

ART 120: Section 01
Drawing I
FA 206, Monday & Wednesday 12:00pm- 2:30pm

Spring 2007 Course Syllabus

Instructor: Jeff Krantz

Office: FA 252B

Office Phone: 773-442-4911

email: jeffmkrantz@yahoo.com

Office Hours: Monday and Wednesday, 2:30pm- 3:30 pm and by appointment

COURSE PURPOSE: Art 120 is a foundation level drawing course that emphasizes the development of perceptual and analytic skills and the basic mastery of a variety of media associated with their graphic expression.

COURSE GOALS: At the successful completion of this course the student will have achieved an increased ability to perceive the critical relationships that allow him or her to create the illusion of space, form, light, etc. in two dimensions with a variety of media. The student will have arrived at a practical understanding of the systems, approaches, and methods artists use in structuring the raw data of perception in order to communicate that experience with visual clarity. Additionally, at the successful completion of this course the student will:

1. have experiential knowledge of an art form; a basic understanding of or ability to use materials and methods in the execution of an art work
2. have an appreciation of art forms within their historical and cultural context
3. be able to demonstrate a basic knowledge and use of art elements such as line, shape, texture, and value
4. be able to demonstrate a basic knowledge and use of the principles of composition such as balance, movement, proportion, dominance, and economy
5. be able to critically analyze a work of art using appropriate art vocabulary
6. be able to demonstrate a basic recognition of the different modes of visual expression
7. have acquired a general understanding of the role of visual expression as a form of art
8. be able to recognize the fact that making art often involves “problem solving”

METHOD OF INSTRUCTION: Slide lectures on selected topics in drawing will be introduced and explained with reference to their historical context. These topics and their

related concepts will be demonstrated in class by the instructor, employing a suitable material, supplying relevant technical information about its use. All demonstrations will be followed by studio projects. The majority of these will be done in class under the supervision of the instructor. Each project will be guided toward its completion with a “working critique.”

CHEATING/ PLAGIARISM: If you are found cheating or plagiarizing at any time during the course, you will receive an “F” for the course. You will be issued official notification of this action. Cheating and plagiarism in this course consists of any of the following: claiming that work done by others (in whole or in part) was produced by you; using ideas, forms, motifs, created and/ or produced by others as your own without giving the creator credit for them; presenting for credit work that was presented and/or given credit during a previous semester, or to another instructor, unless given specific permission for any of these. All work that you desire to receive credit for must be shown in progress—with the exception of homework assignments.

GRADING POLICIES and PROCEDURES: Your grade for the course will take into account the cumulative record of your activity in the following areas:
1.attendance/participation 2. overall quality of final portfolio 3. final project 4. final written exam

40% of your final grade will be based on your attendance and participation. At the end of each class, you will receive a grade (out of a possible **20** points) that reflects the how conscientiously you have applied yourself to course work that day. This includes, drawings and participation in class discussions and critiques. Late arrivals, early departures, failure to have the proper materials in hand so that you are ready to work , and incomplete or missing assignments on the day they are due will reduce your daily grade by **five** points for each error. If you miss class, therefore, you will receive **0** points that day.

An additional note: Personal music devices and cell phones may be used during class, but please be discreet. Do not allow their unnecessary or inconsiderate use to disturb the class or interfere with your participation.

40% of your final grade will be based on your Final Portfolio, **due on April 30. Late portfolios will not be accepted.** All required work must completed. Each drawing should be labeled with your name and the date of completion. It will consist of 1. The Empirical Still Life in Pencil, 2. The Linear Perspective Invented Drawing, 3. Ellipses and Cylinders in Perspective, 4. Tonal Composition in Charcoal, 5. Cross Contour of Organic Solid, 6. Modeled Drawing of Organic Solid.

12% of your final grade will be based on your Final Project. This will be a homework assignment

8% of your final grade will be based on your written Final Examination. **The Final Exam will be held on the last day of class, April 30.**

Grading Codes: All letter grades are based on a 100 point scale:

- A 90-100** Exceptional work that demonstrates thorough understanding and inventive, original application of key concepts in addressing the visual problem at hand. Work of this caliber enthusiastically exceeds the basic requirements of the assignment.
- B 80-89** Solid, competent work that demonstrates understanding and the ability to solve the visual problem assigned.
- C 70-79** Average work that attempts to deal with all aspects of the assignment. Some room for improvement and/or revision is noticeable.
- D 60-69** Work of poor quality that is reflective of insufficient effort. Barely passable. Sloppy.
- F 0** No noticeable effort; insufficient information, failure to begin assignment or hand work in.

