

Art 120 Drawing I # 0659 D
Mon/Wed 5:30- 8:20

Winter 2012 Bellevue College
Room C256

12/30/2011
Instructor: Linda Thomas
e-mail lindthomas@aol.com

Course information at: <http://mybc.net> **My Office** C250B (top of spiral staircase) meetings by appointment and during class. **The best way** to reach me: [lindthomas @ aol. com](mailto:lindthomas@aol.com) **SUBJECT LINE: Drawing.** I send important course information by e-mail; **Please add this address to your contact list.**

ART KIT for Drawing I. A custom art kit has been specially assembled for this class by the BC Bookstore art staff.
Ask for: Drawing I, ART 120 Instructor: Thomas

Additional COSTS: art supplies, photocopies, museum fees, etc. There is not a required text

Course Description: You will draw primarily from observation. Instruction and exploration will focus on foundation level techniques, wet and dry media, and graphic concepts to develop drawing skills and visual thinking. In-class exercises are designed sequentially to improve your ability to see, expand visual literacy and encourage creative expression. An important goal is to learn the established visual language and combine it with “your own voice” for more effective communication. Examples from art history will be used to illustrate topics.

Educational Outcomes for Art 120 Drawing: Student’s increased development of the following abilities:
to see & accurately translate formal components of a subject, with correct scale, proportion & contour
to translate visual images with contour line only
to observe and translate light and shadow on a subject by using a wide range of values
to create the illusion of advanced space in a drawing via atmospheric perspective
to observe and translate an applicable interior space with one point perspective
to analyze and verbally articulate drawing objectives in a formal critique/review process

YOUR QUESTIONS

I appreciate questions. Please ask questions during class--demonstration or work time, and via e-mail. It is sometimes difficult to address questions when I’m setting up before class. Since assignments and sketchbook are completed out of class; try to get comfortable with media/techniques and ask questions before the weekend.

TEACHING PHILOSOPHY

Absolute beginners have the same chance to improve and do well in this class as the more experienced student. I aim to alleviate performance anxiety (AKA: fear of white paper and charcoal-a-phobia). Normal inhibitions about drawing can be overcome. I support sincere attempts and I emphasize process, persistence and hard work. I hope to inspire imagination, invention and experimentation. Art is not math or science; often there is not a single answer to a problem. It helps if you can develop some tolerance for ambiguity.

Everyone has **to practice a lot** to master skills and techniques. Drawing is fun, but can also be frustrating. You will gain confidence in your drawing abilities as your skills develop through practice. **Drawing takes a lot of time and patience.** Some individuals may have “natural facility” or more drawing experience; however talent is nothing without work. Be patient with yourself. **All in-class drawings and homework may be done repeatedly to improve quality, demonstrate mastery of the skill and improve the grade.**

AFIRMATION OF INCLUSION Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at BC, and students, faculty, staff members, and administrators are to treat one another with dignity and respect.

CHECKLIST

- Always have all art materials easily available for use during class (see lockers)
- **PUT YOUR NAME ON your** art supplies; they are costly
- Remember to take your materials and personal belongings at the end of class.
- Carry sketchbook habitually and draw from observation every chance you get
- Check e-mail regularly and use the internet to access information artlex.com, chalkboard.com
- Hand in homework on time and present it for critique to earn full credit
- Keep the syllabus handy and refer regularly to it for lesson summary, deadlines, requirements, etc.

STUDY GROUPS: You will be asked to participate in a sketchbook/drawing group

LOCKERS: are shared with two classmates. Write names/class on the label on the front of the locker. You or your locker-mates must provide a lock. Be sure to remove your materials by the last class.

OPTIONS FOR STUDENTS WITH DISABILITIES Students with disabilities who have accommodation needs are required to meet with the Director of the Disability Resource Center (in Room B132) to establish their eligibility for accommodation. Telephone: (425) 564-2498 or TTY (425) 564-4110. In addition, students are encouraged to review their accommodation requirements with each instructor the first week of the quarter.

STUDIO GUIDELINES Wear old clothes/apron. Charcoal is messy and there is paint in the studio.

Time Arrive on time with art supplies and ideas. Studio/class time is designated for practice of specific skills, exercises, lectures and demonstrations. Assignments demand additional time out side of class.

Breaks There will generally be a 10 - 15 minute break half way through the class.

Respect. Maintain appropriate behavior in class—treat everyone with respect—and remember we are here to learn and work. Listen to instruction and student comments. Avoid rude behavior e.g. side conversations, headphones or texting during lectures or critiques. Please program-off cell phones, pagers, etc. except for emergency or on-call. Arrive on time with materials and ideas. If you work on other assignments, don't participate, or leave early you may be considered absent for the day. Your participation in critiques/discussions is welcomed and will add to the learning environment: contribute but try not to monopolize. Help and encourage your classmates. Maintain academic honesty; be careful of plagiarism; it is intellectual theft. Please review *Student Procedures and Expectations, Arts & Humanities Division* on the BC web site.

