

ART 15 - CONCEPTS AND PRACTICE IN DRAWING - SUMMER 2014
course syllabus

Summer Session II

Because this course is a 5 unit class, students are required to draw at least 18 hours per week outside of class time which is usual for all studio art courses.

Instructor: **Susana Terrell** (ssn.terrell@gmail.com) Office Hours: TBA, before or after class or by arrangement. Mail boxes for instructor are at the Art Department Office, E104, Baskin Studios

General Course Description: an introduction to the basic, practical, theoretical, historical, and contemporary issues involved in drawing.

Specific Course Description: This course is an introductory course to drawing and fulfills the Art Major requirements. It also fulfills GE Requirement 4A for non art majors (double check with your college to verify in case of system changes.) This course covers the practical or technical basics of drawing while posing some aesthetic issues which pertain to drawing as well as to other art practices. The course is designed to give a fundamental understanding of:

- * a variety of drawing media and their respective uses;
- * roles which line, shape, texture, and tone play in drawing;
- * vocabulary used to discuss drawing and 2 dimensional design;
- * art historical notions about individual style, cultural style, and interpretation;
- * artistic means of perception and expression;
- * some masterworks of drawing -- from sources both Western and non-Western, historic and contemporary, well-known and obscure, figurative and abstract, realistic and expressionistic.
- * contemporary developments in drawing and art production/expression

From this exposure, students are expected to develop practical skills in drawing, to sharpen their powers of perception, and to gain an awareness of drawing's historic and contemporary context and expressive potential. All of this is directed towards their own practice in drawing and the direction of aesthetic focus in their art.

Required Texts: Drawing: Space Form and Expression by Enstice and Peters which is also on reserve at the Reserve Desk on the ground floor at McHenry. You are also required to check out one book on an artist or art style of your choice to use as a "mentors" for this session. You will develop a visual dialogue with this artist's work in your sketchbook and independent assignments. You will also purchase later or bring in a recent (within the last year) contemporary art magazine (Art Forum, Art News, Art in America, Art Week, Modern Painter...as a source for currents in art.)

Course Structure: This class is structured three times weekly. Most of the class session will be spent drawing but we will also have group discussions, critiques, and view slides together. For each class session, we will usually explore an assignment which develops genre, media, technique, or contemporary issues. This is not to exclude other types of drawing but rather to give you a basic foundation in the visual traditions and conventions in drawing and to explore them within the context which your peers create. It is necessary to bring all your materials to each class and to regard your peers as integral to your learning and growth as an artist.

Required work: Grades will be based on four components:

1) 9x12 sketch journal

The sketch book will be checked on a weekly basis; drawings should show strong engagement with course concepts; a variety of media, techniques, and overall visual growth; and the pursuit of personal interests and/or a personal style. They can include sketches, warm ups, diagrams, notes, photos and photocopies of images, as well as longer studies....they are a resource and response to visual world

2) weekly homework assignments: in addition to drawing in your sketch journal, you will be doing two 18 x 24 (approx. or combination thereof) assigned finished homework drawings per week. (In the beginning the assignments are specifically designed to build certain visual and technical skills, so following the assignments is quite important. In the end the assignments are designed to allow you to pursue more personal interests.) Your homework assignments should show engagement with the assignment by consistent execution and completion; a good effort at developing visual skills and growth in use of the media; and a concern for personal expression.

3) in-class work: your attendance and active participation in the TWTh sessions. **If you miss more than 20% of class time you may not pass the class.** For the studio session assignments, you will be expected to show engagement with the assignment by consistent execution and completion; a good effort at developing visual skills and growth in use of the media; and a concern for personal expression.

4) final drawing series, statement, and critique participation. Criteria consistent with above.

To summarize...**ALL OF THE FOLLOWING WORK IS REQUIRED: sketch journal, assigned homework drawings, assigned studio session drawings, and final drawing series.** You cannot choose to submit only certain types of work or you will not pass the course. You must hand in sketchbook, all homework drawings and studio session drawings. Obviously, to ensure that you pass and more importantly, to ensure that you progress in drawing – complete and hand in all work to the best of your ability. You will lose credit for late assignments unless you have made prior arrangements due to very special and verifiable extenuating circumstances.

UCSC ART DEPARTMENT GRADING CRITERIA

GRADE: A The student shows excellence and a high level of commitment in all the areas of attendance, class discussion, participation in critiques, and creative and ambitious thinking in the resolution of all projects.

GRADE: B The student shows very good performance and a very good level of commitment in most areas of attendance, class discussion, participation in critiques, and a very good level of creative and ambitious thinking in the resolution of most projects.

GRADE: C The student shows a satisfactory performance and commitment in many areas of attendance, class discussion, participation in critiques, and satisfactory creative and ambitious resolution of many of the projects.

