CASPER COLLEGE COURSE SYLLABUS
Art 1006 Drawing I

Semester/Year: Summer 2016
Lecture Hours: 2  Lab Hours: 4  Credit Hours: 3
Class Time: 9-12:35pm  Days: Mon-Thur  Room: VA120
Instructor’s Name: Justin Hayward
Instructor's Contact Information: Office Phone: 307-268-2663  Email: jhayward@caspercollege.edu
Office Hours: See office door
Course Description: Introductory drawing emphasizing a wide range of drawing materials and methods of visual study. Fundamentals are stressed.
Statement of Prerequisites: none
Goal: This is a foundation course in drawing from observation. Students will be introduced to drawing fundamentals through problems in still life, interior space and live model. Lectures, drawing sessions and structured critiques will be used to develop the formal, technical and conceptual understanding of the drawing process. Through the act of drawing with a variety of media, students will have the opportunity to develop basic knowledge and skills essential to all visual artists. There are no prerequisites for this class. Although students may have drawing experience, this course assumes no formal training in observational drawing.
Outcomes:
1. Solve problems using critical thinking and creativity
2. Demonstrate knowledge of diverse cultures and historical perspectives
3. Appreciate aesthetic and creative activities
4. Use appropriate technology and information to conduct research

Course Objectives: Students successfully completing this course are expected to:
1. Understand the difficulties inherent in observational drawing.
2. Understand the difference between drawing what is known vs. what is seen.
3. Understand the difference between a product vs. process approach to drawing.
4. Understand and use a variety of drawing media and select materials by anticipated outcomes.
5. Understand and use rapid gesture drawing as a way of building a vocabulary of mark and developing compositions from a general to specific approach.
6. Draw accurate and proportional representations from direct observation using the methods of sighting, diagramming and correction.
7. Understand and use the elements of design to compose drawings.
8. Enhance compositions with regard to principles of design.

9. Create coherent illusions of space containing volumetric forms on convincing ground planes.

10. Create convincing illusions of depth using depth cues such as overlap, vertical placement, and diminishing size.

11. Understand and use the system of linear perspective to establish an accurate perspective drawing.

12. Develop individual ways of creating drawings that balance observational accuracy and visual interest.

13. Critique their drawings and the drawings of others using appropriate terminology.

14. Exhibit familiarization with historical and contemporary drawing trends.

**Methodology:**

A. Student Level: Undergraduate/Introductory.

B. This course involves participation in a minimum studio experience of 6 hours of in-class supervised instruction, with additional work, reading, and research outside of the studio required per week.

C. Regular in class activities will be given to help focus students on the various concepts and techniques of observational drawing. The emphasis will not initially be on producing a complete drawing, but rather on the successful internalization of each new technique or method. Concise in class critiques will introduce the students to the verbal language of art and create a sense of closure for each exercise before moving on.

D. There may be follow-up homework assignments given to allow students a longer time to practice each technique. These assignments will be due on a regular basis, weekly or bi-weekly as time allows.

E. Tests will be given to evaluate the internalization of principles and concepts presented in class lectures, handouts and reading assignments. In class notes are highly encouraged.

F. The class will be based on observation. The concept of the model will be introduced initially in the form of still life, landscape and interior, and figure. However, the idea of a model as a point of reference from which to work, either through direct observation or otherwise will be expanded as time allows. The related goal being the capability of the student to understand that any work of art is an orchestration of information gathered from various model sources according to the interests of the artist.

**Evaluation Criteria:** Grading will be based upon several aspects of the student's involvement in the course:

1. Internalization and execution of course content as described in the syllabus.

2. Attendance

3. Preparedness for each day (including supplies and desire to work).

4. General use of class time

5. Finished out of class assignments handed in on time.
6. Constructive participation in class critiques and discussions.

7. Overall improvement of approach to drawing as an activity.

A portfolio review will be conducted at midterm and around final exam times to measure a student’s progress towards internalization and execution of content and **Course Objectives** as described in the syllabus. A student’s portfolio will include in class drawings and homework assignments specified by the faculty. All work is to be presented professionally, neatly organized and clearly labeled with the student’s name and date. Keep all class work and drawings for the entire duration of the course unless otherwise instructed.

