

## **Art 130: Drawing 1: Basic Drawing**

### **Nebraska Wesleyan**

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#### **Course Description**

Basic Drawing is an introduction to drawing as a foundation to all 2D and 3D media. With their final portfolio, students will demonstrate an understanding of dry media and paper surface.

Students will learn to both enforce the picture plane and create pictorial space. Different methods used will be shown to increase observational technique. Beginning composition and basic theory will be addressed.

#### **Course Focus:**

- **Portfolio:** Through studio practice, application of design concepts, and informed decision-making, students will assemble a body of artwork that demonstrates a high level of quality and growth over time of content, technique, and process.
- **Focus:** Students will develop mastery in concept, composition and execution.
- **Essentials:** Students will address three components in their portfolios: Quality, Concentration, and Breadth.
- **Artistic Integrity:** Students are expected to use artistic integrity throughout the course. Work that is based on published photographs or the work of other artists must move beyond duplication to illustrate an original idea.

#### **Student Objectives**

- Understand how the elements of line, shape, form, space, light and value connect with expressive qualities in drawing
- Work through and solve visual problems effectively.
- Refine the ability to draw/render/form what you see or concept you want to communicate
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials.
- Pursue the art making process with a passion—be fearless.
- Maintain a strong work ethic.

#### **The Different Approaches:**

Students will expand their drawing, compositional and ideation skills. Student work focuses around any drawing issue and context—i.e. personal, cultural, historical, social--and can include various dry media--such as pencil, conte crayon, charcoal, pastels, etc. In the first semester, I guide students through the creative process, help them explore resources and techniques and eventually facilitate a personalized approach to every problem. I will be defining the problem and expect students ultimately to decide on the approach, size and media.

#### **Summer Assignments**

You are encouraged, but not required, to explore drawing over the summer (see appendix A). These pieces will give you an early start to exploring ideas and techniques for your final portfolio. It is also recommended that you begin working in a personal sketchbook/visual journal and think about ideas that you may want to pursue as a concentration.

#### **Expectations**

**Investment**--The rigorous process of developing a portfolio requires a great deal of time and effort and the five 49-minute class sessions per week are markedly inadequate to create the amount of work necessary for the portfolio. The open studio is designed to provide concentrated work time in the studio with a teacher present as a resource. Open Studio Time—usually Tuesdays & Thursdays after school--is not required but is recommended for success.

**Homework**—Students may receive specific assignments or just be asked to spend time working on a particular in-class assignment at home. They should be prepared to spend three to five hours a week outside of class on their work. These extra assignments may address any areas of perceived weakness or lack of experience with a material.

**Sketchbook**—Students will use a sketchbook as a visual journal to work through ideas, to practice drawing and design skills, and to record their journey through this year.

**Critiques**—the majority of class time is spent making artwork, though students are expected to participate in group and individual critiques throughout the semester. Each student must show his/her work and briefly discuss his or her intent. All students participate. The vocabulary of art is introduced through the foundation classes and is reinforced through the verbal and written critique.

**Gallery Visits**—Students are required to visit at least three gallery shows in Lincoln or surrounding area. They will write a one-page reaction paper for each show.

**Portfolio Show**—Students will be required to have public viewings of their portfolio with two gallery shows hosted at the school (or other local public venue) during the school year.

**Grading & Final**—The final assessment activity for each semester is a combination of a written reflection and oral critique. The student's grade will be based on a "Satisfactory" or "Unsatisfactory" mark until the final 2<sup>nd</sup> semester grade, in which a letter grade for the overall portfolio will be given.

### **Portfolio Components**

During the first week of school, the course is outlined to the students. The individual sections of each portfolio—Quality, Concentration and Breadth—are discussed in detail. Slide examples from both the College Board that correspond to each section of the portfolio will be reviewed and discussed. Special emphasis will be made on the distinctions between the Drawing Portfolio and the 2-D Design Portfolio.

Drawing Portfolio: Students will produce a minimum of 29 works that satisfy the requirements of the class.

### **Supplies**

Supplies\* and equipment will be provided by the school, but students might wish to purchase their own personalized sketchbook or visual journal.

**Bibliography**—The following books will be available in the room for student reference.

Goldstein, Nathan. *The Art of Responsive Drawing*. (6<sup>th</sup> edition) Prentice Hall

Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. Wadsworth Thomsom Learning

Chaet, Bernard. *The Art of Drawing*. Wadsworth Thomsom Learning

Roukes, Nicholas. *Art Synectics*, Davis Publications, 1984.

Landa, Robin and Rose Gonnella. *Visual Workout Creativity Workbook*, Thomson Learning, 2001.

Edwards, Betty. *Drawing on the Artist Within*. Simon & Schuster, 1986.

Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*, New York: Holt, Rinehart and Winston. 1980

Kaupelis, Robert. *Experimental Drawing*. New York: Watson-Guptill, 1992.

McDaniel, Richard. *The Drawing Book: Materials and Techniques for Today's Artist*. New York: Watson-Guptill Publications. 1995.

Mendelowitz, Daniel M. *A Guide to Drawing*. New York: Holt, Rinehart and Winston. 1976

Mittler, Gena A. and James Howze. *Creating and Understanding Drawings*. New York: McGraw-Hill, 1995.

Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. Boston, Houghton-Mifflin, 1969.

### **Course Outline and Schedule**

- The first few weeks will be devoted to brainstorming and “pulling” inspiration from various resources—art books & magazines, the internet, local galleries, etc.—with the end goal of creating a rich bank of concepts on which to build your portfolio.
- Students will primarily be preparing work for the Breadth section of the portfolio during the first semester. A variety of concepts and approaches will be used to demonstrate abilities and versatility with techniques, problem solving, and ideation.
- The instructor will direct various skill-building activities as this semester progresses to strengthen and explore a student’s skill with particular media.
- Students will transition into more open-ended and exploratory work for the Concentration section of the portfolio during the second semester.
- Students will develop a body of work for the Concentration section that is a planned investigation of an idea of interest to them.

Sample projects and design problems for each category can be viewed in Appendix B.

### **Selecting and Preparing Section Pieces**

After spring break the students are instructed to identify the pieces to be submitted for the Quality section of the portfolio. Preparation of these pieces will begin before the actual portfolios arrive. As the Portfolios are usually due at the end of the first week of May, the last due date for work is around the third week of April, thus allowing time for photographing the work. This date may be pushed forward a week with the AP Exams being moved up a week.

### **Statement on Academic Integrity**

Academic integrity is one of the basic principles of a university community. Nebraska Wesleyan University encourages and expects the highest standards of academic honesty from all students. The student Code of Conduct states that " cheating, plagiarism, or other forms of academic dishonesty" are subject to disciplinary action.

## **Appendix B: Optional Drawing Summer Problems**

1. Do a portrait, self-portrait, landscape, or still-life in the style of another artist in which formal aspects of design are emphasized—i.e. Monet/Impressionism, Matisse/Fauvism, Picasso/Cubism, Warhol/Pop, Dali/Surrealism, Van Gogh/Postimpressionism, etc. You may have to do a bit of research to understand the stylistic tendencies of these artists/movements.
2. Do a self-portrait, or several different ones, that expresses a specific mood/emotion—e.g., anger/rage, melancholy/loneliness, happiness/joy, etc. Manipulate light and color to enhance the psychological atmosphere. Also, consider the development of the environment/setting.
3. Do a portrait, self-portrait, still life, or landscape using either a complementary, analogous, or split-complementary color scheme (you may use black and white as well as shades and tints of the chosen hues). Experiment with colored pencils or pastels.
4. Do a drawing of a futuristic cityscape—e.g., Dallas in the year 2050 (keep in mind rules of one-, two-, and three-point perspective).
5. Divide a page, canvas, board—i.e. the working surface—into three equal inset spaces. Do three views of one landscape. Limit yourself to a specific color scheme.
6. Do a graphite drawing of a still-life arrangement that consists of reflective objects—your goal is to convey a convincing representation with a full range of values. To add interest to the composition, you might also want to render yourself being reflected in the objects.
7. Do a drawing of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!
8. Do a drawing of your worldly treasures arranged in an interesting still-life composition.
9. Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.
10. Do a color rendering of a still-life arrangement consisting of your family member's shoes—try to convey some "sense" of each of your individual family member's distinct personalities in your piece.

**The following assignments are from the text *Art Synectics*, by Nicholas Roukes (1984, Davis Publications).**

11. Developing a Composition that Shows Progressive Magnification of a Subject: Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational, overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope.
12. "Redoing" an Old Masterpiece: Select a painting, sculpture, or well-known image from art history for interpretation. Redo the work . . . update it, or change colors, characters, etc.
13. Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.

## Appendix A—Drawing Portfolio Semester Pacing

(This is a 1-semester outline. However, since most take this for two semesters, the syllabus is repeated with specific changes to the studio assignments—mainly to focus on the Concentration portion of the portfolio.)