GRADE: D The student barely meets performance and commitment requirements in the areas stated above.

GRADE: F The student fails to meet class requirements in the areas stated above.

Grades are calculated in 2 ways (you receive the highest):

I: 25% attendance, 25% sketchbook, 25% homework, 25% final series and statement

II: 2/3 final portfolio, 1/3 attendance

REQUIRED MATERIALS/ ART 20/ TERRELL/ SUMMER 14 / UCSC:

Palace (on Pacific Ave.) and Lenz (on River St.) are both offering many of these items at sale prices. Coupons for both can be found in the student paper or Yellow Page inserts. Sometimes you can find better prices overall at Amsterdam Art or Utrecht in Berkeley. But in any case, do not let anyone talk you into more expensive alternatives unless you have the budget. This is a skeletal list and you may want to add to it or you may find that you need to replenish some of the supplies at midquarter, depending on how you use the media. On occasion, you may use homemade substitutes like coal, brown paper from bags, dirt, etc.

1 9X12 100 sheet sketchbook, side spiral, Strathmore 457-9 series recommended

OR 2 9x12 24 pp sketchbooks

1 18x24 24pp drawing pad, top spiral, Strathmore 400-8 recommended

1 pad 18x24 newsprint

1 23x26 masonite drawing board with clips and carrying slot

a variety of black writing pens (felt tip thick and thin, rolling nylon tip, ball point, etc.)

a simple plastic or cardboard box (to carry your things in - do not buy this at art store unless you have extra money)

Round drawing pencils: 6B or 4B (Derwent or Staedtler brand is recommended)

Flat sketching pencil or woodless pencil: 4B or 6B (Derwent or General's brand)

Graphite stick: 2B or 4B (Generals brand is best)

Derwent water-soluble pencils: 4B or 6B

Black China marker

Charcoal pencil: 4B (Dark) (The kind you can sharpen - not paper holders Derwent or Ritmo)

White chalk pencil (The kind you can sharpen - not paper holders, Derwent or Ritmo) or woodless white chalk pencil

Compressed charcoal - round - 4B or 6B (2 sticks)

Char-Koal: 4 sticks

4 sticks of sanguine Nu-pastel (or conte if you can afford it)

1 stick of white Nu-pastel (or conte if you can afford it)

Bamboo Pen (or pen holder and chisel nib: B, 1/8-1/4" wide)

Bamboo round brush, soft white or brown bristles, head = the size of your little finger (or #4 if it is Winsor Newton brand - do not get a coarse white acrylic brush)

Bamboo flat or Hake brush, 2" is recommended

bottle of black Sumi ink or other brand of drawing ink

disposable plastic water bottle and containers for washes (wide enough for Hake brush)

Canson pastel paper: 2 steel grey, 2 black

pocket knife or Exacto for sharpening

cotton rag

kneaded eraser, art gum eraser, retractable eraser, Magic Rub eraser

1 cool color and 1 warm color Rembrandt or Sennelier chalk pastel

Colorless blender Design marker

Tube of white gouache, white acrylic, or pint of gesso

Drawing Fixative (aerosol or non-aerosol, workable fix okay) This is a necessity for all 18x24 drawings and recommended for heavy charcoal drawings in sketchbook) **Remember to spray outside and in well-ventilated areas, away from doorways!!!**

OPTIONAL but recommended: white china marker; vine charcoal, medium; another cool & warm pastel stick, any other black and white media you want for experimentation.

INTRO TO DRAWING / SUMMER 2014 / S. TERRELL
COURSE OUTLINE (tentative):

WEEK 1: GESTURE, LINE, TEXTURE – THE IMPORTANCE OF TOUCH AND SURFACE

Session 1: Introduction to course, sketchbook, use of mentors; slide discussion

Explore Surrealist techniques, free association and invention

Session 2: Materials exploration / Gestural drawing – quick and sustained still life
drawing in studio with a variety of media

Session 3: Gestural drawing – UC Arboretum

WEEK 2: TONE, OBSERVATION, and THE SUBJECTIVE OBJECTIVE

Session 1: Observation of light and light as expression -- subtractive still life

Compositional studies/point of view visualization

Session 2: Exploration of reality-based abstraction and tonal, spatial relationships;

Session 3: Decorative and calligraphic line UC Farm

WEEK 3: PERSPECTIVE, PORTRAITS, and THE FIGURE

Session 1: Perspective techniques; still life in environment on toned paper.

Session 2: Portraits

Session 3: Life Drawing; Discussion of Final Series.

WEEK 4: INTERACTION, EXPRESSION, and INTERPRETATION

Session 1: Life Drawing

Session 2: Collaborative Drawing and the digital ground;

Session 3: Field Trip

WEEK 5: DEVELOPING A VISION

Session 1: Work on final series

Session 2: Work on final series

Session 3: Final Critique