

ART 115: Drawing I

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office hours: Immediately before and after class, in the classroom or by appointment in K107B

Class meets on Monday/Wednesday 1:30-3:50pm

Classroom:

PLNU ART DEPT. NTC Classroom

Building 176, suite 102

2590 Truxtun Road

San Diego, CA 92106

Shuttle service:

The shuttle will pick up students at the front steps of Cabrillo Hall around 9:20pm and return you there around 12:10pm. (The class Start/Stop and shuttle times might be adjusted to accommodate classes on campus.)

Final Critique Tuesday Dec 12 10:30am-1:00pm

(Shuttle service for the Final will be arranged.)

PLNU MISSION:

“Point Loma Nazarene University exists to provide a higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith, being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.”

ART 115 Catalog Course Description

Introduction to the materials, techniques, styles, historical influences, and compositional structures of drawing, with an emphasis on perceptual skills.

Expanded Course Description

Art 115 is a beginning drawing course designed to introduce the student to the fundamental elements of drawing such as line, contour, gesture, shape, form, value, space, and perspective. A variety of experiences will be presented that enable the student to explore various methods, materials and theoretical concepts pertaining drawing as both a historic and contemporary method of art making. Emphasis will be placed on developing perceptual skills along with technical knowledge and skills.

Drawing has many purposes and functions within the realm of Contemporary Art. For example, a drawing can be

a finished work of art, framed and displayed. Or, the process of drawing can be a preliminary step in the creation of paintings, sculptures, designs, graphic pieces, film storyboards and other artistic endeavors. And also, for most artists and designers, the process of drawing is an important personal tool for creative thinking, growth, and self-expression.

Just as there are many purposes for making drawings, there is an incredible variety of drawing approaches and styles that artists from all historical periods and cultures have used. For example, excellent drawings can be realistic representations of the “perceived” world, or abstractions based upon that world, or “realistic” images grown from the artist’s imagination, or completely non-representational images that appear gradually as the process of making the drawing takes place.

The wide range of materials, tools and techniques used by contemporary artists is exciting. Most drawings are made with traditional materials such as charcoal or graphite and paper, but some artists are making beautiful drawings with unusual materials such as earthmoving equipment and dirt, leaves floating on water, neon and laser light, and smoke in the sky.

During this beginning course you will be introduced to a part of the variety of approaches and materials, but the emphasis will be on an making observation-based, realistic drawings. In other words, you will spend the majority of class-time learning the skills associated with creating two-dimensional images that represent or “look like” three-dimensional reality. A significant amount of class time, however, will be dedicated to learning expressionistic, abstract, and non-european approaches to drawing. Throughout the course, you will also be learning the general concepts of design and composition as well a various critical approaches commonly used to evaluate art.

Course Learning Outcomes (Course Objectives)

By the end of the semester:

1. Students should know how to use basic drawing tools, media, and techniques.
2. Students should understand and be able to use the basic terminology used to discuss Visual Art in general and Drawing, specifically.
3. Students should know and understand the Art Elements and the Principles of Design.
4. Students should be able to select, frame, compose, and render forms and space from reality to the two-dimensional paper format, employing the Art Elements and Principles of Design in the creation of visually engaging drawings done in a variety of Media (graphite, charcoal, pastel, ink)
5. Students should be able to draw from observation: to accurately render a “realistic” image. To do that you will develop your basic rendering skills and spatial understanding: In other words, you should be able to translate your perceptions of the three-dimensional world onto a two-dimensional surface.

Why learn to draw realistically?

Because:

- Your understanding of perceptual drawing is fundamental to your artistic awareness.
- Developing your skills in perceptual drawing also develops your understanding of the mechanisms of general visual perception, which is an essential tool for visual problem solving.
- Having the ability to make realistic drawing provides a solid base from which to

explore alternative and conceptual approaches to making artworks in drawing and other visual art media.

How do you learn to draw realistically?

