ART 015 DRAWING I  
Professor Susan Savage MFA  
SPRING 2010

MW 11:30-1:20   AC201  
Office Hours: MW 9:30-10:30, TTh 1-3  
Or by appt.

Prerequisite: none  
Units: 4  
email: savage@westmont.edu  
Phone: X6126

COURSE SYLLABUS

This document has been written for your benefit to provide you with information vital to success in this course. You will be held responsible for the information it contains. Please refer to it often.

MIDTERM: WEDNESDAY MARCH 3: progress statement/self-critique due
Final: THURSDAY MAY 6, 8-10AM: FINAL PROJECT DUE
Vocabulary Quiz: WEDNESDAY APRIL 21
Final Portfolio Due: last day of class WEDNESDAY APRIL 29
Sketchbook Checks: MONDAYS: FEB 1, MAR 1, MAR 29, APRIL 19
Holidays: MON JAN 18, MON FEB 15, SPRING BREAK MAR 15-19,MON APRIL 5

Required sketchbook assignments: see sketchbook schedule handout
Required Reading: see schedule in syllabus

Required Text: Space, Form and Expression (Enstice & Peters, / Prentice Hall) contains incredibly good and helpful information, easy reading, good exercises for self-study, numerous and helpful illustrations….a lasting sourcebook TWO COPIES ARE AVAILABLE IN LIBRARY RESERVE

Required Supplies: A lab fee of $100 (charged to your student account) covers all necessary supplies. All students are requested to provide your own sturdy supply bin to keep your supplies in good condition.

Drawing I is a designated General Education course in Performing and Interpreting the Arts. The requirements of this art course complement and enhance the larger context of a liberal arts education. Art making is a mode of inquiry where intellect and creativity work in concert. The practices and engagements that Drawing I provide assist students in developing broad, critical and interpretive skills that help support a deeper sense of integrative learning as it taps into a unique realm of personal expression.

For the student with a major or minor in General Studio Art, Drawing I is foundational to the discipline. Much of what is acquired in Drawing I helps develop the necessary background, concepts, vocabulary, and mental and technical skills that assist in further artistic exploration.
DISABILITY SERVICES
Students who have been diagnosed with a disability (learning, physical or psychological) are strongly encouraged to contact the Disability Services office as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by the Disability Services office. These accommodations may be necessary to ensure your full participation and the successful completion of this course.

Please contact the Director of Disability Services, Michelle Hardley (805-565-6159, mhardley@westmont.edu) as soon as possible if services are needed.

Whatever your hand finds to do, do it, verily, with all your might.... Ecclesiastes 9:10

COURSE DESCRIPTION:
Drawing is foundational to the DISCIPLINE of art. Drawing, in its essence, is NOT necessarily learning HOW to draw in a particular way, or HOW to render subject matter realistically. Instead, drawing is basically interpretation. It is an expression, an extension and reflection of yourself and how you see your world, and it celebrates the individuality of your personal “mark”.

By actively participating in the processes of the Drawing I curriculum you will not only increase your perceptual skills and technical abilities, as well as embrace certain classical standards of acceptance, but you will also gain an understanding of what it means to make meaningful connections in order to create personally honest expressions. Part of the process of drawing requires that you look beyond surface considerations and tap into the motivating reasons for the existence of the work that is produced. Once you define these motivating factors, personal expression begins to materialize.

Progress in this discipline will not happen instantaneously. It requires TIME and a diligent effort to work through the struggles and hardships of process. Progress in this discipline comes from a tangible comprehension of what it means to practice, and thus take responsibility for your own growth.

Regardless of your status as a beginner with little or no drawing experience, or as a person with accomplished abilities, Drawing I will:
- provide you with basic fundamental skills and tools that will enable you to expressively solve perceptual problems
- help you develop an understanding of the discipline required to make a work of art
- require that you learn to think, make decisions, and develop flexibility to re-think and re-interpret in order for your personal expression to develop

Individual creativity and perceptual understanding are important factors in this overarching process, but it is the discipline and conscientious effort that will produce successful results.
WITHOUT A DOUBT, THE PRIMARY REASON FOR LACK OF SUCCESS IN DRAWING IS A LACK OF THIS PARTICULAR CONSCIENTIOUS ATTITUDE.

