

THEA14: Drawing for the Theater
Summer session. 1: June 24 – July 24, 2019
Taught by Kate Edmunds, T/Th. 1 – 4:30pm in C102

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There are no regular Summer Session office hours, but if you want to meet outside of class time, email me and we will set up a mutually available day and time to meet.

**Syllabus and assignments are posted on the Canvas course site.
Make sure that you can access the post – check immediately**

Overview and learning outcomes:

Set and costume designers in the theater use drawing to explore their ideas; through drawing they then communicate those ideas to directors, fellow-designers and the shops that build scenery and costumes. From “scribbles” on cocktail napkins to highly-finished drawings, marks on surfaces are the “visual vocabulary” used to communicate ideas. While lighting designers generally do not sketch their ideas, their onstage work benefits from the training learned in a drawing class.

Scale, balance, selection, emphasis – these practices and more are employed by theater designers as well as fine artists. Whether you apply this discipline to theater or not, learning to actually perceive what is in front of you and analyze that information on paper is a rigorous and beneficial skill.

This class introduces basic drawing techniques to the beginner. It stresses rigorous, repetitive exercises including in-class drawing from still-lives and the nude model. The class will introduce you to basic perspective drawing as well as line quality, value and the grey scale, positive/negative space, form, contour, scale, volume and spatial relationships.

All in-class work and homework is designed to lead to the re-definition of what it means to really see and perceive the world around you. You will also learn that active seeing is active drawing.

There is no textbook. I will give you a series of handouts throughout the quarter. Keep them together and bring them to class – I will refer to them in-class. They constitute your textbook. I will also recommend books and online tutorials that pertain to your work in the class.

Attendance is of vital importance and is mandatory.

This course introduces material new to many, and it covers a lot. Although you will be given homework assignments, there is no way to make up lost studio time. In the studio I can and will assess and correct your work ‘in the moment’, as well as answer questions; I will also give demonstrations.

You are allowed one (1) unexcused absence. After that I will give you a warning. Normally, a total of three (3) absences will lead to my asking you to leave the class. **We begin on time. If you are unavoidably late, enter quietly so you don't disturb your class mates.**

Each 3 ½ hour class will have a 15 minute break. If you need to leave the studio and return outside of that break do so quietly so you don't disturb your classmates.

You have paid a class fee of \$28.00 that pays for basic papers, charcoal, pencils, a sketchbook, models' fees, and sundry tools. You might need or want to supplement these supplies with optional drawing materials to use in your sketchbook. It's invigorating to use different materials. If you are interested in seeing a range of possibilities, nearby locally-owned art supply stores are:

Palace Art & Office Supply: 1407 Pacific, Santa Cruz. Phone: 427-1550 (there's also another store in Capitola)

Lenz Arts Inc.: 142 River St., Santa Cruz. Phone: 423-1935

For both: Have your student ID and ask about student discounts.

You can also have fun shopping at the Dick Blick Art Materials site: DickBlick.com

You may take your work with you when the Summer Session is over. You may take unused materials as well, or leave them for future students to use.

Be aware that many larger drugstores, office supply stores and supermarkets have limited, but inexpensive, art supplies. Don't spend beyond your budget; it's the quality of your work – not your materials – that matters.

Practicalities: Summer session classes are 3 1/2 hours long, Even with the scheduled break, you will be standing on a concrete floor for much of that time. I recommend wearing cushioned footwear to avoid fatigue and strain on your knees.

Sketchbook work criteria:

NOTE: You will complete 5 outside of class assignments. Brief titles and due dates are included in the calendar below. Complete prompts will give posted on Canvas, and reviewed in class the week before the due dates. The assignment work counts toward your 6 hours of weekly work in the sketchbook. Write the hour/s spent on the assignment, as well as your name, on the assignment prior to turning it in.

I expect you to work in your sketchbook a minimum of 6 hours a week. Note that I wrote **work**. Although we all relax by doodling at times in our sketchbooks or elsewhere, the goal of most of your self-driven, self-disciplined work in the sketchbook is to hone the skills initially introduced in class. Drawing in coffeeshops or the library, copying drawings that you admire, re-working concepts from class; are just a few examples of productive use of the weekly sketchbook assignment. Your sketchbook is your

playground and self-run laboratory, but again – better to have less work indicating improvement than many pages filled with thoughtless work.

And yes – I can tell immediately when the work is not serious.

The class does not cover color theory for pigment in-class, but you can use any media you wish in your sketchbook. Talk to me for guidance in color theory.

There is only one steadfast rule: NO GLITTER!!!

Have fun, work hard.

I do not read any written content in your sketchbook.

Grading:

Attendance: 15%

Homework assignments: 20% [5 assignments are listed below]

Sketchbook: 25%

Overall performance & improvement: 40%

The main things I will say many, many times in class – because they are true and will help you - are:

1. **SLOW DOWN.** The hectic pace of your daily life does not help your work here.
2. **Do NOT draw what you know about how an object is used. Draw what you actually see/perceive.**
3. **Do not commit to inaccuracy. Life is too short.**
4. **Active looking is active drawing, even when you're not putting lines on paper. Better to look with intent for 8 minutes and put 3 thoughtful lines on paper in 2 minutes, than fill the paper up with 10 minutes of thoughtlessness.**

Finally: The act of drawing is many things, but most of all it is a *discipline that forces – or allows - us to temporarily “unlearn” how we have been taught to see the world and learn new methods of perception.*

Many people believe that drawing refers only to the marks on paper. Drawing is not simply the product (marks on paper) of your activity, it is primarily the process that you teach yourself so that the marks on paper are meaningful.

DAILY SCHEDULE: *SUBJECT TO CHANGE*

1. M, 6/24: Introductions: Syllabus, expectations, and grading, Overview of materials. Then: A) How we are taught to use our eyes, and why you have to unlearn that and learn how to see. B) Your body as a machine: How to hold and use vine charcoal. C) 1st Still-life and basic concepts: Relationships, shape, and scale.

2. W, 6/26: A) Continue analyzing still-life construction. Selective perceptive/controlling the picture plane.
B) Same but different: A new perspective. Literally.
Assignment due Monday: Igor Stravinsky drawn by Pablo Picasso, and you.
3. M, 7/1: Composition: A) Contour drawing: Where edges meet air.
4. W, 7/3: New concept: Positive/Negative space: The shape of air.
Assignment due Monday: Shoe (Contour)/Plant (Pos/Neg)
5. M, 7/8: New Concepts: Value scale: Lights and darks. Drapery. Drawing with the eraser.
6. W, 7/10: Drawing Nature. Foliage, texture, atmospheric distance.
Assignment due Monday: Outdoor drawing – building and foliage
7. M, 7/15: Anything-but-formal perspective: The cubes surrounding us.
8. W, 7/17: The human figure – we think we know it. We don't.
Assignment due Monday: Self-portrait
9. M, 7/22: Figure drawing from the nude model.
Last Class (#10): W, 7/24: Figure drawing from the nude model.