



DRAWING

ART 110 / 70067 / FALL 2015

Tuesday and Thursday 11 AM – 2:05 PM

FA1 RM 101

3 Credits

Instructor: Christine Mugnolo

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Office Hours, FA4, rm 181 (or FA1, rm 101):

Tuesday/Thursday: 9:30 – 10:30 AM

3:45 – 5:15 PM

(Preference given to advanced appointments.

Other times available by appointment)

Access class material online: avc.blackboard.com

Course Description

ART 110 is an introduction to the basic principles, theories and techniques of 2-dimensional drawing. Projects will emphasize the organization of subject matter in terms of composition and skill development as well as individual interpretation. This course is designed to give students an understanding of the principles of art and elements of design that are essential to all art forms from the earliest of cultures to the arts of today.

Course Objectives and Student Learning Outcomes

Upon completion of the course, the successful student will be able to:

- Demonstrate basic drawing techniques including contour, gesture, and sketching lines
- Analyze and render positive and negative shapes
- Demonstrate an understanding of pictorial depth by drawing linear and non-linear perspective systems
- Demonstrate through drawings the use of value to create the illusion of volume and mass
- Render surface textures by manipulating lines and values
- Design effective compositions by manipulating and applying the principles of art
- Render drawings that show conceptual and creative development
- Render drawings that demonstrate abilities beyond mere copy work
- Create drawings that show an understanding of cultural and historical awareness

Through this course, students should gain the skills and knowledge to:

- Produce drawings that show conceptual and creative development
- Demonstrate basic drawing techniques that incorporate the elements of design (contour, gesture, sketching lines, positive and negative shapes, perspective, volume and mass)
- Analyze the elements of design and the principles of art in both the historical and cultural context as they relate to drawing

Course Introduction

"Drawing enjoys a very special relationship to the human psyche. Artists use it to inscribe the personal, the subjective, the intimate. That's one of the reasons why drawing still speaks to us today so powerfully and why artists always go back to it. It can get under the skin. It's part of our DNA." - Emma Dexter, Tate Modern, London

In this course, we will discover how study of the discipline of drawing exercises creative and critical thinking. To achieve this, class exercises are designed to challenge and transform our abilities to perceive, respond, and, essentially, to "see". A variety of methods will be introduced for the development of visual sensitivity and technical proficiency. By investigating various kinds of mark-making, we will focus on developing intent in drawing and empathy in looking.

Grading

Final Portfolio (In Class 35%, Homework 35%) 70%
Sketchbook 5%
Participation / Effort 25%

Grades will be based on individual development and overall performance. The following criteria will be used in evaluating your portfolios:

- Comprehension of concepts, formal issues, and techniques (see Course Objectives)
- Technical Quality (evaluated according to the standards set by your classmates and by the overall level of achievement of ART 110 courses)
- Improvement (display of critical thinking and effort in class performance and homework)
- Creativity and originality in exploration of class concepts
- All requirements of assignments fulfilled and turned in on time

Students are expected to save all drawings completed in and out of class. Your final grade will reflect your cumulative progress and effort throughout the semester. Your final portfolio is graded first for quality and then deducted points for missing assignments and/or absences. Assuming there are no deductions, you will receive an:

A - grade (100-90) for demonstrating a full comprehension of class concepts, creating technically sound drawings that show personal insight, and contributing to nearly all critiques and lectures with challenging questions and feedback.

B - grade (89-80) for grasping almost all of the class concepts, excelling either in technical mastery or in exploring the communicative function of drawing, and participating in most critiques and lectures with beneficial feedback and questions.

C - grade (79-70) for grasping a majority of the class concepts, exhibiting partial mastery of techniques, and participating in at least half the critiques and lectures with relevant information.

D - grade (69-60) for only partial comprehension of class material and participation that is sparse, unrelated, or unintelligible.

F – grade for failing to understand class material and a harmful or hostile attitude.

If at any time you are uncertain about your current standing in class, I will be happy to discuss it with you in person by appointment.

