

FUNDAMENTALS OF DRAWING – ART 112 - 003

Instructor: Nathan Heuer

Meeting Time: TH 11:00 - 1:30 PM Sprowls Hall Room 229

Office: 223

Office Hours: TTH 9:00 - 11:00 AM and W 2:00 - 3:00 PM

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Course Description:

A study of the fundamentals of drawing: line, proportion, perspective, value, and form. Studio work involves specific problems that explore each of the fundamentals using techniques in black and white media. Students will participate in a systematic program that expands their knowledge of drawing technique and theory, beginning with line, moving to issues of proportion and perspective, and ending with an investigation of value and form. Students will be evaluated by each other and by the instructor through a series of critiques and rubric based evaluations. Students will also become familiar with a variety of drawing techniques and media. This course seeks to integrate basic principles and fundamentals of drawing and design.

Catalog Description:

Seeks to integrate basic principles and fundamentals of drawing and design.

Course Objectives:

- Become proficient in the principles of observational drawing, including line, value, linear and atmospheric perspective, and composition.
- Develop spatial reasoning skills that will be necessary as a professional in the visual arts.
- Become proficient with a variety of drawing media.
- Understand drawing as both a historical discipline within the arts and also as a process for exploring complex ideas and conceptual concerns.
- Develop a thorough understanding of the principles of composition
- Become fluent in the vernacular of art and design as a participant in an intensive peer critique process

Required Textbook(s), Supplies, and Materials:

Optional Text: A Guide to Drawing, by David M. Mendelowitz, David L. Faber, and Duane A. Wakeham; Current edition.

Please refer to the separate materials list for necessary art supplies.

Course Requirements:

Attendance:

The primary purpose of a college education is to prepare you for a career, where it is considered unacceptable to show up late, or worse yet, not at all. Because this course meets only twice a week, attendance is imperative. You are allowed three absences per semester, but you are urged not to use these if you do not have to because you will fall behind. Additional unexcused absences will result in a five point reduction from your grade. Repeated tardiness will affect your grade as well, as three tardies will also result in a five point reduction from your final grade. As college students it is essential (and in your own best interest) to get the most possible out of the classroom experience. Special attendance issues like illness or loss in the family will of course invite special consideration by the instructor.

Preparedness:

It is your responsibility to come to class with the materials necessary for the completion of class work. If you do not have them you will be asked to obtain them by the quickest means possible and then to return to class. Preparedness also entails having read and feeling familiar with any reading assignments that are given. Continual lack of preparedness will affect your grade!

In the classroom cell phones should be silenced. Personal listening devices are allowed during drawing sessions, but not during lectures. You are expected to participate in critiques with constructive and respectful comments. Classroom attentiveness and participation will become a factor in your final grade.

Classroom Conduct:

You have the right to a safe and respectful classroom environment. Discrimination, harassment, or threatening behavior of any kind is not acceptable and the instructor reserves the right to remove any student engaging in such behavior. In extreme cases the authorities will be contacted.

Assignments:

In addition to your work in the classroom you will receive various outside assignments throughout the semester. Some of these will be as simple as doing a sheet of thumbnail sketches and others will entail finished drawings that are submitted to group critique. All work is expected completed on time, and one letter grade will be subtracted for each class day that the work is late. An "A" quality piece that is two class days late, then, will receive a grade of "C". The instructor will not necessarily be available at the school every day of the week, so turning in work late could result in a serious grade reduction. For work that is submitted to group critique, one further week will be allotted to rework the piece per suggestions.

Critiques:

You will be asked to be an active participant in several group critiques throughout the semester. The purpose of these critiques is twofold: first to give you varied and insightful feedback about your work that will help you in producing better art in the future, and second to help you develop critical language skills for discussing your own artwork and the artwork of others. These goals cannot be accomplished if you do not participate. Your opinions about the success of an artwork are important and need to be heard. If you like a fellow classmate's drawing, it is not enough to simply say that you

like the piece – be prepared to say why you like it. This may include issues like technical facility, compositional awareness, or effective concept. On the other hand, if a drawing or a part of a drawing is not working, be ready to say so. Remember, however, to be respectful of the other person's feelings. Just as it is not enough to simply say that you like a drawing, it is not enough to say that a drawing is not good or to use hurtful language, and it is also inappropriate. You will be expected to use language related to the elements of art including line, shape, form, positive and negative space, texture, etc. Critique participation will be factored into the overall participation element of your grade.

