

EASTERN NEW MEXICO UNIVERSITY

ART 101

Beginning Drawing, Art Studio

TR 9:00-9:30 and 11:15-12:30, Fall 2016

Location: IT, Room 116

Instructor: Matthew Bollinger

Email: matthew.bollinger@enmu.edu

Office: Admin Building, Comm Services

Office Hours: By Appointment

Course Description and Goals

This class is a basic drawing course. Emphasis is on learning eye to hand coordination skills. Through the use of the visual elements and principles, direct observation, the conceptual thought process, and the use of several mediums and tools, the student will become proficient at freehand drawing.

Course Organization

This is a lab course in which topics are presented by the instructor, methods are explained, and assigned tasks and projects are completed by students both during lab periods and outside of class. Additionally, various readings will be assigned with critical group discussion.

Technical Criteria

1. Demonstrate your ability to explore a variety of materials. (pencils, ink, charcoal, conté, etc...)
2. Demonstrate your ability to draw representational. (Draw from life!)
3. Demonstrate the use of terminology, visual elements, and design principle in your artwork. (Elements of Art & Principles of Design!)
4. Demonstrate the ability to draw from total form to related parts. (crop, zoom in, etc...)

Aesthetic Criteria

1. Development of own artistic aesthetics and personal growth. (personal 'style')
2. Development of aesthetics concerning Historical and Modern Art. (by inspired by, and work from previous art styles...)
3. Development of skills to competently discuss/display own work. (Talk about your work using Elements of Art & Principles of Design!)
4. Show a level of personal growth. (Practice makes perfect, and it shows!)

Behavioral Criteria

1. Demonstrate the ability to manage time usefully. (Show up ON TIME, complete in-class drawings and homework by due date!)
2. Demonstrate self-confidence. (Be Proud of your work!!)
3. Demonstrate the ability to experiment, take chances, and solve problems creatively. (Sometimes you need a Plan 'B'!)
4. Demonstrate the ability to work in groups. (Some of the best advice will come from your peers!)

Requirements

All assigned work must be completed on time each week. You will be graded on your performance in class, homework, critiques and attendance. *A portfolio of in-class drawings, and sketchbook will be turned in at the end of the semester.*

Attendance

Students are expected to attend class on a regular basis. It is impossible to keep up with assignments in studio classes if the student fails to attend class regularly. Attendance will be taken in each class. Leaving class early or arriving late will be considered a late. Three lates or early leaves equal one absence. Three absences are allowed without penalty. After the 4th absence you will be asked to drop the course or fail.

- 3 absences = Grade stands on grade from your work.
- 4 absences = Final Grade goes down a letter grade.
- 5 absences = Final Grade goes down 2 letter grades.
- 6 absences = Final Grade goes down 3 letter grades.

If absent, assignments are due the next class. The student is responsible for assignments missed.

Incomplete work and late work will not be accepted. Work is expected to be submitted and complete on the due date. An assignment is considered late if it is not up on the wall when it is due (no exceptions). Artwork that is handed in, in a completed state, on the due date may be reworked to raise its grade. I will not accept late work unless otherwise discussed with me.

Textbook

Suggested: Drawing: A Contemporary Approach by Claudia Betti / Teel Sale 6th Edition ISBN 13:978-0-495-09491-3. Any edition of this book is acceptable.

Standards of Classroom Behavior, Disabilities, Academic Integrity

Be on time and be prepared. Inform instructor of any Disability Services needed before the semester begins. Plagiarism of any kind is not acceptable. No cell phones or ear buds (music...) are allowed in class.

