

Arts 110-10: Drawing 1: Visual Language

Summer 2023 (Main First Session)- June 5th to July 7th (No classes held on June 19th and July 4th)

Class Time: M/Tu/W/Th 3:30pm-5:35pm | **Room:** Walsh 395 | **Instructor:** Mark Anderson

E-mail: mta68@georgetown.edu | **Office Hours:** Before and after class, or by appointment.

Course Content and Learning Outcomes

This is an introductory course in drawing. No previous art class experience is required. I understand that each student has a different level of experience, I work with students individually to help them gain the tools to improve. We will build from basic principles of drawing, allowing all students to develop a stable drawing foundation. We will begin the course with a perceptual approach to painting, working directly from a still life. Drawing directly from a subject allows students to carefully examine the active and often subtle transitions in value and edge quality that are often lost or distorted when viewed from a photograph. Other visual resources including photography will be integrated later in the semester. Some of the topics that will be covered are linear structure (describing forms with line), composition, linear perspective (one and two point), and value structure (shading). Subjects that will be covered include still life, landscape, portraiture, and figure drawing (some poses nude). A variety of black and white media will be explored. We will study the works of old and contemporary masters and view a number of short films.

In this course, students will study the human condition and engage in self-reflection. Work will be developed that is personally significant. Students will examine and compare environments and cultures while questioning their values; these thoughts will be translated into visual form. Students are encouraged to use a sketchbook to use as a catalyst for developing visual narratives. Inspiration for paintings may come from one's personal history, environments, passions, concerns, hobbies, insecurities, etc. In essence, the paintings that are developed will be autobiographical.

Attendance

I will take attendance at the start of every meeting. It is very important that students try not to miss class during the first two weeks of class to keep from missing essential foundational instruction for the course. Each Student is allowed **two** absences without a grade reduction. Each additional absence will result in a full letter grade reduction from the final course grade. There are no excused absences and all absences will be counted. Students will receive a failing grade after five absences, regardless of class performance. It is expected that students send me an email before a missed class session, or soon after in an emergency situation. Late arrivals of fifteen minutes or less will be counted as a tardy. A tardy is equal to half of an absence. Lateness of more than fifteen minutes and leaving class early without prior notice will count as an absence. I encourage students to show up to class even if they are going to be late. There are no scheduled breaks during class. Restroom breaks should be taken during open work sessions and avoided during lectures and demonstrations. If a student needs to leave early they should let me know before class begins.

If the course moves to remote, we will meet for every class via our ongoing Zoom class meeting at 3:15pm (EST). If a student is unable to attend class consistently due to internet connectivity issues, time zone issues, or for any other reason, they are to let me know at the beginning of the course so that I can help with accommodations. If a student is not logged into class via Zoom at the start of class then they are marked absent. Late arrivals of fifteen minutes or less will be counted as a tardy. A tardy is equal to half of an absence. Lateness of more than fifteen minutes and leaving class early without prior notice will count as an absence. I encourage students to show up to class even if they are going to be late. There are no scheduled breaks during class. Restroom breaks should be taken during open work sessions and avoided during lectures and demonstrations. If a student needs to leave early they should let me know before class begins.

Classroom Rules and Responsibilities

- ☞ All drawings, both in class and homework, are to be done from direct observation. No photographic or computer resources are permitted until the point in the semester when projects integrate photography.
- ☞ Work in an area that is distraction free. If possible, work in an area away from other people and pets, allowing you to best focus on the coursework and get in the "zone." The studio is available for you outside of class time.

- ☞ Texting during class will result in an absence for the day. Please turn off and put away your phones. No electronic devices are to be used at any time during class. Working on assignments from other courses is not permitted during class.
- ☞ Music headsets are not permitted, as it may be beneficial for students to hear the advice that I am giving other students. I will provide music for the class; requests are welcomed, so long as the music is calm and non-offensive.
- ☞ No visitors are allowed to visit the class out of respect for other students. If this is unavoidable, students are to exit the classroom before having the conversation and promptly return to class.
- ☞ Do not enter the classroom while other classes are in session, not even just for a second. This rule is in place to respect instructors, students, and models from other classes.
- ☞ There will be 5 minutes of clean up time at the end of class. The studio is to be left as clean as it was found. Students are to throw away paper scraps, rinse out jars/brushes, clean up charcoal, collect pencil shavings, sweep the floor, peel up old tape, and wipe down drawing tables and horses before leaving class.
- ☞ Store away still-life cart and rearrange studio equipment into a large circle after each class/homework session.
- ☞ Expect that I may work on in class drawing assignments. Accurately translating a three dimensional form onto a two dimensional surface using perceptual drawing skills is a developmental process. It may sometimes be beneficial for me to show students what I see, in addition to explaining it to them.
- ☞ Be curious and take risks. I reward students who are ambitious and who work beyond their comfort zone; even when the work fails. This is the most important rule. Working beyond one's comfort zone equals accelerated growth.