Make-up Policy: Any assignment for which you will receive a grade may be made-up or re-attempted (if you are not satisfied with your grade) at any point throughout the semester until the day the final portfolio is due. I ask that you label each drawing with the assignment missed and the day of its completion. Please do not interpret this as an invitation to repeatedly miss assignments or hand in shoddy work. This will be seen as a poor use of the semester and will have a negative impact on your final grade.

MID-TERM GRADES: Each student will have the opportunity for a one-on-one discussion with the instructor halfway through the semester. You will be given a mid-term grade to help you measure your progress. This grade will be based on the completeness, quality, and order of the portfolio, class attendance, and general preparedness. This is an especially important time to bring any concerns you may have about the class or your progress to the attention of the instructor.

DROP DATES: March 30, 2007 is the last day a student may withdraw from or drop a course during the Spring 2007 semester via TTRS. Any course that remains on your schedule of classes past this date will become part of your permanent academic record. Students who fail to drop this course by March 30, 2007 and for whom a failing grade has already been given, will acquire a mark of "F" on their permanent academic record.

REQUIRED TEXT: There is no required text for this course.

REQUIRED MATERIALS: The following is a list of supplies that will be used throughout the semester. There may be projects assigned that will require specific materials in addition to this list, but they will be minimal. Advance notice will be given if and when they are needed. All items in **bold face** are required by the *second* class, Wednesday, January 10, 2007.

Dry Drawing Tools

- 1 Medium General's brand charcoal pencil (2B)**
- 1 Soft General's brand charcoal pencil (4B)**
- 1 Extra soft General's brand charcoal pencil (6B)**

- 2 Large kneaded rubber erasers
- 1 White vinyl eraser (Staedtler Mars or equivalent)
- 1 box of *soft* vine charcoal (Winsor & Newton or Grumbacher)

Papers

- 1 18" x 24" 120 sheet Strathmore brand rough newsprint pad (# 307-318) or equivalent**
- 1 18" x 24" Strathmore #400 series drawing pad. Brown or Green covered pad

Portfolios

A 20" x 26" size portfolio will comfortably accept a standard 18" x 24" drawing pad. Please choose one of the following or its equivalent from the list below:

- Fiberstock brand "red wallet" portfolio
- Cachet brand black fiber portfolio
- Tran or Pratt brand vinyl, zipper-type portfolio w/ handle

Miscellaneous

- 1 Mat knife with retractable blade for sharpening pencils and cutting paper**
- 1 Straightedge or ruler with English (inch) markings, measuring at least 24"
- 1 Can Krylon brand (#1306) workable fixatif or equivalent
- 1 Roll masking tape, approx. ¾-1" wide**
- 1 Small, 5" x 7" artist chamois
- 1 Drafter's sandpaper pad for pointing pencils**

ART SUPPLY RETAILERS

Good's of Evanston, 714 Main St., Evanston, IL., 847-864-0001

Utrecht, 332 South Michigan Ave., Chicago, IL., 312-922-7565

The Art Store, 1574 Kingsbury St., Lincoln Park, Chicago 312-573-0110
1755 Maple Ave., Church St. Plaza, Evanston 847-425-9100

?Buz Line Co., 3915 Oakton Ave., Skokie, IL., 847-673-8400

Genesis Artists Village, 2417 N. Western Ave. Chicago, IL., 773-292-2990

Rich's Art Supply, 3838 N. Cicero, Chicago, IL., 773-545-0271

Pearl Paint, 225 W. Chicago Ave., Chicago, IL., 312-915-0200

?Starvin Artist Supply, 651 Graceland Ave., Des Plaines, IL., 847-294-1300

?Brudno Art Supply, 700 S. Wabash Ave., Chicago, IL., 312-294-4100 or 312-787-0030

NOTES:

COURSE SCHEDULE—Subject to change at the instructor's discretion

UNIT 1: EMPIRICAL PERSPECTIVE; PERCEPTUAL TECHNIQUES

Materials needed: all charcoal pencils, sanding pad, newsprint pad, mat knife, masking tape

