Art 106 Drawing and Composition Section A and F
Student Syllabus- Spring 2017
Section A T/R 8:00-9:50 A.M.
Section F T/R 10:00-11:50 A.M.
INSTRUCTOR: Charlene Nemec-Kessel
TEL: 262-642-3841, 262-441-1535
E-MAIL: charlene@netwurx.net or ckessel@carrollu.edu
OFFICE HOURS: by appt. 11:50-12:50 P.M.
Location: Humphrey Center rm. 203

COURSE DESCRIPTION
Art 106 is a studio art course. It is an introduction to a variety of drawing techniques and materials, with an emphasis on drawing from observation. It is also a General Education class (called GE1 or F1), which fulfills the Distribution requirement from the Fine Arts Area. For students in the old Gen Ed, Art 106 fulfills LSP Area V. Students in a Fine Arts Distribution class learn of the creative process that is central to all disciplines found within the Fine Arts.

Creativity is an asset in all professions. Art is one of the few areas of study in which creativity is nurtured and developed in our educational system. In Art 106 Drawing and Composition we will focus much attention on representational drawing. Through learning to draw realistically one will learn to tap into the part of the brain responsible for creative thought. We also will use our drawing skills to create purely subjective art. Through experiment with line, value and various mark-making techniques both illusionistic and purely expressive works of art will be created. Throughout the course we will work to discover our individual artistic voice and develop content in our art.

We will experiment with a range of materials (charcoal, ink, pencil, acrylic paint). A range of surfaces will also be explored-- various drawing papers, cardboard, collage etc.

The course will include weekly "sketchbook" assignments and projects that will be worked on both during class and on your own time. We will have group critiques every two or three weeks. There will be one short writing assignment and a quiz on pertinent vocabulary words.

SPECIFIC COURSE OBJECTIVES
As a result of this class, students will:
1. use the elements of design (shape, line, value, space, texture, etc.) and the principles of design (balance, rhythm, unity, focal point, etc.) to make successful works of art.
2. speak articulately about their own and others' art.
3. expand their knowledge of art history through the written project and class discussions.
4. learn and use pertinent drawing vocabulary.

COURSE GOALS
1. Improve one's ability to draw realistically.
2. Expand one's concept of drawing.
3. Create powerful works of art.
4. Expand knowledge of art history and realize its potential to inform one's own art.
5. Develop a heightened sense of visual awareness.
ATTENDANCE

The very essence of a studio art class is the interaction that takes place among students during the creation of art. Often technical processes can only be demonstrated on works in progress. The purchase of materials must be done outside of class. Consistent class attendance is required. Excessive absence will be considered in the student's grade for the course (Class participation portion of Final grade, unless there is a legitimate medical excuse).

GRADING

Grades for drawing projects will be based on the following criteria:

75% OUTCOME: Were numerous design possibilities explored in the quest for a solution? Was this experimentation documented, presented and discussed in the critique of the completed piece? Did the finished art work reveal thoughtfully considered content?
10% TECHNICAL OBJECTIVES: Were technical directions followed? Were the deviations from technical instructions successful in creating a work of art?
15% CREATIVITY: Was the completed work a unique piece of art? Was personal interpretation influenced by a sensitivity to the tradition of drawing?

Final Grades will be computed as follows:

Class Project Average 75% (may re-do projects or do extra credit to improve Project grade average)
Sketchbook/ Image Collection 15%
Written Project 5%
Critique/Class Participation 5%

OPTIONAL SUPPLY LIST ( These supplies will be available for use in the Art Studio, however if you would like to have your own supply most are also available at the Bookstore)

- Ebony pencil
- Kneaded and pink pearl erasers
- Stump stick (smudge stick)
- Sanding block or sand paper
- Graphite stick
- Black felt tip marker- fine
- Box of color pastels
- Box of color pencils
- Box or large envelope for Image Collection
- Textbook (OPTIONAL) - Drawing A Contemporary Approach by Teel Sale and Claudia Betti

MATERIALS FEE: You will be charged a $74.00 supply fee through the Business Office for this class. The fee will be used to buy paper, brushes, pencils, charcoal, pastels, color pencils, paint & ink.
Sketchbook/ Image Collection (please bring collection to each class)

Collect images throughout the semester. Clip them from magazines, photograph or DRAW images or textures that catch your eye as you go about your day. Try to be aware of what images you are drawn to. Do not question why you might be attracted to certain images--simply collect them. Devote some time each week consciously searching for images in books or online. Also include small objects of interest or personal significance in collection for use in personal still-life drawings. We will harvest images from this collection in various projects as we refine our drawing skills. Also store drawing exercises (homework & class drawing exercises) in this collection for potential use in Projects.

CLASS SCHEDULE (Changes May Occur)

1/24
Preinstruction drawing - which will be kept to gauge progress throughout the semester. The key to representational drawing is learning to "see". Drawing exercises used to break down our preconceptions about the objects we are drawing. Inverted Image drawing. Blind Contour Drawing of hand and (modified blind contour) of natural form (flower, shell, pine cone, etc.)
Homework: Read Chapter 1, Drawing Definitions and Purposes

1/26
Review the stages of childhood art. Learning to discard the "symbol system" we created as children. Discussion of Negative Space and Composition. Using a viewfinder. Project 1- Negative space drawing of still-life from LIFE. Explain method of "sighting" or visual perspective (determining angles and comparing relative lengths and widths).
Homework: Read Chapter 3 Shape/Plane and Volume and Chapter 5, Line
Sketchbook: Continue to search for "Image Collection" materials.