**Final cumulative grades are equivalent to the following:**

**A – Excellent**  one who answers all of the course requirements and performs at a level that is visibly outstanding.

**B – Good**  one who answers all of the course requirements and performs at a level measurably above average.

**C – Average**  one who answers all of the course requirements and performs at the average level compared to the standards set for the class by the faculty.

**D – Poor**  one who answers all of the course requirements, but performs at a level measurable below average.

**F – Failure**  one who either does not answer all of the course requirements or does so inadequately to indicate comprehension of the course.

**Approaches to Class Time and Classroom Regulations:**

To receive full participation points for each class students are expected to:

1. **Attend the class.** This course works in a cumulative way, each technique and conceptual approach building upon the previous one. Any absence will hinder the student’s ability to follow and stay focused on the current class activities. An extended absence may prove to be insurmountable.

2. **Arrive at class on time or early to prepare for the day’s activities.** Breaks will be given between most drawing sessions, but students should return and be prepared for the next session in a timely manner. Likewise, cleaning up or leaving early is never acceptable.

3. **Draw for the entire session.** Laziness, failure to stay on task and cleaning up before being given permission by the instructor will not be tolerated. If a student completes a drawing, he or she must begin a new one immediately regardless of the time remaining in class. *There are many drawings done in five minutes that far surpass the quality of drawings done in five hours.*

4. **Be prepared to work each day.** Students are responsible for restocking their own materials on time as necessary. Students who do not bring the required materials to class may be asked to leave and marked absent for the day. Never rely on the instructor or your peers to lend you supplies.
5. Participate at the end of each class in a shared cleanup of the room resulting in a neat and organized space ready for the next instructor and class. This will include wiping down table and easel surfaces, picking up floor and table messes, returning chairs, horses etc. to their initial positions and returning still life items to their faculty designated locations.

6. Keep all class handouts, including the syllabus. Pay attention and take notes as instructed during discussions and demonstrations and do all required readings in a timely manner.

7. Be prepared to turn in all assignments on time. Late work will drop in points. If you know you are going to be absent, turn in your assignments early or ask one of your peers to turn it in for you. Having lost or damaged work is not an excuse for failing to turn in an assignment on time.

8. Participate constructively in all class discussions and critiques. Be respectful and tolerant of each other and each other’s work. In critique we are discussing each other’s drawings, not the person doing the drawing. No personal attacks on each other will be tolerated in this class.

9. Turn off all electronic devices. Music will be permitted as approved by the instructor. No headphones or personal stereos unless permitted by instructor.

10. Talk quietly and only in moderation. The exercises in this class often require a great deal of focus and concentration. Talking with other students while the instructor is talking to the entire class is not permitted. If at any point in class the instructor – or any student – requests quiet in order to concentrate, that request will be immediately honored with no questions.

11. Clear any non-enrolled guests with the instructor before class. As a general rule, your friends, family and pets should plan to remain outside of the classroom for the duration of our sessions.

12. Bring only beverages that have lids or caps. No food is permitted in class.

Absences/Tardies:
Absences and tardies will hinder the student’s ability to follow and stay focused on the current class activities. Students are allowed 4 absences. Every absence after 4 drops the grade a letter. An excess of tardies will result in a lower grade.

Due to the dusty and often dirty nature of drawing, students are encouraged to complete out of class assignments or other work in the drawing room. The Visual Arts building is open seven days a week. The Visual Arts building is open from: Monday—Friday: 7:30 am to 10:30pm, Saturday: 10:00am to 4:00pm, and Sunday: Noon to 4:00pm. The drawing studio will be available to students when it is not being used by this class or other classes. If students are working before class, the instructor may need to prepare the room, requiring them to move out of the way. After using the space, students must turn off any lights and music, clean up any messes in their work area and return all still life items used to their original locations.
Text, Readings, and Materials: (Optional)
A Guide to Drawing, Mendelowitz, wakeham, and Faber
The Art of Responsive Drawing by Nathan Goldstein
Drawing as Expression: Techniques and Concepts by Sandy Brooke
Drawing Essentials: A Complete Guide to Drawing by Deborah Rockman

Class Policies: Last Date to Change to Audit Status or to Withdraw with a W Grade: Please see the Casper College Catalog.

Student Rights and Responsibilities: Please refer to the Casper College Student Conduct and Judicial Code for information concerning your rights and responsibilities as a Casper College Student.

