white paper. Concentrate on the subtle nuances of the value changes at that lighter end of the scale. Shade with as little apparent line as possible.
2. Compose a series of two 18x24 compositions of three still lifes using similar subject matter that you have designed. They must work together thematically – first will be full value with pencil; second will be full value reductive (charcoal)

**6. Transparency/Opacity**

Still life with glass objects

**7. Cityscape or Campus Scape**

Accurate rendition of architectural spaces on campus or in town.

**8. Ink Drawing**

**9. Group Piece – Duality of Form**

Design – submit, vote and choose, execute

Two different views (e.g., before and after, yin and yang, etc.)