1/31
Project 2. Still-life, focus value (chiaroscuro) & proportional relationships. Value Scale with charcoal/graphite if needed in sketchbook.
Gesture Drawing from LIFE (volunteer models will receive extra credit!)
Homework: Read Part 2 Spatial Relationships of the Art Elements and Chapter 4, Value
Sketchbook, 20 gestures drawings: 10 one-minute, 5 two-minute, 5 three-minute.

2/2
Project 2
Gesture Drawing from LIFE (volunteer models will receive extra credit!)
Homework: Continue to work on "Sketchbook/Image Collection".

2/7
Project 3 Self-Portraits, Proportions and common perceptual errors. Portraits using full value scale with pencil (graphite).
Homework: Continue to work on "Sketchbook/Image Collection"

2/9
Work on Projects 3
Homework: Continue to work on "Sketchbook/Image Collection"

2/14
Introduce India Ink techniques., Introduce Project 4 ABC Series of Ink Project
Series of images exploring gesture & motion w/ washes of ink and calligraphy pen.
Introduce Project 4 AStippling or Crosshatching- Personal still-life/or Botanical Drawing.
Project 4B Ink high Value Contrast Pro
Project 4c Washes
Homework: Read Chapter 10 Thematic Development
& Continue to work on "Sketchbook/Image Collection".

2/16
Work on ink Project 4 ABC Series of Ink Project
Homework: Continue to work on "Sketchbook/Image Collection".

2/21
Work on ink Project 4 ABC Series of Ink Project
Homework: Continue to work on "Sketchbook/Image Collection".

2/23
Work on ink Project 4 ABC Series of Ink Project
Refer to Sketchbook Language collection to create title that suggests content.
Homework: Read Chapter 9, Organizing the Picture Plane
Continue to work on "Sketchbook/Image Collection".

2/28
Project 4 ABC Series of Ink Project

3/2
Project 4 ABC Series of Ink Project
Homework: Continue to work on "Sketchbook/Image Collection".

3/7
Project 5 Discussion of Linear Perspective and foreshortening. Perspective Exercises. Project 8.
Draw Interior Space using Linear Perspective.
Homework: Read Chapter 8 Antiperspective: The Triumph of the Picture Plane
Continue to work on "Sketchbook/Image Collection".

3/9
Project 5
Homework: Continue to work on "Sketchbook/Image Collection".

3/14 & 3/16 NO CLASS! SPRING BREAK!

3/21
Project 5

3/23
Project 5
Homework: Continue to work on "Sketchbook/Image Collection".

3/28
Texture Project 6, Triptych or Diptych- simulated, actual, invented. (Explore photomontage, transferred texture from photocopy or magazine images (using alcohol or turpentine) frottage, and papier colle (combine with drawing to integrate).
Homework: Read Chapter 6, Texture
Continue to work on "Sketchbook/Image Collection".

3/30
Project 6
Homework: Continue to work on "Sketchbook/Image Collection".

4/4
Project 6
Refer to Sketchbook Language collection to create title that suggests content.
Homework: Continue to work on "Sketchbook/Image Collection".

4/6
Project 7 Narrative Drawing Project (inspired by an old family story-- depiction does not need to be a linear narrative).
Homework: Read Chapter 11, A Look at Drawing Today
Continue to work on "Sketchbook/Image Collection".

4/11
Project 7

4/13
Narrative Drawing Project 7
Refer to Sketchbook Language collection to create title that suggests content.

4/18
Narrative Drawing Project 7

4/20
Narrative Drawing Project 7

4/25
Narrative Drawing Project 7

4/27
Narrative Drawing Project 7

5/2
Narrative Drawing Project 7

5/4 NO CLASS! READING DAY!

FINALS WEEK 5/8-5/12 – See Final Schedule

Written Project
All ungraded art & extra credit art due
Final Critique

Students with documented disabilities who may need accommodations, or any student considering obtaining documentation should make an appointment with Ms. Martha Bledsoe, Director of Services for Students with Disabilities, no later than the first week of class. She can be reached by calling 262-524-7335 or contacting her via email <mailto:mbledsoe@cc.edu>.

The instructor and the University reserve the right to modify, amend, or change the syllabus (course requirements, grading policy, etc.) as the curriculum and/or program require(s).

The Carroll University Academic Integrity Policy is located in your student handbook. I encourage you to familiarize yourself with it. If a student violates this policy in any way, I reserve the right to impose a sanction of failure on the assignment/assessment or failure in the course.

OSHA/EPA COMPLIANCE
Safe and environmentally sound management of hazardous and infectious waste is an integral
part of the Carroll University mission. In compliance with U.S. EPA and WDNR hazardous waste regulations, all students will be trained in proper waste handling and emergency procedures relevant to department coursework to ensure compliance with the RCRA requirements. As such, this course may include a written and/or performance test of compliance procedures. Students are required to follow procedures diligently at all times.