Criteria for Grading:

Your final grade in this class will be determined by a number of factors. The application and development of your drawing abilities will of course assume primary significance in the determination of your grade. Other factors will include classroom participation, daily preparedness, and a willingness to exceed expected requirements of the class.

Simply fulfilling the requirements of the class will earn you a letter grade of "C". Letter grades of "A" and "B" are earned by exceeding expectations to varying degrees, including by showing an above average application of taught concepts or by putting in a duration of work time above the instructor's recommendations. Conversely, work that does not meet expectations and demonstrates no personal drive towards growth or improvement will receive a grade of "C-" or below. At midterm and at the end of the semester your work will be presented in an individual review meeting with the instructor. For further information please see the attached information on learning assessment.

Here is how your grade is determined out of a set number of maximum points:

-Line Weight Homework Assignment:	15 points
-One Point Perspective Exercises:	15 points
-Idea Sketch for Two Point Interior:	5 points
-Two Point Perspective Interior:	20 points
-Value Scale:	10 points
-In-class Graphite Drawing:	15 points
-In-class Toned Paper Drawing:	15 points
-In-class Subtractive Drawing:	15 points
-Ideational Drawing Series:	15 points
-Biographical Still Life:	25 points
-Other in-class/Out-of-Class Exercises (Cumulative):	30 points
-In-class participation:	30 points
-Critique participation:	10 points
Total:	220 points

The total number of actual points that you have earned will be divided by the total number of points possible in the class. The resulting percentage will determine your grade:

100% - 90% = A
89% - 80% = B
79% - 70% = C
69% - 60% = D
59% - lower = F

Title IX Information

Indiana University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with Title IX of the Education Amendments of 1972 and guidance from the Office for Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project.

Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred to the Department of Human Services (1-800-932-0313) and University Police (724-357-2141).

Information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at:

<http://www.iup.edu/social-equity/policies/title-ix/>

The instructor reserves the right to make changes to the course syllabus as necessary.

Schedule:

WEEK ONE:

August 25: First day of class. Review of syllabus, class expectations, and materials list.
Lecture on contemporary drawing.

August 27: Introduction to observational drawing: blind contour drawing, gestures, straight line construction and use of the sighting stick. Lecture on cognitive processes in drawing.
Homework: 3 – 4 blind contour drawings and 3 – 4 sighted gestures, on separate sheets of newsprint depicting common household objects. Due Thursday, September 3.

WEEK TWO:

September 1: Continuation of sighting: moving beyond gestures to more articulated forms. Compositional lecture and exercises.

September 3: Sighting continued. Investigation of more complex objects.
Introduction to use of line weight and types of line.

WEEK THREE:

September 8: Line weight continued.
Homework: Garbage Picker! Use line weight to define the form of three objects that have been crumpled, broken, or otherwise damaged (the objects don't really have to come from the wastebasket). Examples include crumpled paper, broken glass, discarded packaging, etc. The three objects should be arranged in a single composition on a sheet of your white drawing paper, *not newsprint*. Due Tuesday, September 15.

September 10: Continuation of line weight applied to still life exercises.

WEEK FOUR:

September 15: Critique of Garbage Picker! homework assignment.
Continuation of line weight applied to still life exercises.
Big still life with grid.
Homework: Still life composition using line weight to imply light and form. Minimum of three objects of variable form. One of the objects must be complex. Due Tuesday, September 22.

September 17: Second big still life.
Reading Assignment: *One Point Perspective* handout.
For Tuesday: Bring a 36 inch wood or metal ruler. It will be necessary for the next several weeks.

WEEK FIVE:

September 22: Group critique of homework still life assignment.
Introductory lecture on perspective.
One point perspective demonstration and class work.
Homework: Draw a minimum of 10 compound forms in one point perspective on a single sheet of paper. Due Tuesday, September 29.

Reading Assignment: *Two Point Perspective* handout.

September 24: Introduction to Two Point Perspective.

Homework: Draw an interior space using Two Point Perspective. This can be an existing room in your house or apartment, or an entirely imagined, even fantastical space. The initial perspective drawing should be executed very lightly and then completed with line weight to imply spatial depth. Due Tuesday, October 6. Preliminary sketch due Tuesday, September 29.