	<u><b>Activities</b></u>	<u><b>Outcomes/Work Completed</b></u>
Weeks 1-2	<p>In the Studio: Students will use this time to learn about the 3 sections of the portfolio. They will view the AP slides, look at textbooks from the resource list and peruse current art magazines. Students complete gesture studies, a series of blind contours in charcoal, and still-life drawings focusing on negative space. Students will also be creating an inventory of potential ideas for projects, identify areas of strengths and areas of interest.</p> <p>Outside of the Studio: Students are expected to complete 10 sketchbook drawings taken from the suggested list. Students also need to take 24-36 digital images/photographs that might be used for projects throughout the semester.</p>	<ul style="list-style-type: none"> <li>Personal Inventory worksheets</li> <li>24-36 photographs/digital images</li> <li>Read Ch. 1 (p1) and Ch. 2 (p.22) in <i>the Art of Responsive Drawing</i></li> <li>Gesture studies</li> <li>Blind contour series in charcoal</li> <li>Still life drawing with negative space focus</li> <li>10 sketchbook assignments</li> </ul>
Weeks 3-4	<p>In the Studio: Students will use this studio time to work on projects for the breadth section of the portfolio. When not working on the project, they will be working in their sketchbook. Of the 10 workdays, 4 days will be focused on creating volume through use of shadow and light in an geometric still life; 3 will focus on deconstructing the human form's geometry and begin to build up the human form; 3 will be spent on drawing figures from observation during class. Ideally, students should complete at least 3 projects. Sketchbooks will be collected and graded at this time. A group critique will be on the last day of this period.</p> <p>Outside of the Studio: Students will continue work on the three projects and the sketchbook assignments modeling volume, core of shadow and reflected light in ellipse shape using various media—pencil, charcoal, ink hatching.</p>	<ul style="list-style-type: none"> <li>Read Ch. 3 (p45) and Ch.4 (p.78) in <i>the Art of Responsive Drawing</i></li> <li>3 projects will be due—they include one geometric still life and two figure drawing</li> <li>Sketchbook Check</li> </ul>
Weeks 5-6-7	<p>In the Studio: Students will use this studio time to work on projects for the breadth section of the portfolio. When not working on the project, they will be working in their sketchbook. Of the 13 workdays, several will be spent on landscape drawing, understanding atmospheric perspective, organic line and texture against the grain of the paper. Two of these week, students will focus on creating work that emphasizes an object's surface. Sketchbooks will again be collected and graded at this time. A group critique will be on the last day of this period.</p> <p>Outside of the Studio: Students will start to write their commentary on the concentration part of the portfolio. This will be reviewed along with the sketchbook.</p>	<ul style="list-style-type: none"> <li>Read Ch. 5 (p113) and Ch. 6 (p142) in <i>the Art of Responsive Drawing</i></li> <li>3 more projects will be due—one landscape; two surface/texture drawings</li> <li>Sketchbook Check</li> <li>Written Concentration Summary—First Draft due</li> <li>Group Critique</li> </ul>
Weeks 8-10	<p>In the Studio: Students will use this studio time to work on projects for the breadth section of the portfolio. When not working on the project, they will be working in their sketchbook. Of the 14 workdays, 3 projects will be created that focus on perspective with the application of: color and diverse media (Ch. 8) in these compositions. Students can explore imaginary space and should challenge themselves with their personal perspectives or views into our world. Sketchbooks will again be graded.</p> <p>Outside of the Studio: Students will work on finishing their three typed reaction papers based on their three gallery visits.</p>	<ul style="list-style-type: none"> <li>Read Ch. 7 (p180) and Ch. 8 (p202) in <i>the Art of Responsive Drawing</i></li> <li>3 more projects will be due—all concerning perspective</li> <li>Sketchbook Check</li> <li>3 typed Gallery Reaction papers due</li> </ul>
Weeks 11-13	<p>In the Studio: Students will use this studio time to work on projects for any of the breadth section of the portfolio. When not working on the project, they will be working in their sketchbook. Of the 15 workdays, 3 days will focus on interpreting an old master figure drawing into a modern situation. The others days will focus on figure drawing—ideally using a model to observe and draw. Ideally, students should complete another 3 projects. Sketchbooks will again be graded.</p> <p>A group critique will be on the last day of this period.</p> <p>Outside of the Studio: Students will continue to refine the direction for their concentration.</p>	<ul style="list-style-type: none"> <li>Read Ch. 9 (p241) in <i>the Art of Responsive Drawing</i></li> <li>3 figure drawings will be due—one “old master” interpretation, two from observation</li> <li>Sketchbook Check</li> <li>Group Critique</li> </ul>
Weeks 14-16	<p>In the Studio: This is the final 3 weeks to work on projects. Students should aim for 3 projects to be completed during this time. These studio drawings should focus on inspiration photos. Sketchbooks should be used to develop the composition and media experimentation for these images (and it will be graded.)</p> <p>Outside of the Studio: Students will finish their artist statement and it will be due on the final day of it.</p>	<ul style="list-style-type: none"> <li>Read Ch. 10 (p280) in <i>the Art of Responsive Drawing</i></li> <li>3 more projects will be due—one to include the expressive landscape</li> <li>Students should have 15-17 pieces of artwork completed for their portfolio.</li> <li>Sketchbook Check</li> </ul>