Clean up—Take full responsibility for yourself; clean and put away everything you use. Return my materials/handouts, pick up project materials, check floor, clean the sink area after your use and recycle paper, plastic bottles, etc.

ATTENDANCE: Because this is a studio class **100% attendance is required.** Studio/class time is designated for practice of specific drawing skills, lectures and demonstration. Art is traditionally taught in a studio where an instructor can help you achieve the stated objectives. Learning and skill acquisition occur through class participation. If you work on other assignments, don't participate, or leave early you may be considered absent for the day. **Absence from class** and arrive-late/leave-early incidents will directly affect your effort grade and your final grade. If you have an ill-timed, obligatory, "planned" absence, or a religious holiday, please inform me ASAP and reiterate the dates and specifics of your absence **in writing** via e-mail. Arrange to complete assignments and compensate for missed classes. Please ask instructor for missed **handouts**.

LATE to Class: I give instructions/demonstrations/handouts at the beginning of class. If you must be late consistently you should select another time. **If you are late or absent you are responsible for all missed information, changes and assignments.** Please get that information from a classmate, the syllabus, or a book.

REQUIREMENTS FOR CREDIT :

1. **ATTENDANCE AND PARTICIPATION** (in-class, group work and critiques) see Studio Class Guidelines.
2. **GRADED IN-CLASS work and PORTFOLIOS** of in-class work (a stack of drawings collected/evaluated at mid-term and/or end). **DO NOT** include homework in the portfolio. Separate each drawing from drawing pad. Portfolios will not be accepted beyond one week after portfolio due date.
3. **WEEKLY HOMEWORK:** Complete weekly homework assignments on 18"x 24" white drawing paper (unless instructed otherwise). Weekly assignments must be presented for critique. Label all homework with your name and HW # on back—in pencil. Please **NO CHARCOAL ON BACK** of drawings.
4. **SKETCHBOOK:** Draw only from observation. Avoid clichés. Develop a habit of consistent practice (20 minutes a day). Skip the first page. Draw only on one side of the page. Please number the back of each drawing. You may include date, place, time spent, subject, skills practiced, ideas generated. Aim for a total of 40 or more sketches. **Your grade** is based on quantity, effort, quality. Participate **in a sketchbook Group**.
5. **MUSEUM VISIT:** Visit one designated museum; attach museum ticket/receipt, date, (brochure). Sketch several artworks—note color, artist, title, medium, date; include reproduction if possible. Write comments/ opinions; note the use of drawing techniques. Calculated with sketchbook grade.
(Extra credit visits: .02 x grade Example: 4.0 x .02 = .08) 3.33(B+) + .08 = 3.41 (A-)
6. **FINAL PROJECT:** see weekly schedule
7. **KEEP ALL** work until the final grade has been posted.

APPROXIMATE SCHEDULEWeek 1

Introductions. Information re: materials and the course, photos, questions, slides

Line. Gesture Drawing: mass, line, scribbled and sustained. **Texture:** tactile and visual.

Collaborate: Mark making, frottage, line, texture—imaginary landscape

Materials: charcoal, newsprint, drawing paper, drawing board.

Homework #1 A. On 18" x 24" white paper. **Sustained gesture drawing** (10 min) of a plant, animal, or person. Use the whole page with marks touching 4 edges of the paper.

B. Bring in sketchbook with a copy of syllabus stapled inside. Skip first page. Draw on only one side of a page. Experiment with each of your drawing tools. Try gesture drawings and textures.

C. Bring in 4 small containers for water

(If HW # 1 is on time, complete and includes in-class modifications it earns an automatic "A" 3-8-4.0)

Week 2

Texture. Line and Shape. Shape (rectilinear, curvilinear) (Continue Gesture)

Continuous line. Blind contour. **Contour (LSD). Positive/negative** shape.

Materials: Sharpie pen, glue stick, scissors

Contour Line and Positive/Negative space. Shape. **Materials:** sumi brush & ink.

Homework # 2 Texture Drawing. Draw a landscape from observation featuring a variety of textures.

Criteria: Use of whole page (2" margin) and extreme variety of visual textures from repetition of line/marks.

Texture = 1. visual = pattern on the surface created by repetition of marks and frottage

2. tactile/ physical = actual raised dimension on the surface

3. illusion of texture = the representation of the look of skin, feathers, fabric, glass, etc.

Line = solid /broken, scratchy, straight/curvy, fast/slow, thick/thin

Week 3 (Continue Line) Measuring tools and perceptual grid

Shape and Proportion. Relationship of parts to the whole. Accuracy through measurement.