Drawing I relies on certain standards of quality and technique that must be examined and practiced. At times these standards may seem unfamiliar or even feel somewhat rigid, but a good student will be accepting of what these standards will ultimately offer for the development of personal growth and personal expression. These standards will also encourage bad habits to fade, and good habits to develop and remain for life-long endeavors.

Besides the importance of the classical foundational standards, Drawing I most importantly celebrates the uniqueness of the individual and the innate inventiveness of the artist in developing personalized expression.

Drawing, in general, is often considered a means to another end. This course, however, will focus on drawing as an end unto itself. As you engage in the processes and techniques of Drawing I you will become intellectually involved in holistic projects, exercises, meditations, and motivations specifically geared to promote self-reflection, critical and abstract thinking, and perceptual awareness. You will strive often to achieve intentional content, and to understand and practice what it means to bring a Christian attitude to your work as an artist.

“The aim of art is to represent not the outward appearance of things, but their inward significance.”

—Aristotle

Comment [MSOffice3]: “explore critical principles”. This points to shared critical criteria that students learn through faculty and peer critique. This is a reflective activity that is heavily emphasized in all core classes.

Drawing I is a beginning course. Each student comes with a different preparation for study, and consequently there will be a variety of abilities exhibited. This professor will expect a certain open and eager work ethic from those with little experience, and a certain dedicated and adventurous work ethic from those with ample experience, or those who are majoring in art. It is very common for beginners to see increased growth as the course progresses, and it is easy for a student with ample ability to ease into an unproductive comfort zone. This professor will expect those with ample ability to be role models for the class. Good role models are students who desire to stretch themselves and engage in enthusiastic exploration of the potential that lies before them, even in the simplest exercises.

Drawing I is structured and methodical in its approaches, yet individualized in its application. Students will receive a great deal of personalized attention in class, but it is expected that students come to class prepared and ready to accept the assistance that will be readily offered. Commitment, diligence and perseverance are the keys to a successful semester.

Drawing I is viewed as an academic course that demands dedicated time beyond the classroom experience. On the average you should be spending 2 hours outside of class for every 1-hour spent in class (8 hours/week). Since Drawing IS an academic
course, just like any other course in your schedule, this time appropriation is expected.

YOU WILL NEED TO DESIGNATE QUALITY TIME TO FINISH MOST ASSIGNMENTS OUTSIDE OF CLASS

INSTRUCTIONAL OUTCOMES:

By semester's end you should:

- **Be capable to draw with intent**
- Understand the **basic principles of drawing**
- Be able to efficiently and effectively articulate your intentions and results through written reflection and oral critique
- Be confident in your attitude and approaches
- View media as tools for personal expression
- Utilize proper drawing vocabulary when speaking and writing
- Develop an attitude toward your art making that reflects your Christian personhood, and begin to relate what you do as a Christian with who you are as an artist
- Begin to develop a sense of content beyond the obvious: you can begin to think significantly beyond cliched subject matter, and begin to understand what it means to fill your drawings with spiritual insight without it being blatantly obvious
- Strive for “the mystery” in your work: what makes your viewer want to continually look at it?
- **Learn to move beyond your comfort zone, take risks and welcome challenges**
- Acknowledge and celebrate improvement
- Be able to reflectively assess your own learning through regular self-evaluation and reflection

This professor will always be asking you, “What are you doing with what you know?”

MEASURING PERFORMANCE IN CLASS:

Comment [MSOffice5]: “increase their own abilities”
Comment [MSOffice6]: “explore critical principles”
Comment [MSOffice7]: “Sufficient reflection”
Drawing I is mainly a studio experience, but [lecture], demonstration, and motivational information will be presented on a regular basis. Generally, the first 15-30 minutes of each class will be reserved for instruction, with the remaining time dedicated to practical application. Please come expecting this format.

ATTENDANCE
- Attendance is imperative, and roll will be taken at each session. Respectful punctuality is expected. Poor attendance will result in obvious lagging progress. If you miss a class you will miss a great deal of information, and the experiences missed will be difficult to make up.
- You will be allowed 2 absences without penalty. Your final grade will be lowered 1/2 step for each 2 additional absences beyond the allowable.
- Tardies will be noted. 3 tardies will equal 1 absence. Students who notify the professor of special circumstances (illness, family emergency) are acting responsibly. Only athletes whose names appear on official college rosters will be excused from class. Students who are absent from class are expected to obtain information and make up the time that was missed.
- Extreme absenteeism (8-10 missed classes) usually results in a failing grade.