Weeks 17-18	<p>In the Studio: Students will prepare for their showing of their work. A final checklist will be reviewed and their artwork inventoried. (Students can start to take jpeg images of this work, if submitting their portfolio to the College Board.) A copy of their artist statement needs to be displayed for the Art Show the final week.</p>	<ul style="list-style-type: none"> <li>• Read Ch. 11 (p314) &amp; Ch. 12 (p335) in <i>The Art of Responsive Drawing</i></li> <li>• Artist Statement due for their showing</li> <li>• Prepped artwork for showing</li> <li>• Start defining their concentration focus.</li> </ul>
Final Exam	<p>Outside of the Studio: Students will start to define their focus for the concentration section of their portfolio.</p>	<p>The final exam will consist of both a written and oral critique. Students can also use any extra time to document their portfolio.</p>

## **Appendix C: Sketchbook Assignments**

The students sketchbooks will be personal areas of exploration that include thumbnails and plans for projects, reflective writings, experimentation with media sketches from observation and any of the following:

- Continuous line contour drawings of your feet
- Continuous line contour drawings of your hands
- Discovering the range of possible marks you can make with one drawing tool
- Continuous line contour drawings of a corner of a room
- One small object drawn with pen and use of hatching/cross-hatching techniques
- Quick sketch of people at a coffee house, in your family room, etc.
- Using brush and ink to make a self-portrait
- Drawing of a pair of your favorite shoes
- Drawing of a water bottle or a glass of water (use a wet and then dry media)
- Draw a close-up view of a patterned fabric (craypas)
- Assign human emotions to an object and then make an expressive drawing
- Draw a plant using at least 3 media
- Draw a kitchen appliance
- Draw a small object from three different views on one sheet
- Combine torn magazine images with drawing
- Draw three vegetables or fruits from a top view using conte or graphite stick
- Draw a chair
- Draw an open kitchen cupboard
- Draw a lamp and table with the lamp as the only light source
- Draw a self-portrait with your opposite hand
- Use cut newspaper and paper grocery bags to recreate a simple still life
- Draw the same still-life in pastels
- Sketch the view from your bedroom window
- Sketch the inside of a car
- Draw a resting animal
- Draw an arrangement of dishes in line only. Then, fill in the negative spaces with color
- Draw a self-portrait in the style of Vincent Van Gogh, Frida Kahlo or Romare Bearden
- Sketch 3 boxes from observation
- Make a detailed drawing of a simple object (toothbrush, stapler, etc.)
- Redraw that same object using an energetic or nervous line
- Collage newspaper articles and combine with drawing around a theme
- Draw your best friend from the side
- Drawings on an old map
- Exploring anxiety or the concept of “anxious objects”
- Social commentary piece
- The concept of time
- Memories, dreams and fears
- Composition with one or more Surreal devices
- The outside, visible you and the invisible, inside you
- A drawing quilt—experimentation with textures
- Illustration of your favorite book
- Expressive drawing of someone famous

## ***Appendix D: Inspirational Photo/Digital Images List***

The students will gather a personal collection of photographs or digital that they have taken to be used as a “springboard” for their projects. The following is a list of possible images that they can capture.

- Self-portrait with “head gear”
- Pair of your favorite footwear (i.e. socks, shoes, skates, etc.)
- Re-create a masterwork with your personal objects and friends
- Front door of your home or a public building
- Bug’s eye-view
- Your favorite meal
- Visual interpretation of a poem or a song
- Nebraska horizon
- Self-portrait on your worst day
- Corner of a room
- Your pet in repose
- Inside of your closet or dresser drawer or locker (if you use one . . .)
- A Staircase
- The front grill of a car
- Five of your favorite food items
- A favorite childhood memory
- Houseplants from above
- Four objects from your room
- Three of your favorite childhood toys
- Cafeteria at school
- View from a restaurant table
- Passengers on a city bus
- People through a window
- Same place but taken at different time of the day or seasonal conditions
- Mystical objects
- A piece of furniture that you like
- Three things that hold special memories for you
- Kitchen appliances or utensils
- Any hardware or construction tools
- Fruit in a bowl or basket
- Items of clear glass on a windowsill
- Your favorite place to “hang”—coffeehouse, friend’s house, etc.
- The bathroom
- Five people in a small space (be nice to those willing to help you out!)
- A downtown building from a distance and close up
- The Sheldon Sculpture Garden
- Some form of ice
- A object in sequence—an egg, cracked egg and fried egg on a plate . . .
- Different fabrics, man-made grates or other objects with patterns
- A pile of pillows
- Exploration of an emotion
- A series of a person in motion
- Experiments with light