WEEK SIX:

September 29: Two Point Perspective continued.

October 1: Applying perspective principles to transparent construction.

WEEK SEVEN:

October 6: Group critique of Two Point Perspective interiors.

Return to observational drawing and compositional exercises.

October 8: Introduction to value lecture addressing distribution of light and shadow, regions within shadow, and light source.

Atmospheric perspective introduced.

Demonstration on building value with layered graphite.

In class still life introducing value with graphite on bristol paper.

Homework: Complete a nine part value scale with layered graphite. Also include a drawing of a sphere with directional light and cast shadow.

Label the parts of light and shadow on the sphere. Due Tuesday, October 13.

WEEK EIGHT:

October 13: Value scales due.

In class still life continued.

October 15: Final day of graphite still life.

Homework: Create a biographical still life using objects that you select.

These objects could explore your life story or a more specific facet of your personality. The drawing should be completed on a quality drawing paper like Stonehenge, Strathmore, or Bristol. Minimum dimensions 20 x 20 inches. *This drawing accounts for a significant portion of your grade.* Due Thursday, December 3. Preliminary sketch due Thursday, October 30.

For Tuesday, October 27: Bring two sheets of gray Canson Mi Tientes paper and charcoal pencils (2B, 4B, 6B, and white).

WEEK NINE:

October 20: Complete in class still life. Work on biographical still life.

October 22: Complete in class still life. Work on biographical still life.

WEEK TEN:

October 27: Critique of graphite still life.

Demonstration on drawing with toned paper and charcoal pencils.
Toned paper drawing.
Lecture on Ideational Drawing and the Design Process.
Homework: Complete a set of three small drawings that explain a complicated concept or process. You will be provided with a set of prompts for this assignment. Medium is your choice. Due Tuesday, November 10.

October 29: Toned paper drawing continued.

WEEK ELEVEN:

November 3: Second toned paper drawing.

November 5: Second toned paper drawing.

WEEK TWELVE:

November 10: Critique of Ideational drawings.

Demonstration on subtractive drawing with graphite.
Subtractive drawing.

November 12: Subtractive drawing continued.

WEEK THIRTEEN:

November 17: Subtractive drawing with charcoal.

November 19: Subtractive drawing with charcoal continued.

WEEK FOURTEEN:

November 24: NO CLASS. Thanksgiving Holiday.

November 26: NO CLASS. Thanksgiving Holiday.

WEEK FIFTEEN:

December 1: In class drawing session to complete biographical still life drawings.

December 3: Critique of biographical still life drawings.

WEEK SIXTEEN:

December 8: Individual portfolio reviews with instructor.

The instructor reserves the right to make changes to the course syllabus as necessary.

Materials List:

The following materials list is divided into two sections: materials that will be immediately necessary to proceed in this class and those that can be purchased as the semester goes on.

Materials to be purchased by our next meeting:

- 1 pad of 18" x 24" drawing paper (toothy pads like Strathmore or Canson are preferred)
- 1 pad of 18" x 24" newsprint (Get the cheapest available)
- Drafting tape or 3M "Blue Tape"
- Portfolio large enough to accommodate an 18" x 24" drawing pad, preferably larger
- A drawing board. You can buy these or make one out of smooth MDF Board.
Minimum dimensions are 20" x 26".
- White Mars Lumograph eraser, kneaded eraser, and eraser stick
- 1 wooden or steel ruler at least 36" long
- 1 X-acto knife
- Sighting stick, provided in class
- Drawing pencils: 6B, 4B, 2B, B, HB, H, 2H, 4H – Look for Staedler Lumograph or Derwent brand pencils. Also, an Ebony Pencil.
- A quality pencil sharpener – Staedler and X-acto are usually good
- General's brand charcoal pencils: 6B, 4B, 2B, HB, and white

Materials to be purchased later:

- Graphite sticks: 4B and HB
- Compressed charcoal sticks: 4B, 2B, HB, or soft, medium, and hard
- Willow vine charcoal sticks: soft and medium
- Various individual sheets of drawing paper, including Mi Tientes, Folio, Stonehenge, Strathmore "500 Series" gray charcoal paper, and Bristol.
- Black and white Prismacolor colored pencils
- Other materials may become necessary with curriculum changes decided upon by the instructor.

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