CRITIQUE:
Most students desire helpful and honest criticism. Criticism is most effective when it is given and received with an attitude of encouragement for improvement.

The word ‘critical’ refers to a turning point, transition or decision. In giving and accepting critique you must learn to understand and verbally express that which is being visually communicated. Critiques are an integral part of all art classes. As an art student you must learn to verbally engage in critique and welcome its effectiveness.

The comments that are made in a critique are meant to be helpful. They assist in helping you to formulate and understand the processes that have transpired, and they help you to articulate your intentions.

Critique is not about the artist; critique is about what THE WORK does to the viewer. The task of the critic is to make well-supported judgements; not comments based solely on personal taste. The audience is a good mirror to your attempts, your successes, and your misses. The more conversation you have about the process and the results, the more you will learn. In this sense, ongoing, informal critiques with your classmates should be a priority.

A critique is an assessment, a progress report, an examination, a review, and an evaluation of what has happened VISUALLY from your efforts. It is not a time for incessantly spouting compliments. The best critiques offer you assistance in improving what you have done. Critiques also assist you in speaking more clearly about your intentions. YOUR participation, your perceptions and your knowledge in critique are ESSENTIAL, not only to help others, but also to relay what you know to others.

ASSIGNMENTS:
YOU WILL BE INTELLECTUALLY INVOLVED IN YOUR ART MAKING

**Emphasis will be on GOOD DRAWING and DEMONSTRATION OF PRACTICE:**

- Some assignments will hold greater weight than other assignments. Some assignments will be considered exercises, and may not be graded.
- Do not expect high marks on every project. All assignments will have specific due dates. All work will be due for evaluation and grading at that time.
- Feedback will be through instructor’s written and verbal comment, and class critique.
- Progress statements, reflections, and oral analyses will be built into most assignments. **All written work must be computer generated.**
- **Work that is sincerely improved, as a result of critical feedback, will be eligible for re-submission and re-evaluation.** A record of re-submissions is kept by the professor, and is used in assessing the final grade.

The following techniques and media are commonly explored in Drawing I:

- **Left brain/right brain theory**
- Blind and modified contour line
- **Gesture and searching line**
- Crosshatching
- **Figure-ground relationships (positive-negative space)**
- **Value contrasts and light logic**
- **Chiaroscuro and modeling**
- **Value in ambiguous space**
- **Compositional structure**
- **Pencil**
- **Charcoal**
- **Conte crayon**
- **Pen and ink**
- **Mixed media**
- **Digital imagery (see instructor for appropriate assignments)**

The following subject matter is commonly explored:

- **Nature, manmade objects, machinery, drapery, portrait, still life, introductory studies of the human figure, self-portrait**
- Assignments often involve working from a given title, creating a title, working from a conceptual, ambiguous, or abstract mindset

**INDEPENDENT ASSIGNMENTS:**

- Periodically (2-3 times /semester) assignments will be given that utilize information and skills obtained from classwork endeavors. **These assignments will demonstrate your ability to think conceptually and create independently** as you learn the discipline of drawing.
- There are many excellent assignments in the textbook. It is highly recommended that you do these assignments independently AT ANY TIME and submit the results for evaluation and extra credit. **This independent effort exhibits good evidence of one's desire to apply what is being learned, and it assists in venturing into the realm of self-inspired art making.**
- Thematic approaches will be particularly emphasized and titles will be determined. **Evidence of thoughtful resolution might include cross-cultural or cross-disciplinary thinking and/or the delivery of spiritual messages.** Personal reflections and artists statements, will periodically accompany the artwork for critique.
- Independent assignments are an important part of your overall course work, and may hold heavier weight than some class work.
“Only work which is the product of inner compulsion can have spiritual meaning”

Walter Gropius

PLAGIARISM POLICY:
All student work, including written papers and artwork, is expected to be inherently original and of the student’s own creation. The instructor maintains the right to fail any student’s course work due to any type of plagiarism.

READING ASSIGNMENTS:
- Supplemental reading is extremely important for the material and instructional experiences that are foundational to this course.
- It is expected that you will take personal responsibility to read the assigned chapter(s) PRIOR to class.
- Class assignments are prepared with the assumption that you have familiarized yourself with background perspectives. Even if classwork and reading are not always completely synchronized, you will benefit just the same from reading your text every week.