Attendance

Attendance is mandatory. There is a direct correlation between attendance and improvement. Because learning in this course is progressive, a missed class will disrupt its sequential, cumulative flow. If you are unable to attend a class, you must notify me by e-mail or phone. After two absences, lack of participation and class work will automatically lower your final evaluation by one third of a grade. If extenuating circumstances require you to miss more than two classes, you must schedule a conference with me and should consider enrolling in the course at a different time. After three or more absences YOU MAY BE DROPPED from the course. Seven absences or 21 missed class hours will result in unconditional FAILURE of the course.

Although there is no such thing as an 'excused' absence in most college classes, I consider illness, required class field trips, and funerals as understandable reasons for missing class. In addition to attendance, your presence in mind and spirit is essential to meet in-class challenges. Appropriate sleep and bodily awareness is equally crucial for the physical concentration demanded by drawing.

Tardiness, leaving class early, and arriving to class unequipped is detrimental to everyone's development. Three lates and/or early departures are tallied as one absence. Arriving more than fifteen minutes late or leaving more than fifteen minutes early without excusal counts as an absence.

I recommend that you find an "e-mail buddy" who can inform you about the day's lesson and any missed handouts or homework. If you miss a class, it is your responsibility to contact me for the possibility of makeup work. Please note: It is impossible for me to give outside assignments that will fully substitute for any missed in-class work.

Homework - Out of class work requires between 4 - 6 hours weekly.

Reaching your full potential is contingent on independent practice. Most homework projects will take the formal concepts discussed in class and explore how they can be used to communicate ideas and create emotional impact. Approach homework with the same level of seriousness and intensity as your in-class work. You will need a quiet, focused environment and plenty of time if homework is to serve as a place for independent exploration and discovery.

All assignments must be handed in on time and ready for critique. **All assignments must be completed from life unless the assignment specifically indicates you work from photograph.** Late assignments penalize your grade the same as tardy arrivals. Reworks and late work will be accepted **no later** than two following class periods. If you feel the work is not ready for critique (unfinished, misunderstood), please show me the work first before deciding not to show it.

Large Drawing Assignments: All homework should be executed on your 18"x24" drawing or charcoal paper (NOT sketch paper) unless otherwise indicated. Homework should never be executed on the back of another drawing. Always label your works with your name. Your works should be properly prepared for presentation, meaning they should not be torn, folded, or rolled. Delicate works should be fixed with spray fixative and have an attached coversheet. We will be critiquing all homework assignments to provide feedback and address any problems. For additional feedback on your specific progress, please schedule an individual meeting outside class hours. **Missing, unfinished, or incorrect homework drawings lower your final evaluation by two percent points each.**

Sketchbooks: There are weekly assignments for your sketchbook which will be collected periodically during the semester for evaluation. In addition, you must treat your sketchbook an important personal work space. Use it to practice course concepts, create studies for projects, jot down notes from in class, record ideas or inspiration, etc., on a weekly basis.

Readings: No textbook is required for this course, but expect brief readings (provided in handouts or pdf's) with some required written responses.

Midterms and Finals

Midterm portfolios and final portfolios will require a selection of your best in-class work and all homework assignments. The specific requirements will be given a week before they are due. For midterms, I will be collecting your portfolios on Thursday, October 8. During the week of October 13, I will be meeting individually with each student **outside of class** for a portfolio critique. There will be a sign-up sheet beforehand where students can schedule for their fifteen minute critique slot. We will meet for normal classes on Tuesday and Thursday (October 13 and 15).

Your midterm grade is an advisory grade. It tells where you stand based on your effort, improvement, and performance up to that point and what you can expect to receive at your current rate of progress. It will not be averaged into your final grade and you have the prospect of improving or damaging this grade. You will be assigned your final project during the 12th week of class, which will be due on the last day of class, December 10, for our final critique. Your final portfolio is also due December 10 and will be available for pick-up the following week (times and dates to be determined).

Participation

In addition to midterm and final reviews there are weekly class critiques, lasting anywhere from fifteen minutes to full class periods. We will be learning how to verbalize issues in drawing as well as how to construct productive criticism. By communicating our personal experiences at the easel, we will have the opportunity to identify with each other and better understand our own creative experience. We will work together on overcoming the intimidation of critiques and discover how articulate, considerate feedback benefits the class as a whole. We all have a unique perspective and your peers are a valuable resource of insight and differing points of view. Students are responsible for volunteering to participate in these discussions. If you have problems speaking in class, please see me to strategize solutions.

