

ART 130A
Basic Drawing
section: **30021**

Ocean Campus
room: **ART 101**
M/W, 3 pm - 6 pm

office hours:
M/W, 11am - 12pm (or by appointment) in V 126
email: **irazumov@ccsf.edu**
mailbox: **V10 in the Art office V118**
website: **<http://fog.ccsf.cc.ca.us/irazumov>**

Class Syllabus/ SPRING 2014/ Instructor: Inna Razumova

catalog course description:

A course in the theory and practice of drawing using a variety of media and subject matter. The student will develop drawing skills through the use of line, plane, tone, shape, form, volume, chiaroscuro and perspective. Group and individual instruction related to progressive assignments will encourage subjective and analytical development.

major learning outcomes:

- A. Demonstrate appropriate use of drawing materials and techniques.
- B. Visualize and organize composition using the elements of design.
- C. Use the basic principles of spatial illusion through value and planes, linear, atmospheric, sighting and measuring, and other perspective systems.
- D. Employ expressive content through various subject sources and manipulation of line, form, value, composition.
- E. Apply critical evaluation to personal work and critique skills in a group setting.
- F. Identify professional fields employing the skills of drawing.
- G. Recognize and discuss historical and contemporary developments, trends, materials and approaches in drawing.

method of instruction: Concepts will be introduced through handouts, lectures, and demos. Projects will be designed to aid in understanding of the concepts. Demonstrations will be given to introduce new materials and techniques. Individual feedback will be provided on a regular basis, and there will be the midterm and final group critiques.

assignments

Assignments dealing with specific drawing problems will be given every week. Class time will be allotted for working on these assignments, and individualized assistance will be available. *An additional two to four hours per week of work on these assignments outside of class is expected.* Due dates will be announced at the time of handing out of the assignment, and work submitted after the due date will be downgraded one letter grade. The final grade will be determined on the basis of:

(1) class participation (attendance and critique participation), (2) demonstration of visual and conceptual growth during the semester, (3) the state of drawings completion, and (4) the average of all assignment grades.

portfolio

Each student will submit 4 portfolios (each consisting of several in-class and several homework projects) for grading with all requested assignments on the days of portfolio reviews.

The student should present the work in a good condition and in order in which it was assigned. Specific information regarding the portfolios will be provided later in the course.

class participation

This is a studio class and, as such, students must be present in the classroom for the entire class period for each scheduled meeting of the semester in order to fully develop technical skills and ideas. The information regarding materials, techniques, and work assignments will be given during class.

Attendance is expected and mandatory. In order to insure everyone's participation in the class and maintain an effective working environment, I will be keeping records of attendance and tardiness every class. I will repeat lectures and assignments only in cases of medical excuses, otherwise you are each responsible for staying informed. Final critique will be held as scheduled in the CCSF catalog. There will be no deviations from the schedule, so please arrange your travel plans accordingly.

a. Three unexcused absences are allowed, but only two(2) consecutive. If a student missed 3 classes in a row, the instructor has right to drop student from the class. A fourth absence will drop your grade one grade. Six will drop your grade two letter grades. Seven absences will result in the student failing the course, a grade of "F".

b. Most of the vital information about the assignment will be given in the beginning of class, so tardiness will affect your final grade in a following way: Being more than 15 minutes late or leaving class early three (3) times will constitute one absence.

c. There will be no exceptions to this policy.

grading

You will be evaluated on the basis of the assigned projects. Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter issues that keep you from successfully completing the class, please see the instructor.

Incompletes are given in extreme situations and only if a student is already passing. Students may drop this class without penalty until W day, and it is the student's responsibility to officially withdraw from the class before the deadline. **Students who don't attend either the midterm or the final critiques will receive a failing grade.**

In-class assignments: **50%** Homework: **30%** Class participation: **20%**

criteria for grading:

1. Class participation (see attendance policy)
1. Demonstrated understanding of concepts and techniques covered in lectures and demos.
2. Quality of execution; neatness & progress of technical skills (Craftsmanship and Presentation; Attention to details; Careful and skilful mark-making; Cropped, cleaned, labeled with name, date and the assignment)
3. Composition, and communicative aspects of the drawing (consideration of positive and negative space in relation to picture plane).
4. Stage of individual drawing completion.
5. Cumulative growth, conceptually and technically.
6. Ability to constructively critique your own work and the work of others, participate in critiques and discussion.

A: 100%- 90% - Excellent Work - very competent aesthetically with excellent technical merit. Student shows initiative and evidence of experimentation and research. Concepts are well developed and creatively implemented. All work is completed and turned in.

B: 80%-90% - Above Average Work - competent aesthetically and technically. Student understands the concept (principle or element) and implements it well. All work is completed and turned in.