- Learn how to look, see, observe carefully, and remain visually receptive.
 - Learn to be patient and “present.”
 - Learn how to draw what you see— not what you “know.”
 - Understand the concept of Pictorial Space and how to create it.
This requires that you:
 - Understand the principles of Linear Perspective and how to apply them.
 - Understand the principles of Atmospheric Perspective and how to apply them through the rendering value with a variety of shading techniques and line qualities.
6. Students should understand the value of, and be able to make Expressive or Gestural Drawings in a variety of media.
 7. Students should be able to make abstract drawings based on “real” subject matter in a variety of expressive and systematic styles and approaches.
 8. Students should be able to make drawings that originate from their creative imaginations.
 9. Students should be able find and study works of art to understand the choices artists make and to see connections between their own work and other artist’s work.
 10. Students should know how to discuss and evaluate their own work and the work of others according to their personal goals and standards of excellence in the field. (This is called a Critique.)
 11. Students should learn how to overcome their desire for perfection and fear of failure.
 12. Students should become open to changing their habits of thinking about art.
 13. Students will experience new ways of seeing.

Course Logistics (The way things are generall done)

Mastering these skills will require an open mind and a great deal of practice, as the development of any hand-eye skill does. (Think of learning to play a musical instrument.) This is time-consuming work but it will produce great rewards if you are willing to apply yourself to the task. **I do not expect you to know anything about drawing at first**, but I do expect you to create drawings of **increasing quality** as the semester goes on. The bulk of your time will be spent drawing in class, but there will also be critiques, project introductions, slide shows, lectures, demonstrations, class discussions, and written assignments, all of which you are expected to attend and/or complete.

Using Your Cell Phone

During class I encourage you to take photographs of the still-life setup and other subjects which you are drawing. Be sure to **capture the same angle and view** that you are trying to represent in your drawing. Use your phone or a digital camera. If you don't have a camera, I will have a digital camera here for you to use. Bring a laptop or tablet computer, too, if you can, so that you can look things up in class. That being said, I want you to draw most of the time from real-life not from photographs...but photos can help you work on your drawings between classes and help you find the best composition before you begin a drawing.

You may also use your phone to look up artists, etc.

NOT ALLOWED:

Personal calls, texting, emailing, use of social media, etc. You know what I mean. I'm very strict about this. I reserve the right to mark you absent if you are doing this in class. During class breaks is the appropriate time for these activities.

Assignments and Projects

An overview:

Assignments and projects are given on a daily or weekly basis. There will be handouts, demonstrations, slides, and discussions accommodating the assignments. Almost all are given a due date and the work is either critiqued in class or, if it is assigned as homework, it will be seen by the instructor on that date. If your work is not completed in class before the due date it must be completed outside of class. I expect that you will be working outside of class at least three hours per week. The subjects of assignments and projects and the approximate order in which we will study them are listed in the Agenda.

Critiques

A critique is a time in which the instructor leads the class in an evaluation of the assigned artwork: I will give an assignment, you produce a drawing, then we, as a group, critique them. You are expected not only to complete the assignments but also to participate in the discussions. Critiquing is one of the most powerful tools that art teachers use to foster artistic growth in their students. Beyond the formal, scheduled Critiques, informal critiqueing of some sort happens in almost every class session. Any assignment may be critiqued on its due date without prior warning.

Turning in work late

Work that is incomplete on its due date must be completed and turned in. It will receive a reduced grade when it is completed. Students who have assignments that remain incomplete at the end of the semester will receive an "F" as a final course grade. In other words, YOU MUST COMPLETE ALL ASSIGNMENTS IN ORDER TO PASS THIS COURSE. This policy pertains to homework and in-class work.

IMPORTANT: Missing a critique because you are not done with the assignment will result in an automatic, irrevocable "F" for that assignment. This is one reason that attendance is mandatory.

Portfolios

Portfolios of various drawings will be collected and graded at mid-term and semester's end. The drawings that I want in the portfolios will be specified near the time the portfolio will be due. Therefore, save every drawing you do for this class, unless I tell you otherwise. Due dates will be announced in advance. (See "grading")

Written Assignments

An **Artist Statement** is required for each formal critique and for your Final Project. In this Artist Statement, discuss your intended goals for the piece: What did you originally intend to "say" or "do" to the viewer? What was your inspiration? What is its actual meaning now that the drawing is completed. Does the final outcome match your intended outcome? How did your use of composition, value, line quality, and style affect the meaning of the piece. What are its strengths and weaknesses?

Attendance

Per PLNU policy, your attendance is required at every class session. The only acceptable excuses for inattendance are disabling or contagious personal illness or serious family emergencies. If you have a contagious illness, email me to inform me that you are not coming to class. Do not come to class to tell me.

After three unexcused absences your final grade will be reduced by 10 % for each additional absence. For example, your fourth unexcused absence would cause an overall course grade of 90% to be reduced to 80%. A fifth absence would cause that score to be reduced to 70%, and so on. Being late for class or showing up without your materials can also be counted as an absence. After six absences you may be de-enrolled without notice.