Classroom Policy

Concerning physical space:

In a public building and a shared classroom we all need to be aware of each other and respect each other's property. You must clean up after yourself each class period. Do not leave work or tools behind in the classroom. Clean your work station of any shavings or pigment. Any drinks must be bottled with a secure cap. No food.

Cellular phones must be silent and **invisible** through the duration of the class period. If your phone must be on for an emergency, set it to vibrate and inform me of the potential disruption before class starts. Personal stereos are not allowed in the classroom. Significant information will be shared with the class during drawing sessions and it is important for you to hear and benefit from this.

Antelope Valley College Administrative Policy prohibits any persons not enrolled in this class to enter the room without written permission from the instructor. Do not invite your friends and family to come into any class at AVC to visit you.

Concerning intellectual space:

This class depends on conversational exchange rather than a lecture/quiz format. In signing up for this class, you are agreeing to display the mature, courteous behavior required for successful open forum discussions. During critiques, lectures, and drawing sessions it is imperative that you are focused and involved. **Talking, texting, doodling, or continuing to work on a drawing during discussion is both distracting and disrespectful and will not be tolerated.**

This is a college course and some of the visual examples (slides, videos) may contain nudity (in drawings or paintings only), adult subjects, and/or controversial topics.

Reasonable Accommodation for Disabled Students

If you have a legally protected disability under the Americans with Disabilities Act (ADA) or California Discrimination Law, and you believe you need reasonable accommodation to participate fully in this class, please make an appointment to see me during my office hours to discuss your need.

Antelope Valley College Academic Honesty Policy

- (a) Violation of academic Honesty Policy: Dishonesty, including but not limited to, cheating or plagiarism. Plagiarism – from the Latin word for “kidnap” – involves using another’s work without giving proper credit, whether done accidentally or on purpose. This includes not only words and ideas, but also graphs, artwork, music, maps, statistics, diagrams, scientific data, software, films, videos, and the like. Plagiarism is plagiarism whether the material is from published or unpublished sources. It does not matter whether ideas are stolen, bought, downloaded from the internet, or written for the student by someone else – it is still plagiarism. Even if the only bits and pieces of the other sources are used, or outside sources reworded, they must still be cited. To avoid problems, students should cite any source(s) and check with the instructor before submitting an assignment or project. Students are always responsible for any plagiarism in their work.
- (b) An instructor who determines that a student has cheated or plagiarized has the right to give an “F” grade for the assignment or examination.

Schedule - Be aware that this schedule is subject to change

Seeing and Responding

Week 1 (Aug. 25, 27)

Week 2 (Sept. 1, 3)

Week 3 (Sept. 8, 10)

Week 4 (Sept. 15, 17)

Introduction to Syllabus / Contour drawing

Introduction to Gesture Drawing / Building General to Specific

Gesture and Movement in Composition / Structural Lines

Structural Lines / Introduction to Negative Space

Seeing and Constructing

Week 5 (Sept. 22, 24)

Week 6 (Sept. 29, Oct. 1)

Negative Space and Composition / Introduction to Perspective

Perspective and Composition

Explorations in Line

Week 7 (Oct. 6, 8)

Week 8 (Oct. 13, 15)

Week 9 (Oct. 20, 22)

Saturday, October 24

Perspective, Volume, Line Quality / Introduction to Cross Contour /

Midterm portfolios due

Cross Contour / Weight and Tension / **Midterm reviews**

Line and texture - Extended still life

Field Trip to the Getty Center, 10:30 am

Explorations in Value

Week 10 (Oct. 27, 29)

Week 11 (Nov. 3, 5)

Week 12 (Nov. 10, 12)

Seeing Value / Value and Layered Marks

Value and Edge / Local Value - Extended Still Life

Value, Edge, and Composition / The Head, Volume, and Value

Putting it all together – advanced subjects, constructing psychology

Week 13 (Nov. 17, 19)