C: 70%-80% - Average Work - minimally to fairly competent aesthetically and technically. Student does not initiate further development of assignment, concept, or personal expression. All work is turned in.

D: 60%-70% - Marginal Work - poorly executed with insufficient aesthetic and technical ability. Work is messy and/or incomplete. Some assignments are not completed.

useful drawing resource

from Andrew Loomis books: <http://fineart.sk/index.php?cat=1>

suggested reading list

1. Joseph D'Amelio, *Perspective Drawing Handbook (Dover Art Instruction)* **HIGHLY RECOMMENDED**
2. Daniel M. Mendelowitz, Duane A. Wakeham. *A Guide to Drawing. Fifth Edition.*
3. Claudia Betti, Teel Sale. *Drawing: A Contemporary Approach.*

Studio Rules of Conduct and Etiquette:

Treat everyone with respect.

Conversations during drawing should be at a low level and not disruptive.

No eating in the studio. Covered drinks only, please.

Unless you are a parent (vibrate feature only), please turn off your mobile phone. Please refrain from texting during lectures or critiques.

You may use personal headphones while drawing in class as long as you have **one ear free** and the volume is low enough that others are not disturbed. You may not use headphones during lectures, demos, and critiques or at other times where your active participation is required. **Failure to abide by this rule will remove your option of using headphones.**

If you have a health condition that will affect your performance in this class, please let me know. This information will be kept confidential.

NOTE: Basic clean-up is required at the end of each class. Dispose of any paper or trash, remove all your drawings from the crit walls, and wipe down your horse, table, or easel.

Disability Accommodation Policy: Students with any disabilities, whether physical, attention related, learning or psychological, are encouraged to contact the Disabled Students Programs & Services as soon as possible to ensure that such accommodations are implemented in a timely fashion. **Location:** Rosenberg Library, Room 323; **Phone:** (415) 452-5481, (415) 452-5451

This schedule is subject to change at the discretion of the instructor to accommodate instructional and/or student needs. It is the student's responsibility to keep abreast of such changes.

Deadlines: Portfolios will be due at the beginning of class on the day of the deadline. Works submitted after the due date will be downgraded at least one letter grade.

week1/ Jan. 13 & 15 : INTRODUCTION TO THE COURSE. STUDY OF LINE/ BLIND CONTOUR & CONTOUR DRAWING.

Studio Work: study of blind contour drawing, contour drawing, contour of varied width, cross-contour.

Homework: Bring all the requested materials to the next class, **Jan. 15**

Homework#1: blind contour, contour of varied width drawings

week 2/ Jan. 22: INTRODUCTION TO GESTURAL DRAWING/ LINE & MASS GESTURE

Studio Work: gesture and mass gesture studies.

Materials: charcoal pencil, charcoal

Homework#2: line gesture and mass gesture.

Jan. 20: NO CLASS

week 3/ Jan. 27 & 29: INTRODUCTION TO SHAPE/ GEOMETRIC VS. ORGANIC/ FIGURE GROUND/ POSITIVE SHAPE AND NEGATIVE SPACE

Studio Work: positive shape/negative space drawings from observation.

Materials: charcoal pencils, conte-crayons

Homework#3: negative space drawing

PORTFOLIO #1 is due on Feb. 3

week 4/ Feb. 3 & 5: INTRODUCTION TO STRUCTURAL DRAWING/ SIGHTING & MEASUREMENTS

SPACIAL RELATIONSHIPS/

Studio Work: series of drawings focusing on the use of extended horizontal and vertical line in determining placement and proportion of subject.

Homework #4: Books, measured angles

week 5/ Feb. 10 & 12: INTRO TO LINEAR PERSPECTIVE LECTURE/ VIDEO: MASTERS OF ILLUSION/

Studio Work: in-class exercises on one and two point perspective.

Homework #5: Drawing of pile of books using rules of one and two point perspective.

week 6/ Feb 19: LINEAR PERSPECTIVE CONTINUED.

Studio Work: Circle in perspective. Study of cylindrical objects.

Homework #6. Bottles

Feb. 17: NO CLASS

week 7/ Feb. 24 & 26 : INTRODUCTION TO VALUE/ LECTURE/THE VALUE SCALE

Studio Work: Still-life. Poster studies

Homework #7: 9 value scale samples, mark-making techniques.