If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of W or WF consistent with university policy in the grading section of the catalog. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

Grading

As mentioned above, portfolios will be collected and graded at two times during the semester. Each drawing and the written assignment(s) in the Portfolio will be given numerical scores on quality and presentation (neatness, etc.). Those scores will be averaged to form the overall portfolio score. The second portfolio grade will carry more weight than the first because I expect you to be more skilled at the end of the semester than at the beginning. You can significantly improve your grade by turning in strong work for the final portfolio grading.

80% of your semester grade will be based on your two combined portfolio grades. **20%** will be based on the overall quality of your class participation, including attendance, effort, workhabits, etc.*

As stated above, any unexcused absences beyond three will result in deduction to your overall course grade.

GRADING POLICY:

- Please be aware that grading the quality artwork is subjective, not quantifiable. (If I think your work is strong, it gets a higher grade than if I don't.)
- My expectations and evaluation of the quality of your artwork has been formed through years of teaching and observing beginning drawing students.
- I try to be as forthright as possible in my criticism during class sessions so that you will know what my standards are.

The 20% of your final course grade that is for the “quality of your class participation, effort and workhabits will be based on the following rubric:

"A" Artwork, both in-class and homework, and artists statements are always done on time, you give consistent and voluntary participation in group discussions, you show very strong effort, willingly re-working drawings until you achieve excellence.

"B" Artwork, both in-class and homework, and artists statements are always turned in on time, you show strong effort, you participate in group discussions.

"C" Artwork, both in-class and homework, and artists statements are usually turned in on time. You just do the minimum required work, you don't re-work drawings even if that would make them better. You participate in group discussions.

"D" Artwork is frequently turned in late. You arrive in class without the required materials, You show a lack of effort or care. You have poor attendance. If this is appears to be you, I will ask you to drop the class.

"F" Missing homework assignments, failure to turn in portfolios, extremely poor effort, poor attendance. If this is appears to be you, I will ask you to drop the class.

PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the entire course. Faculty should follow and students may appeal using the procedure in the university Catalog.

PLNU Academic Accommodations Policy

All students are expected to meet the standards for this course as set by the instructor. However, if you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) during the first two weeks of class to demonstrate need and register for accommodations. You may contact the DRC by phone at (619) 849-2486 or by email at DRC@pointloma.edu.

Required Materials

Purchase the “kit” for this class. It will be sold in class by Blick Art Supplies on the second day of class. **Bring a credit card, or a check with you to class.**

There are 2 Kit options.

The “full Kit” contains most of the materials and equipment you will need for three courses. It costs around \$256:

ART115 Drawing I

ART103 2-D Design

ART206 Drawing II

The “Drawing-Only Kit” contains only the materials fro Drawing I and II. It costs around \$226.

As the semester goes along, if you need to replenish your materials or add new materials, buy them in the ART Department Office or at Blick Art Store, India Street, Downtown. You can also explore some of the other local art supply stores.

Suggested sources for art supplies in San Diego:

Blick Art Supplies

1844 India Street, San Diego CA 92101

Artist and Craftsman Supply

3804 4th Ave., San Diego, CA 92103

Aaron Brothers, 2790 Midway Drive, San Diego 92110

Michael's, 2740 Midway Drive, San Diego 92110

Agenda

1st day: Orientation

2nd day: Buy the Kit. Make drawings

3rd day- and onward : (These might be taught in a different order than they are listed below.)

- Creating Pictorial Space
 - The Picture Plane
 - Linear Perspective, Atmospheric Perspective
 - Proportion and Scale
 - Sighting angles, measuring relative size, using a view finder and your camera
 - Drawing boxes, architecture
- Gestural Drawing Approaches
 - Line
 - Mass
 - Visual movement
 - Value
 - Positive/negative shapes
 - Drawing with graphite, charcoal, and ink

Turn in Mid-Term Portfolio Mid-March

- Pictorial Composition within the Picture Frame
 - Visual Balance
 - Visual Weight
 - Directional Forces
 - Repetition
 - Unity/Variety
 - Emphasis/subordination
 - Considering the edges, cropping
 - Using a view finder and your camera to help with composition and perspective
- Value
 - Shading and Contrast: Precision shading with charcoal. Still-life
- Line
- Texture
- Color