Basic Linear Perspective. Diminishing size, overlapping, placement.

Spatial relationships. Locate objects in space; foreground, middle ground, background.

Homework # 3: Contour Drawing of a room in your house. Observe carefully and use a controlled (LSD) slow moving) line. Deliberately vary the line to include thick/ thin, dark /light and horizontals/verticals/diagonals. Criteria: Contour line only, effort, quality, use whole page.

Week 4 Value. Light and Shade. Cross contour. Cross hatch. Gray scale.

Materials: gray paper and white soft pastel stick. Framing.

Value. Chiaroscuro. Shape into volume. 3-D Illusion. Modeling,

Homework # 4 Proportion and Perceptual Grid Important to follow instructions: Assignment on course site.

Week 5 DUE 1ST PORTFOLIO of in-class work. **Atmospheric Perspective** Spatial illusion.

Clear/obscure, detail/plain, dark/light, saturated/neutral.

Materials: sumi brush & ink. Leave margin of 1 ½ " - 2" on paper. Problem: Interior/exterior.

Homework # 5 The Mysterious Wrapped Object. Use a white or light colored fabric to cover an intriguing object. Aim a strong light at the object. Obscure the object just enough to attract the viewer's curiosity. **Use only value (no lines) to describe how light determines the illusion of 3-D volume.** Drawing tools: Eraser and charcoal on white paper or white pastel on black paper 18" x 24"

Criteria: Use of subtle modeling from light to dark to create volume and broad range of values, absence of line, and use of entire page.

Week 6 **DUE: Museum visit. Please remove the pages from sketch book**
Linear Perspective. One point perspective. Hallway drawing.
Materials: Pencil, ruler, eraser

Homework # 6 Use **Atmospheric perspective** to create the illusion of depth in a landscape. You may include a childhood backyard memory. When using Sumi ink leave a 1 ½ margin on the paper.
Criteria: Use of atmospheric perspective/consider whole page. Use: *Tools for Representing Space*

Week 7 **DUE: Sketch books. Linear Perspective 2-point** Video: *Masters of Illusion.*
Advanced Linear Perspective 3-pt., inclined planes, ellipses, diminishing intervals

Homework # 7 **FED EX**
Include: **A.** 1 point perspective, **B.** basic linear devises: size, overlap, placement and **C.** illusion of volume to create the illusion of depth on a drawing.

Week 8

Homework # 8 **2 Point Perspective Psychological Space.** Do a tonal drawing of an interior or exterior of a building in two-point perspective. Suggest strong feelings or sentiments by the use of visual devices (value, light, contrast, space, etc.) Do not include human figures. Avoid ruler lines.
Criteria: Clear demonstration of two-point perspective, drawing quality and effort.

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Looking Ahead--Final Project: Produce Two drawings related to one another in some way. Define your own drawing challenge based on two class lessons. Submit brief proposal by e-mail. Criteria: Quality and effort in relation to the degree of challenge. Final Project Handout.
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Week 9 **High Contrast for Expression.** (skeleton) Formatting.
Materials: sumi brush & ink. or charcoal /choice . 2 sheets of white paper taped together.
Pictorial Space. Abstraction. Contrast Visual shorthand: Thumbnail Project.
Simplify; eliminate detail. line, rhythm etc. take precedence over description.
Materials: black electrical tape, scissors

Homework # 9 **High Contrast Drawing.** Use high contrast (black & white) to create drama and expression. First manipulate representational images to develop abstracted solid black shapes that express fears or another strong emotion. **Materials:** sumi ink, charcoal, conte.
Criteria: Use of high contrast for expression.

Week 10 **DUE: IN-CLASS WORK (2ND PORTFOLIO)**
Portrait/figure. Video: *Jim Dine: A Portrait on the Walls (?)*
Self-portrait. Use light and shade (tone) to render volume in the face

Homework #10 **Self Portrait.** Value. Expression. Create a mood. Self-portrait. Light and shade.
Materials: Bring a small mirror.

Finals week **DUE: Final Critique. Final Project Due.**
Surrealism. Exquisite Corpse. **Composition: Scale.**
Exaggerated scale. B & W Collage. Dream imagery, chance, and absurd juxtapositions

Work from week 11 and other work as directed.
Final Exam Time TBA **Please pick up all work.** Unfortunately, artwork not claimed will be discarded

GRADES: If you work hard you will do well. Most students who attend every class session and complete all requirements on time can achieve a level of drawing that earns a B final grade.

“A” grade requires outstanding drawings, outstanding skills and demonstrated mastery of the objectives.