Week 14 (Nov. 24, 26)

Week 15 (Dec. 1, 3)

Week 16 (Dec. 8, 10)

Planes and Structure of the Head

Proportions and the Head / **Thanksgiving Break – NO CLASS**

Portrait and Composition / Mark and Texture

Critique of Final Projects / Final portfolio due

Week of December 14

Return of Portfolios

Bibliographic Reference

There is no required textbook for this course. However, for further explanation of the ideas and exercises addressed in this course, I recommend the following texts:

The Art of Responsive Drawing, Nathan Goldstein

A Guide to Drawing, Daniel Mendelowitz et al

Drawing on the Right Side of the Brain, Betty Edwards

For further information on drawing, look for library books with call numbers beginning with "NC".

Supply List

You will need to replenish some of these supplies throughout the semester. Be prepared with all materials each class.

Drawing Materials:

Conte crayons: black and sanguine (red), two of each (expect to resupply)

Graphite pencil: a range of at least three in the "B" range (eg. HB, 2B, 4B)

Charcoal pencil: at least one med range (B, 2B), one soft range recommended (4B, 6B)

Vine (aka Willow) Charcoal: one pack, medium range (medium to thick size recommended)

One to three sticks regular or compressed charcoal

(Conte, graphite pencil, and charcoal pencils are needed for the first half of the semester. Vine charcoal and compressed charcoal will be used after spring break)

Paper:

18" x 24" Sketch Pad (you will need at least two, Canson XL Recycled Sketch Pads recommended)

18" x 24" Charcoal Paper Pad (if Charcoal pad not available, substitute Drawing Paper Pad)

Sketchbook, at least 9" x 12", Spiral Bound recommended

(Have at least 25 sheets of Biggie Sketch Pad paper and 3 sheets Charcoal paper each class period)

General Supplies:

Eraser, white plastic

Eraser, kneaded rubber

Pencil sharpener

Bulldog Clips, one to three

Masking tape or Artist's Tape, 3/4"

Spray fixative, Low-Odor Matte or least expensive

Ruler, at least 12"

Simple Portfolio (Vinyl, Cloth, or Cardboard)

Supply Box, Art Bin, Tackle Box, or Tool Box to carry supplies

Folder for Handouts

Recommended Supplies (in order of importance):

Drawing board, dimensions roughly 22" x 30"

China Marker or Lithography crayon (black, blue, red or green)

One stick Jumbo or 'Tree Stick' size Vine Charcoal: soft to medium range

ArtGum Eraser

Purchasing: The **AVC Bookstore** has a **Drawing Kit** made especially for this course available for \$80 (plus tax). The kit includes many (though not all) of the required materials: 1 large sketch pad, red and black conte crayons, 1 charcoal paper pad, vine charcoal, graphite pencils, charcoal pencils, compressed charcoal, rubber/kneaded/plastic erasers, and a ruler.

Consider checking for discounts at these art supply stores for replenishing supplies or for the larger items. The discounts often make up for shipping.

For online purchasing, check out these sites: www.dickblick.com www.utrechtart.com www.jerrysartarama.com	Aaron Brothers , Santa Clarita 26613 Bouquet Canyon Rd Mon - Sat: 10 am to 9 pm Sun: 10 am to 6 pm	Blick Art Materials , Pasadena 44 South Raymond Ave Ph: (626) 795-4985 Mon - Sat: 9 am to 9 pm Sun: 11 am to 7 pm
Blick Art Materials , Los Angeles 7301 West Beverly Boulevard (323) 933-9284 Mon - Fri: 9 am to 8 pm Sat: 9 am to 7 pm Sun: 11 am to 6 pm	Blick Art Materials , Los Angeles 11531 Santa Monica Boulevard (310) 478-1416 Mon - Fri: 9 am to 8 pm Sat: 9 am to 7 pm Sun: 11 am to 6 pm	Continental Art Supplies , Reseda 7041 Reseda Blvd. Ph: (818) 345-1044 Mon - Fri: 10 am to 7 pm Sat: 10 am to 6 pm