

ART 233 SYLLABUS



DEPARTMENT OF ART
College of Arts and
Sciences Pittsburg State
University
Fall 2019

Course Number: Art 233	Title: Drawing I
Credit Hours: 3	Course Time Offering: 11 – 12:50 TTH
Instructor: James Oliver	Phone: 235-4301
Office Hours: Posted	E-mail:
joliver@pittstate.edu Office: Porter Hall- Room 204	

This Course Serves as Part of the Pitt State Pathway

Pitt State Pathway Mission Statement

The *Pitt State Pathway* curriculum serves as the heart of a university education by fostering interdisciplinary competencies that typify the educated person. It is designed to facilitate the development of key proficiencies including communication and information literacy. The Pitt State Pathway curriculum provides a transformational experience that challenges students to think creatively and critically, and to immerse themselves in the productive examination of humans in their global setting. By encouraging the development of skills that promote life-long learning, *Pitt State Pathway* fosters a sense of personal responsibility, an appreciation of diversity, and an understanding of interconnectedness in our truly global society.

Element of the Pitt State Pathway to be Covered in this Course:

Human Experience within a Global Context:

Understanding the diverse nature, meanings, or functions of creative endeavors through the study of literature, music, theater, visual arts, or related forms of expression helps us understand ourselves. Competency in this element means:

- *Applying* cultural concepts and/or methodologies in the analysis of literary, performing, visual, or other art forms;
- *Analyzing* how literature, performance, the visual arts, or other creative endeavors respond to and influence society and culture;
- *Analyzing* creative endeavors in a contextual framework, such as critical theory, aesthetics, philosophy of art, or rhetoric;

- *Demonstrating* concepts that characterize a polycentric view of the world in contrast to an ethnocentric perspective.

Companion Element:

Non-verbal and Creative Expression:

Competently utilizes and demonstrates human response not expressed in words. These responses may or may not complement written and verbal information.

Competency in this element means:

- Interpreting and delivering nonverbal communication as it applies to specific contexts such as art, music, illustrations, theater, dance, digital media, or other forms of context not identified above, as appropriate.
- Demonstrating effective and appropriate delivery/presentation including, but not limited to, facial expression, eye contact, body movement, and vocal variety;
- Demonstrating professionalism;

I. COURSE DESCRIPTION: Studio experiences in processes, media, and techniques used in the art of drawing. Gesture, shape, value, line, color, composition, and spatial illusion are explored as a means toward developing skill and individual expression.

II. PREREQUISITES: None

III. PURPOSE OF THE COURSE:

- To provide an introductory drawing experience that expands the student's awareness of various drawing processes and purposes.
- Develop students' fundamental knowledge of how the elements of design / art relate to the media of drawing.
- Increase students' range of visual expression.
- Extend students' technical drawing skills.
- Develop students' aesthetic sensitivity.

IV. COURSE LEARNING OBJECTIVES:

- Creative Artworks: Realize ways to generate and make artworks relating media, form, and intent/concept
 - Demonstrate use of drawing creatively to solve visual problems in an adaptable and personally unique way.
 - Demonstrate use drawing media and techniques in conjunction with design concepts to solve problems of visual organization.
 - Demonstrate use of design components and concepts in conjunction with technical skills to draw with a greater range of personal expression.
 - Demonstrate use design components and concepts to create drawings that relate media and form to purpose and aesthetic values.

e. Demonstrate drawing with expanded aesthetic awareness.

B. Art Media Skills: Understand traditional and emerging materials, techniques, and processes.

a. Demonstrate use of basic drawing media

b. Demonstrate use of various basic contemporary drawing techniques, including line and value to create two-dimensional visual art.

C. Art Criticism: Understand Aesthetic Discourse, Theory, and Artistic Philosophy.

a. Interpret personal aesthetic responses to critiques and relate them to design components and concepts.

b. Interpret and explain ways design components and concepts function in historical and contemporary drawings.

c. Interpret, summarize, explain design qualities of their own contemporary drawings.

V. Methods of Assessment /Evaluation:

1. **Human Experience within a Global Context:** Based upon human experience and the history of art making critique of original creative projects and/or portfolio review will assess Milestone II- "Interprets how various art forms respond to and influence society and culture."
2. **Non-Verbal and Creative Expression:** Based upon human experience and the history of art making the creation of original creative projects, will assess Milestone II- "Demonstrates effective non-verbal and/or creative expression".
3. **Course Learning Outcomes:** Quality of work and understanding of concepts through the creation of original creative works, critique, and/or portfolio review will be assessed with outcome criteria within Canvas Rubrics specific to each assigned work.

VI. REQUIRED TEXT AND MATERIALS

A. Text: *No Text is required for this course*

****First Half of Semester**

1. Media

a. 3-4 Technical Pens

1. Micron, Steadtler, or others make a set of 3-4

b. Pencils

1. Graphite Pencil set of 6

c. Handheld Pencil Sharpener

d. Erasers

1. White vinyl eraser

2. Paper

a. Sketchbook (Spiral or Bound- Not too small)

b. 18" X 24" White Drawing Paper Pad

3. Additional Supplies

a. Small box to hold supplies (Art Bin makes a good one)

- b. Portfolio (large enough to hold largest sized paper)

****Second Half of Semester**

1. Media

- a. Charcoal
 - 1. 1 box of Willow or Vine Charcoal
 - 2. Charcoal Pencils
 - 3. White Chalk or White Charcoal
- b. Erasers
 - 1. Kneaded eraser
 - 2. Pink Pearl Eraser

5. Additional Supplies

- a. Masking Tape (1 1/2" Roll)
- b. Fixative spray or Hairspray

VII. INSTRUCTIONAL RESOURCES:

- A. Instructor Handouts
- B. Library Resources
- C. Gallery and Museum Visits

VIII. TEACHING STRATEGIES:

- A. Student Problem Solving
- B. Personal and Group Critiques.
- C. Slide Lectures, Demonstrations, and other Visual Presentations

IX. REQUIREMENTS AND EVALUATION:

A. The understanding and comprehension of the drawing process, the originality and scope of the solution and the craftsmanship and technical skill.