Class work and all other requirements will be evaluated and grades based on the following:

- Effort: apparent in amount of work, practice, time commitment and engagement in daily activities
- Quality of work—care taken (thinking, effort, exploration and use of techniques)
- Completion of requirements
- Individual progress (improvement and quality of investigation)
- Proficiency in mastering course objectives as demonstrated in your drawings. Work will be evaluated in relation to skills and knowledge previously taught. It is expected that as the quarter progresses drawing skills improve.

Drawings may be done again to improve the quality or demonstrate skill mastery. Re-submit original HW and the re-do (labeled as “re-do”) together. **Extra credit** may be offered for additional museum visits, art lectures, field trips, etc.

I will collect and keep selected work for the Interior Design Department Accreditation Process.

Basic Grading Formula

Decimal Grades	Letter Grade Equivalencies	Number Grade Equivalencies
3.8 - 4.0	A	97-100
3.4 - 3.7	A-	92 -96
3.1 - 3.3	B+	87-91
2.8 - 3.0	B	84-86
2.4 - 2.7	B-	80-83
2.1 - 2.3	C+	77-79
1.8 - 2.0	C	74-76
1.4 - 1.7	C-	70-73
1.2 - 1.3	D+	67-69
0.8 - 1.0	D	64-66
0.5 - 0.7	D-	60-63
0.0 - 0.4	E/F	57-59

- 40% In-class work and attendance/participation/effort
- 50% Assignments (Drawing Homework and Final Project)
- 10% Sketchbook and Museum visit,

LATE Work. I ACCEPT LATE WORK. Late work will be lowered in grade by .5 and will take longer to grade and return. Late work can affect your effort grade. **Homework not presented (hung) for critiques will be considered late and lowered in grade by .5 All late work must be in one week before the last class.**

MISSING Work. Missing work receives an “F” or 0 points. Don’t expect an “A” grade if you have missing work or habitually late work.

“I” Grade or Incomplete. If an extended illness or specific emergency warrants an Incomplete grade, please notify your instructor before the final exam. A written contract detailing expectations for completed work must be signed. 70% of course work must be completed for an Incomplete “I” grade.

Syllabus is subject to change at any time.

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Drawing Materials (Custom and competitive ART KIT available for Drawing I in the BC Book Store.
ASK FOR: Drawing I ART 120 KIT: INSTRUCTOR: THOMAS

ALWAYS have materials available for use during class. Lockers are provided for this purpose.
Write YOUR NAME on your art materials. Look in the emergency supply cupboard for lost materials.

REQUIRED SUPPLIES (first three items necessary for 2nd class)

ART120 Kit: Thomas (# 1 - 21 included)

- 1) 3pk CHAR-KOLE
- 2) 24x27 Canvas Portfolio w/ Sketchboard
- 3) 18x24 Rough 100sh Newsprint Pad
- 4) 18x24 Strathmore 400 Series Recycled Drawing Pad
- 5) (Two) 6x8" 400 Series Med. Drawing pad
- 6) 3pk Soft Vine Charcoal
- 7) Pink Pearl Eraser
- 8) Kneaded Eraser
- 9) Black Fine-Tip Sharpie
- 10) 6B Pencil
- 11) 2oz Sumi Ink
- 12) #4 Connoisseur Sumi Brush
- 13) Slide Mount
- 14) 20x26 Paper Portfolio
- 15) 19x25 Steel Grey Mi-Teintes Sheet
- 16) 19x25 Midnight Murano Sheet
- 17) 3pk White Pastel
- 18) White Oil Pastel
- 19) Random hue soft pastel
- 20) 5x10 Canvas Pencil Pouch
- 21) Pencil Sharpener

5 recycled plastic containers (sm.yogurt size) for water
glue stick
brown paper grocery sacks (large) or kraft paper

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OPTIONAL SUPPLIES (NOT REQUIRED)

- X-acto knife or scissors
- clear plastic *C-thru* ruler 12" with protractor markings
- paper stumps for blending
- apron
- wet wipes for quick hand clean-up (charcoal mess)
- disposable gloves (vinyl)
- masking tape
- toothbrush for spreading glue and/or cleaning brushes

ART SUPPLY STORES When shopping off campus ask about the student discount w/ID

- BC Bookstore
- Artist & Craftsman Supply 4350 8th Ave. NE, Seattle, 206-545-0091
- Dakota Art Supply 206-523-4830 6110 Roosevelt Way NE, Seattle
- Daniel Smith, 15112 NE 24th St. Bellevue, (NE of Overlake Sears
- Daniel Smith, 4150 1st Ave. S, Seattle, 206-223-9599
- University Bookstore, 990 102nd NE Bellevue 425-462-4500
- Univ. Bookstore, 4326 Univ. Way NE, Seattle 206-634-3400
- Utrecht Art Supply Center, 1124 Pike, Seattle 206-382-9696