PORTFOLIO #2 is due on Mrch 3

week 8/ March 3 & 5: LECTURE/ VALUE/ LIGHT & PLANE: HIGHLIGHT, LIGHT, SHADOW, CORE SHADOW, REFLECTED LIGHT, CAST SHADOW/

Studio Work: valumetric drawing of basic geometric forms. focus on how light affects planes of an object: highlight, light, shadow, core shadow, reflected light, cast shadow

Homework #8: 3 eggs graphite drawing/ full range value

week 9/ March 10 : REVIEW OF HOMEWORK # 8/ SHADING TECHNIQUES/ VALUE LONG STUDY CONTINUED

Studio Work: volumetric still life

MARCH 12: MIDTERM: GROUP CRITIQUE

week 10: March. 17 & 19 SHADING TECHNIQUES/ VALUE STUDY

Studio Work: value scale drawing/gradation; 3 tones value study of drape composition using charcoal and conte

Homework #9: Drape drawing full value

week 11: March. 24 & 26 ANIMAL SKULL STRUCTURE/ INTRO TO SUBSTRUCTIVE TECHNIQUE

Studio Work: animal skull

week 12/ march 31, April 2, and 7: NO CLASSES. SPRING BREAK

week 13: April 9 HUMAN SKULL STRUCTURE/ PROPORTION & FORM

Studio Work: human skull study on gray toned paper

Homework#10: study human skull structure handouts

week 14: April 14 & 16 HUMAN SKULL STRUCTURE/ PROPORTION & FORM CONTINUED

Studio work: human skull study on gray toned paper

week 15: April 21 & 23 HUMAN HEAD STRUCTURE/ PROPORTION & FORM/PLANAR ANALYSIS

Studio work: human head plaster cast study

Homework#11: study human head structure handouts

week 16: April 28 & 30 HUMAN HEAD STRUCTURE/ MODEL

Studio work: human head plaster cast study

PORTFOLIO #3 is due on MAY 5

week 17: May 5 & 7 PORTRAIT/ LIFE MODEL

Studio Work: model in class

Homework: Ideas for the final project.

week 18: May 12 & 14 SELF-PORTRAIT

Studio Work: working from photographs

Homework: self-portrait.

FINAL PROJECT CRITIQUE: MAY 23, 4-6pm

Students who don't attend either the midterm or the final critiques will receive a failing grade.

LIST OF MATERIALS

You should bring all the items marked with the star(*) to the next class meeting.

YOU CAN PURCHASE A PREPARED DRAWING KITS THAT INCLUDE EVERYTHING YOU'LL NEED FOR THE CLASS FROM BLICK ART MATERIALS AT THE DISCOUNTED PRICE

You can pick up the kit at Blick Art Materials: 979 Market St. San Francisco
All the kits are under my name: Inna Razumova
or just show your class syllabus

Paper

Strathmore 400 Series Drawing Paper Pad, 24 sheet drawing pad, 80lb weight regular surface 18"x24"
Sketch book 9"x12" with spiral

- ★ Strathmore 300 series Newsprint Pad, 50 sheets, rough surface 18"x24
- Velvet Gray Strathmore 500 Series Charcoal Paper 19"x25" 3 middle grey
- ★ Assorted drawing pencils: 2H, H, HB (have a few), B, 2B (have a few), 4B, 6B.
(good brands: Staedtler or Faber-Castell 9000)
- ★ 2 Charcoal pencils: 1 black and 1 white, medium softness 2B or 4B (recommended brands: GENERAL, PITT)
Assorted Vine Charcoal (different sizes, soft) - 1 box (Grumbacher brand)
Vine Charcoal Jumbo Stick (Grumbacher brand)
3 packs of conte-crayons (2 crayons in each pack): 1 white, 1 black, 1 sanguine

Other Supplies

- ★ Drawing board, 23½" x 26" " (with clips and a large rubber band) to fit in locker, must be cut to 22"
A board of ½" foam-core is good, light & rigid, or bring another type. Masonite by itself has a hard surface and it is recommended to add a smooth cardboard surface to draw against.
- ★ Xacto knife and Hand Pencil Sharpener (brass or steel are the best) Alvin's Brass Bullet Pencil Sharpener is recommended
- ★ Erasers (two big *Design Kneaded Rubber Eraser*, one *Staedtler Mars Plastic Eraser*, and one *Sanford Tuff Stuff Eraser Stick*)
Set of Gray Paper stumps: assorted sizes

Fixative **workable** spray for charcoal, pencil, pastel, and chalk drawings 11 oz.

18" ruler, steel

Small piece of sandpaper or sandpaper board for sharpening conté crayons and charcoal

- ★ Art box: Easily transportable box for storing and carrying art supplies. (could be a shoe box)
Portfolio case: **folding type (not the pocket type)**, minimum 20.5" x 26"; to save money, may be handmade of cardboard
Rigid is best - to keep your drawings, carry good paper safely and to submit artwork for grading.
Please have your name printed on the outside!

Art department locker, sign up in the art department office - Visual Arts 118

Things to Keep in Mind

As a general rule, buy the best materials you can afford. Except for the crudest use, there is no such thing as a "bargain brush" or "good, cheap pigments". You get what you pay for. While a good artist can work with any materials, good materials make everything easier, and will allow a student to improve more quickly, because less time is spent struggling with the materials.