Chain of Command: If you have any problems with this class, you should first contact the instructor to attempt to solve the problem. If you are not satisfied with the solution offered by the instructor, you should then take the matter through the appropriate chain of command starting with the Department Head/Program Director, the Dean, and lastly the Vice President for Academic Affairs.

Academic Dishonesty: (Cheating & Plagiarism) Casper College demands intellectual honesty. Proven plagiarism or any form of dishonesty associated with the academic process can result in the offender failing the course in which the offense was committed or expulsion from school. See the Casper College Student Code of Conduct for more information on this topic.

Official Means of Communication: Casper College faculty and staff will employ the student's assigned Casper College email account as a primary method of communication. Students are responsible to check their account regularly.

ADA Accommodations Policy: If you need academic accommodations because of a disability, please inform me as soon as possible. See me privately after class, or during my office hours. To request academic accommodations, students must first consult with the college’s Disability Services Counselor located in the Gateway Building, Room 344, (307) 268-2557, bheuer@caspercollege.edu. The Disability Services Counselor is responsible for reviewing documentation provided by students requesting accommodations, determining eligibility for accommodations, and helping students request and use appropriate accommodations.

In case of fire, please evacuate to the Thunderbird statue to the east of the Visual Arts building. In case of shelter in place, if possible please use VA 127 (Photography lecture classroom) or the Kiln Room beyond VA 110 (Ceramics classroom). For any emergency or to report and accident, please call Campus Security at 307.268.2688.

Supplies: Making art is expensive. Students enrolled in drawing should expect to pay $175 to $225 on supplies for the duration of the class. Most materials are initially available at Goedicke’s and Hobby Lobby. However, students may wish to restock their supplies at a potential discount from online retailers such as Dick Blick, Utrecht, or Jerry’s Artarama. Students are responsible for restocking their own materials on time as necessary. Students who do not bring the required materials to class may be asked to leave and marked absent for the day. Never rely on the instructor or your peers to lend you supplies.

Sketchbook
Brush and ink materials
Exacto or utility knife
Small metal or plastic pencil sharpener
18” x 24” Strathmore medium drawing pad
Sheets of Canson charcoal paper (buy individual sheets at art store when instructed)
Vine charcoal — soft or medium — you will use these up very quickly so buy plenty.
Charcoal pencils — one hard, one medium, one soft
Large kneaded eraser
Pink pearl — or similar shaped plastic eraser
Pencil style eraser — retractable and refillable
Graphite pencils
Ruler
Roll of masking tape

**NOTE:** *The instructor may as the course continues request further supplies which are not listed above.*

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Sighting
Comparative Measuring (Comparative Measuring Drawing)
Verticals
Horizontals
Angles
Straight Line Construction
Planar Construction

Composition
Elements
Principles
Positive and Negative Space
Using a Viewfinder (Viewfinder Drawing)

Line (Hatching and Brush and Ink)
Variation and Sensitivity (Tonal or Dimensional)
Gesture
Contour
Modified
Cross Contour
Classical
Anatomical
Organizational
Structural
Mechanical
Angular
Decorative
Calligraphic
Broken or Implied
Altered
Agitated or Angry
Process or Searching

Value
General to specific (Three Value Drawing)
Classic order of light (Blocks, Cylinders, Cones Drawing)
Establishing a Mood
Chiaroscuro
Tenebrism
Low key
Middle Key (High, Mid, Low Drawing)
High Key
Continuous Tone
Hatching
Parallel Hatching
Contour hatching
Cross-hatching
Stippling (Combination hatching Drawing)

Subtractive Drawing (Subtractive Drawing)

Texture (Texture Drawing)
Actual Texture
Simulated Texture
Uniform Texture
Invented texture
Frottage

Space
Baseline or Position
Overlapping
Sharp and Diminishing Detail
Value Contrast
Atmospheric Perspective
Linear Perspective
(1 Point Perspective Drawing)
(2 Point Perspective Drawing)
(3 Point Perspective Drawing)
(Shadows Drawing)
Tile Method
Light Method
Circles
People Method

Human Figure
Proportions
Toned Paper (Self Portrait Drawing)

Color (Color Drawing)
Hue
Local Color
Color Intensity
Color Temperature
Primary
Secondary
Tertiary
Complementary Colors
Split complement
Analogous Color
Tinted Color
Toned Color
Shaded Color
Color Chord
Color dyad
Color triad
Color Tetrad