WEEK 1
Introduction & Chapter 1 3-d Space
WEEK 2
Chapter 6 Form in Space
WEEK 3
Chapter 3 Shape, Proportion, Layout
WEEK 4
Chapter 2 2-d Space
WEEK 5
Chapter 4 Interaction of Drawing and Design
WEEK 6
Chapter 13 Student Drawings Portfolio
WEEK 7
Chapter 9 Form of Expression
WEEK 8
Chapter 7 Form in Light
WEEK 9
Chapter 5 Linear Perspective
WEEK 10
Chapter 8 Sources and Meanings
WEEK 11
Chapters 12 & 10 Imagination, Color
WEEK 12
Chapter 11 Human Figure
WEEK 13
Chapter 14 Contemporary Drawings
WEEK 14
Chapter 10 Color in Drawing

SKETCHBOOK:
The sketchbook is an important ingredient in drawing. It is a place to record your “visual thinking,” a place for inventing, and problem solving. It is also a place for developing and interpreting your thoughts, insights, and ideas. The sketchbook is not meant to be a book of finished drawings; instead, it is a workbook, a singular, non-threatening, private place in which to entertain all of those things that most might be utilized at some point in time, for the development of more complete works. The sketchbook is also a place of release for fantasy and serious play. IT IS A RECORD OF PRACTICE.

Sketching usually implies drawings done quickly and spontaneously. The sketchbook will be used in most class sessions, and will house the specific outside sketchbook assignments that are given weekly throughout the semester. 10% of your final grade will be determined by the work CONSISTENTLY produced in the sketchbook outside of class. Sketchbooks will be checked approximately every three weeks. 3 pages per week minimum are expected. See accompanying Sketchbook Assignment sheet and page 1 of syllabus for sketchbook check dates.
PORTFOLIO:
YOUR FINAL GRADE IS DETERMINED BY THE OVERALL QUALITY OF YOUR PORTFOLIO. The portfolio is a visual record of what has transpired throughout the semester. Grades on individual class assignments and independent assignments will accumulate throughout the semester, but the overall quality of work, coupled with the corresponding effort and sincerity of commitment, determines your final portfolio grade.

YOU MUST KEEP EVERY ASSIGNMENT IN GOOD CONDITION FOR THE FINAL PORTFOLIO. All papers must be neatly trimmed of any spiral debris, and contained in a proper portfolio that fits at least an 18x24-drawing pad. WORK THAT DOES NOT CONFORM TO THIS REQUIREMENT WILL NOT BE ACCEPTED.

SUPPLIES:
Art supplies are expensive. To help with your expenses, necessary supplies have been purchased for you at a greatly discounted rate. Effort has been made to keep the supply list for this course minimal, but essential.

You are required to come to class with the appropriate supplies. A small number of lockers may be available to share with other students for storage of your supplies, but most likely you will be required to keep your supplies mobile. If you obtain a locker you must provide a combination lock for the locker, and you must register the combination with the Art Department secretary. See professor concerning lockers.

SECURITY PASS:
The art building is available to students after regular class hours and on weekends ONLY if you have a security pass. If the building is locked you may call security to let you into the building ONLY if you have a security pass and your student ID card. Students are allowed to work in the building until midnight. The professor will distribute the passes in class. The pass is good for the current semester.

GRADING:
The measure of an excellent student is the result of combining attitude with aptitude. **Effort alone will not earn high marks. A’s are not freely given. A’s are earned.** There is no guaranteed way of earning an A in studio classes. Your participation, intent, enthusiasm, effort, flexibility, evidence of interest, willingness to try different approaches, and the satisfactory completion of objectives are all necessary for success. Grading is subjective and is based on appropriate standards and the wisdom and experience of the professor. The Art Department has adopted the following general guidelines for grading in all classes.

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<tr>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>Exceptional</td>
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<td>B</td>
<td>Superior</td>
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<td>C</td>
<td>Good/Adequate</td>
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<td>D</td>
<td>Poor</td>
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<tr>
<td>F</td>
<td>Below Passing Quality</td>
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THE “A” STUDENT
- Meets the stated requirements of the course
- Has virtually perfect attendance
- Is consistently prepared for class, brings the proper materials and is ready for work
- Exhibits concerted effort in all tasks
Success in Drawing I depends on your desire to grow. Success depends on your taking personal responsibility for your learning.

Drawing is hard work, but your ATTITUDE toward this work will help stimulate your motivations, assist in processing your perceptions, and help you understand your successes and failures.