

Syllabus

Art 111 Drawing I

<http://artapache.campus.uidaho.edu/foundations/dwg1/>

Fall 2003

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Hours: Tues 1:30 pm – 4:00 pm, Thursday 7:30 am – 11:00 am
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Studio Instructors

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Description

Art 111, Drawing 1 is a studio course that will introduce you to a survey of drawing approaches. You will learn about drawing concepts and related vocabulary, art criticism, and art history as well as training in freehand drawing, exploration of different drawing techniques and mediums, and growth of problem solving and personal expression.

Goals and Objectives

By completing the course, you will:

1. will build and polish a wide variety of technical skills in terms of materials, methods and execution.
2. speak, think and write critically.
3. develop a working vocabulary of commonly used terminology.
4. build awareness that a drawing is merely a representation of one person's perspective on reality at a given moment. It is not a substitute for reality.

After completing the course, you will have:

1. knowledge of the basic elements of drawing, including line, value, form, space, texture, perspective, and composition;
2. explored a wide variety of drawing techniques and media;
3. improved your drawing skill, creativity, and problem solving abilities

4. gained experience in discussing one's own work and the work of others through art critiques.

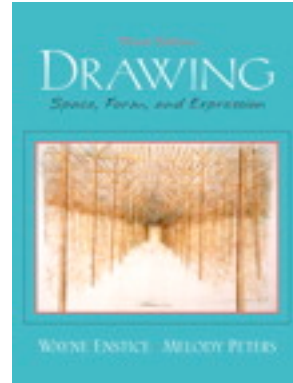
Required Textbook

Drawing: space, form and expression
second edition

Wayne Enstice and Melody Peters

Prentice Hall

ISBN: 0-13-098113-3



This book is strongly recommended. It is filled with examples, techniques and guidelines that you will find very helpful as we work through our course assignments.

We will be using the same textbook for art 112 Drawing II. Hold onto it if you plan to continue with your drawing studies.

Grading and Evaluation

Portfolios containing all class work will be due at midterm and finals. Two outside assignments will be due before midterm and two before finals. Grading will be based on the following criteria: execution and technique, improvement, effort, composition and design, creativity, personal expression, and assignments. Course work will be graded as follows:

Assignment #1	10 points
Assignment #2	10 points
Assignment #3	10 points
Final Assignment	15 points
Sketch book	20 points
Portfolio	35 points
total	100 points

Students are encouraged to contact Professor Taugher or their studio instructors any time they have questions about course material, assignments or evaluation.

Attendance

Attendance will be taken during each class period. Success in a studio art class is dependent upon the student's participation in the activities and interaction with other students. Skill and knowledge is acquired as much by doing and participating as it is by reading and responding. This cannot occur if a student is not in class. Therefore, four unexcused absences will result in the lowering of a full letter grade at the end of the semester. Frequent absence and/or tardiness will result in the failure of the course.

Critiques

At the end of each assignment, we will discuss student work as a group. Despite the title, critique sessions are not intended to be forums for demeaning criticism. They are instead focused opportunities to share assistance, verbalize intentions and to assist students in their development. Critiques in a studio class take the place of exams and quizzes in a lecture course. Attendance is critical and required. Not only are no make ups allowed, they are not possible. A successful critique is a participatory experience, not a solo enterprise.

Calendar

See the course web site for assignments and deadlines

<http://artapache.campus.uidaho.edu/foundations/dwg1/calendar>

Basic Materials List

*Note: Because some of these materials will be purchased for you using lab fees, we recommend purchasing your materials only as you need them. Get started by purchasing only the items marked with an asterisk. **

* 18X24 Newsprint pad

* 18X24 Strathmore drawing pad (300 or 400 series)

* Variety of drawing pencils 6B, 4B, 2B, 2H

Art gum eraser, kneaded eraser

Conté crayons (compressed charcoal) 2 black, 1 white

Black fine tip marker

India ink, nibs, and holder

Straight edge (ruler or square)

* Drawing board

Portfolio

Sketch book

Art supply box

Fixative

metal bulldog clips-minimum of two

small piece of sandpaper or sandpaper board for sharpening conté crayons and compressed charcoal

soft rag-chamois skin or cotton T-shirt (approximately 8" x 8" or larger)

several sheets of other papers: e.g., plain or colored charcoal/pastel papers in a middle value

Often the basic materials can be purchased in a kit at a reduced price in University Bookstores or they are available separately in any art supply store.

Materials Sources

University of Idaho Bookstore 885-6469

Washington State University Bookstore 332-2537

Michaels Art/Craft Supply 882-1692 Palouse Empire mall, Moscow

Ken's Stationary 882-4224 513 S. Main St., Moscow

Utrecht Art Supplies 1-800-426-6740, or www.utrecht.com/

Daniel Smith 1-800-426-6740 or www.danielsmith.com/

Dick Blick 1-800-447-8192

Sax Arts and Crafts 1-800-558-6696

Moscow Building Supply 882-4716 705 N. Main, Hwy 95 N, Moscow

Safety and Hazardous Materials Policy

Spraying of fixative or other toxic materials is not allowed in the University's drawing studio and adequate ventilation is necessary when you spray your drawings.

Notes on Sketchbooks

A sketchbook is one of an artist's most important tools. The primary purpose is collecting and recording ideas. Another purpose is to help train the eye and hand through sketching. Most people who engage in creative endeavors or careers keep sketchbooks. By looking through the sketchbooks of famous artists we can observe remarkable records of creative activity. Carry your sketchbook with you at all times and draw in it whenever you have a few free minutes. The subject does not have to be "artistic" or important. Sketches are not meant to be finished drawings. Sketchbooks for artists are like journals for writers. They provide a continuous source of ideas for future compositions and a record of the past.

A sketchbook is required for both Art 111 and Art 112.

The sketchbook should be no smaller than 5X7 and no larger than 8 1/2X11. The following list is to provide guidance for utilizing your sketchbook effectively.

1. Take verbal and visual notes of your ideas and observations.
2. Record the development of your ideas for the outside assignments.
3. Record visual impressions of things seen, felt, remembered or imagined.
4. Experiment with different techniques, tools, and mediums.
5. Analyze and record other works of art.
6. Train the eye to observe and the hand to render accurately through continuous sketching.
7. Use your sketchbook as a diary or journal; recording thoughts, interests and activities.
8. Attach clippings of text or visual images and photos that interest you.
9. Develop an idea through several pages of sketches.

Policy on Plagiarism

Instructors in the foundations program assume that you will do honest work and that you will do work that is your own. But since plagiarism is a serious matter, we feel it is necessary to explain what it is and what the consequences are.

Plagiarism in a studio class is a little different than plagiarism in a writing class, but it is still an issue. Using someone else's work as your own in any form will be considered plagiarism. Your instructor will respond in one of two ways depending on the depth and nature of the offense.

1. Your instructor may ask you to repeat the project using your own ideas and work.

Your instructor is empowered by the university to assign a failing grade for the course. In addition, a file may be established with the Dean of Students to record the incident, in case of repeated offenses. You can read the academic regulations regarding plagiarism on the

Web. <http://www.webs.uidaho.edu/fsh/2300.html#ARTICLE%20II>