B. Meeting deadlines and participating in class discussions and critiques.

C. ATTENDANCE:

a. Attendance in this course is mandatory; it is imperative that the student work in the studio in an outside of class in order to learn how to paint; all absences should be made up. Students will be advised about studio availability outside of class time.

b. Please note that if absent, the student must find out by contacting my, during my office hours, what he/she has missed and what to prepare for the following meeting. The professor cannot take time away from regular class instruction to repeat lectures and project requirements for each absent student.

c. Studio courses require consistent participation both during class and outside of class. Paintings will be begun during in-class studio time. Feedback regarding your paintings and process from both your classmates and myself is critical to your artistic growth; therefore your presence is fundamental to your doing well in this course. If you

have to miss a class due to **extreme** illness or a family emergency, you should call or e-mail me beforehand. Ambulatory illnesses, taking friends to the airport and leaving early for vacations will not be excused. More than three unexcused absences will adversely affect your grade. For each missed class beyond three unexcused your final grade will drop one grade **you may not use a critique day as a day for an unexcused absence.**

You should be prepared to work at the start of the class. That means that your paints, canvas, water, sketchbook, and pencils and other materials must be prepared for the beginning of class. There is no time to waste. **Clean up will occur in the last 15 minutes of class.**

Leaving early is equivalent to a full absence. I am a real stickler for beginning on time. Attendance will be taken at the start of class and three tardies will equal one absence. If you are late it is your responsibility to see me after class to be marked present.

d. **Participation:** experimentation, and rigorous engagement with new ideas and techniques are expected. **Positive attitude as in hard work and enthusiasm is essential!**

If 4 classes are missed before the drop date the faculty member reserves the right to drop you. If you drop/ or are dropped from the class.

**** Students whose cell phones interrupt class will automatically be counted absent for that day. The student my stay in the class but will not receive credit for attending.**

B. COURSE WORK: Brief slide lectures will be viewed, demonstrations will be given, and critiques will be held, but for the most part students will be learning the language and craft of drawing through drawing. Students may struggle with some of the variety of individual problems that will be assigned, as they are sometimes difficult, tedious and frustrating. The amount of time for these exercises will vary. Exercises and homework drawings begun both in and out of class should be completed to the best of the students' ability outside of class. **Students should expect a minimum of 4 hours work outside of class per week.**

C. ASSIGNMENTS:

1. **Sketchbook:** The first few weeks we will be working in your sketchbook. We will be looking at a variety of sketches from history, from artists and others alike. All of your sketches should be completed from observation. In the beginning these will be guided by the textbook regarding sketching. Sketchbooks should be brought to class daily from day 1. In addition you should plan to work in your sketchbook for 20- 30 minutes daily. These sketches will increase your sense of understanding of form and provide you with a sense of how to construct drawings with

line, shape and then later beginnings of tone. We will revisit the text after Mid Term to further the study of tone, understand ideas of working in the field and then reworking sketches into finished drawings in the studio. It is expected that you will nearly fill the sketchbook throughout the full semester. Some of the exercises will be organized in the sketchbook as well,

2. Exercises: There will be a variety of exercises both in class and outside of class. These in conjunction with homework will involve visual problem solving. They will address the key components of observed space and translation from 3-D to 2-D surface. We will begin with line, move into measuring and proportion, then volume through shape and form, and then learn rendering in full value. As mentioned all work will be completed from observation. At the start students will undertake learning to see and breaking down the forms into easy to understand parts. After this initial undertaking, awareness to composition and the relationships within composition will be highlighted. A progress portfolio covering the exercises will make up the evaluation at mid term.

3. Homework: There will be several homework exercises. These will be interrelated and further the skills that you are encountering in the class exercises. These homework assignments will be completed on your own outside of class and should be completed to the best of your ability. Specific guidelines and major objectives will be given for sketches and drawings to be submitted.

4. Portfolios: Two portfolios will be submitted one at Mid Term and one at the final.

5. Critiques: Students will engage in individual oral critiques, as well as critique sessions in a group. These generally will be 1 hour in duration and be conducted roughly every two to three weeks (See specific Dates on Schedule). These dates are firm and will not change.

D. SCORE POSTING AND GRADING:

1. Overall Evaluation:

- a. Students are evaluated on the completion and quality of assigned work.
- b. Students are evaluated on the basis of their participation and cooperation in class activities and assignments.
- c. Late assignments will be graded down one (1) letter grade.
- d. Mid Term and Final Portfolios will not be accepted late.

2. Evaluation criteria:

- a. Portfolios 55%

Mid- Term Portfolio 25%

Final Portfolio	30%
b. Sketchbook and Homework Exercises	30%
c. Participation in Critiques and Attendance	15%

3. Grading Scale:

- A = 90%
- B = 80%
- C = 70%
- D = 60 %
- F = 50% or below

X. COURSE CONTENT:

- A. Media and materials
- B. Generating Ideas/ Thinking on Paper/ Sketching
- C. Proportion/ Measuring
- D. Line/ Shape/ Form/ Volume
- E. Recession of Space
- F. Composition Awareness
- G. Conceptual Drawing vs. Perceptual Drawing

XI. Schedule: Scheduling is subject to change at the instructor's discretion.

Special Services: See the P.S. U. Student Handbook for resources helpful to students with special needs