Classroom Materials

Student Lab fee pays for the following items:

- Sticks pressed, square, soft charcoal
- Vine charcoal
- (Workable) fixative
- Charcoal pencil, soft Black & white
- Conte sticks, soft (sepia, black, sanguine, white)
- Medium bamboo brush
- Drawing board 20" x 26" & (2) clamps
- Several sizes of smudge stumps (tortillion)
- Bottle of India ink, non-water soluble.
- Ruler 18"
- Xacto Knife
- Scissors
- Small plastic palette with dividers
- Plastic Square Triangle (12")
- Drawing Paper, 12" x 18", 80 lb.,
- Newsprint 12" x 18"
- Drawing pencils, 2B, 6B
- Erasers, white plastic, kneaded
- Charcoal paper - Blk. & Dark colors
- Regular cardboard envelope style portfolio

Student is responsible for purchasing the following items:

- Low tack making tape ½"
- Small box to keep supplies in
- Several glue sticks
- Small Pocket Sketchbook (Art Majors Only)

Grading

Grades for each of the studio courses will be determined by the quality of the artwork created by the student during the semester. This artwork will be submitted in portfolio form for evaluation the last day of class (Art majors only). The artwork will be graded as it is completed.

Each project will be graded on the following:

- Objective (33%) Fulfillment of project objectives and understanding of concepts and specs of the assignment. Met deadline.
- Technical (33%) Craftsmanship, neatness, completeness, choices of medium, accuracy.
- Creativity (33%) Inventiveness, research, preparation, etc.

Final grade:
Project total (50%)
*Performance total (50%)
Total Absences...
Total Late for Class...
Mid-term grade

* Criteria for performance are personal growth-comparing earlier work to later, experimentation and willingness to take a few risks, craftsmanship and proficiency in use of materials, involvement and motivation in critiques, self-evaluations, and attendance. Absences, late for class, late for projects or sketchbook.

Critiques

Critiques of assignments will take place on the day, and only the day that the assignment is due. The critique may take the form of an informal critique or a formal critique (everyone is expected to contribute comments about the assignments). Attendance and participation at all critiques is mandatory.

Guidelines:

- *Description:* Answers the question, "What did I see?" In this stage you take an inventory of what is seen. This stage becomes an exercise in using precise descriptive language. Take time to see as much as you can. Read all of the text; inventory all of the imagery. Make a list; this forces you to slow down and notice things, which might normally be missed. Avoid loaded words, which reveal feelings or preferences. Note the audience for whom the work is intended.
- *Analysis:* Answers the question, "How are things put together?" This stage takes the descriptive stage a step further by requiring the observer to analyze the make-up of composition of the work. Describe the relationships among the things you see. How do the forms affect or influence each other? What are the relationships? What are the shape relationships? What are the color and textural relationships?
- *Interpretation*— Answers the question, "What is the work about?" In this stage you are asked to think about the meaning of the work; in other words, try to make some connection between what is seen and what the work is about. This stage must be based on the description and analysis stages. What ideas or concepts seem to sum up or unify all the separate traits of the work? How is the gaze of the viewer/reader directed through the piece, and how does this influence the construction of the piece's meaning?
- *Evaluation*— Answers the question, "What do I think and why?" The stages end with evaluation, a conclusion regarding the success or failure of the work. An important point to remember is that personal preference is not the same as judgment. This stage requires that the viewer/reader render an opinion regarding the work but that the opinion must be defended or based upon what you have learned and written down in the previous stages. The issue is not whether you like the piece, but rather does the piece succeed on its own terms. Does it accomplish its own objectives? What is particularly strong? What should be stronger? How well will it work for its intended purpose and audience?

FINAL PORTFOLIO (For Art Majors Only)

All drawings are due in a nice neat portfolio with each drawing having the project name, project number and printed student name. Make sure all drawings are done on appropriate paper with appropriate medium. Trim ragged edges; clean up dirty smudges and fingerprints etc. Use a separation sheet of newsprint between charcoal pieces to keep work clean. DO NOT tape this separation sheet to work. Put pieces in portfolio in the following numerical order. If you do not follow these guidelines, I will not grade your portfolio.

Description of Project:

1. Texture - rubbings
2. Examples of various mediums value charts
3. Space - scientific /perspective (a.) Floor grid, (b.) 1pt, (c.) 2pt.)
4. Sighting/Steps of drawing - (a.) 2 boxes, (b.) multiple boxes & cones, (c.) box, metal object, glass, (d) plastic milk jug, squirt bottle, tool.
5. Line example 9 types
6. Value black and white (2 value) Ink
7. Value black and white (4 value) Ink
8. Value black and white (2 value) Ink
9. Volume paper bags (Dark Charcoal paper)