Week 1	Mon. 1/8	Introduction to course and materials, “What is Drawing?”
	Wed. 1/10	The pencil as a drawing tool, basic measuring: angles, proportions, and distances. Format choices
Week 2	Mon. 1/15	No class; Martin Luther King Jr. Holiday
	Wed. 1/17	The pencil as a plumb; checking alignments Line weight and overlap Empirical Perspective Still-Life in Pencil
Week 3	Mon. 1/22	Empirical Perspective Still-Life in Pencil cont.
	Wed. 1/24	Working Critique; last in-studio day for Still-Life

UNIT 2: Linear Perspective Theory: Inventing with two point and the CVP

Materials Needed: all charcoal pencils, sanding pad, newsprint pad, mat knife, masking tape, 24” metal ruler

Week 4	Mon. 1/29	<u>Empirical Perspective Still-Life in Pencil</u> 2pt. Linear Perspective: The Swinging Gate
	Wed. 1/31	The Tiled Floor and One Point Perspective: An Invented Space
Week 5	Mon. 2/5	The Connection Between 2pt. and the CVP Linear Perspective Invented Drawing
	Wed. 2/7	Working Critique; last in-studio day for Linear Perspective Invented Drawing

Unit 3: Cylinders and Their Ellipses in Horizontal and Vertical Planes

Materials needed: all charcoal pencils, sanding pad, newsprint pad, mat knife, masking tape

Week 6	Mon. 2/12	No Class: Lincoln's Birthday Holiday
	Wed. 2/14	<u>Linear Perspective Invented Drawing Due</u> Ellipses in Horizontal Planes: The Upright Cylinder
Week 7	Mon. 2/19	Ellipses in Vertical Planes: The Cylinder On Its Side. Ellipses and Cylinders In Perspective
	Wed. 2/21	Ellipses and Cylinders in Perspective cont.
Week 8	Mon. 2/26	Ellipses and Cylinders in Perspective cont.
	Wed. 2/28	Working Critique; last in-studio day for Ellipses and Cylinders in Perspective
Week 9	Mon. 3/5	<u>Ellipses and Cylinders in Perspective due</u> Mid-term critiques (all 3 perspective drawings)
	Wed. 3/7	Mid-term critiques continued

Unit 4: Tonal Drawing: Rendering and Composing with Positive/Negative
Materials: newsprint pad, 80-90lb. drawing pad, soft compressed charcoal, all charcoal pencils, kneaded erasers, chamois, mat knife, sanding pad, tape

Week 10	Mon. 3/12	Positive and Negative Shape; manipulating shape, value, contour, with charcoal
	Wed. 3/14	Rendering Form: Light Logic; the sphere,

cylinder and cube. Form shadow, Cast Shadow, and Illuminated form

Week 11	Mon. 3/19 Wed. 3/21	No class. Spring Break No class. Spring Break
Week 12	Mon. 3/26 Wed. 3/28	Exploring Compositional Choices; the thumbnail sketch and “blocking out” The Tonal Composition in Charcoal The Tonal Composition in Charcoal cont. <i>FINAL PROJECT ASSIGNED</i>
Week 13	Mon. 4/2	Working Critique: last in-studio day for Tonal Composition

*Unit 5: Tactile Drawing Approaches to Analyzing and Describing
Volume(Knowing is Seeing)*

Materials needed: newsprint pad, 80-90lb. drawing pad, all charcoal pencils, sanding pad, black conte crayon, kneaded eraser, mat knife, masking tape, *well-worn shoe (no sandals, flip-flops, or “open” designs)*

	Wed. 4/4	<u>Tonal Composition in Charcoal due</u> Sculpting While Drawing: Michelangelo, the Cross-contour line, and the $\frac{3}{4}$ view Cross Contour Drawing of Organic Solid
Week 14	Mon. 4/9 Wed. 4/11	Cross Contour Drawing of Organic Solid cont. Working Critique: last in-studio day for Cross Contour of Organic Solid
Week 15	Mon. 4/16	<u>Cross Contour of Organic Solid due</u> Mass Concepts, Tactile Modeling, and Line Weights: Modeled Drawing of Organic Solid

	Wed. 4/18	Modeled Drawing of Organic Solid cont.
Week 16	Mon. 4/23	Working Critique: last in-studio day for Modeled Drawing of Organic Solid
	Wed. 4/25	Final Critique: <u>Final Project</u> due <u>Modeled Drawing of Organic Solid</u> due
Week 17	Mon. 4/30	Final Exam <i>FINAL PORTFOLIOS DUE</i>