Final Critique

Attending the final critique held on the last day of class (June 17th), be sure to consider the final critique meeting date and time for this class when making post semester plans. Not attending the final critique in-person will result in a full letter grade deduction.

Homework Critiques

Critiques will be held for most homework assignments. These group discussions are an important part of the learning experience. Critiques provide students with the opportunity to gain the perspectives of their classmates and to share their own unique approach to an assignment. It is often enlightening to learn how others respond differently to your work, often revealing other possible meaning in the work. Full participation in all homework critiques is required. Homework critiques begin 3 minutes after the start of class. Late assignments will be accepted no later than one week after their due date. Late or underdeveloped homework assignments will receive a **full letter grade deduction** on that assignment. Drawings are to be submitted without wrinkles, tears, or stains. Begin working on homework assignments as soon as they are assigned. At minimum, each in-class hour should be matched with a homework hour.

If the course moves to remote, students are to neatly load their drawing and reference image onto the designated Google Drive Slideshow before the start of class on the day the assignment is due.

In-Class Drawing Assignment Portfolios

In-class portfolios are to be organized chronologically in the student's assigned flat file by the last week of regularly scheduled classes. In-class portfolio drawings will be part of your in-class participation and progress grade and they will be assessed on level of effort and comprehension. Be sure to make up in-class assignments missed due to absence. A proper portfolio submission is arranged in chronological order with paper fringes removed. Portfolios are to be free of the portfolio case. Once the portfolio has been submitted, no late drawings will be accepted. Make sure that all drawings are accounted for well before the portfolio submission date. All assignments are to be labeled

on the back in pencil with the student's name and the assignment number. Late and improperly submitted in-class portfolios will receive a grade deduction. In-class portfolios will be accepted no more than one scheduled class meeting late. If a student is going to be absent on the portfolio due date then they need to arrange an early submission with me. In-class assignments do not need to be completed for in-class portfolio submission. Students should label their portfolio case and toolbox with contact information so that it can be returned if lost.

Grading

Homework drawing assignments can make up a large percentage of the course grade. Assignments are graded on a 100-point scale. Missed assignments need to be made up within a week of their due date. The final grade for this course will also take into consideration attendance, having quality work present during in-class homework critiques, homework critique participation, and in-class productivity.

Project Grading Scale

- A- to A (90-100) Distinguished mastery in demonstration of concept and technical skill. Extra time/effort put forth.
- B- to B+ (80-89) Good understanding of concept and technique. Above average time/effort.
- C- to C+ (70-79) Average. Acceptable completion of the assignment.
- D- to D+ (60-69) Minimal effort on the assignment. Missed aspects of the concept. Poor technique.
- F (0-59) Failed to demonstrate understanding of the concept, or did not do the assignment at all.

Receiving Feedback

I encourage students to show me their drawings as often as possible so that I can better understand how the work is developing. I am available before, during and after class to give feedback on in-class and homework assignments. For remote feedback on drawings, please take a clear cell phone image of the subject from the exact vantage point that the drawing is being made, present this image along with an image of the drawing via email or Google Drive Slideshow. Zoom meetings can also be scheduled for feedback.

I present course work in a variety of ways in order to cover different ways of learning. If I am explaining a particular concept in a way that is unclear please do not hesitate to ask me to explain it again. Students with special learning needs are encourage to let me know as soon as possible so I can make appropriate accommodations.

Course Outline

Date	Day	In-class	Homework
6/5	M	Syllabus/ Course Outline/ Materials List IC#1- Keeping Thing Simple: Drawing Basic Geometric Forms <u>Materials:</u> Graphite pencils	
6/6	Tu	IC#2- Fitting Things Neatly into Boxes: Drawing Boxes Using a Measuring Stick <u>Materials:</u> Graphite pencils	Complete IC#2 for homework HW#1- Setting the Stage: A Shoe Drama <u>Materials:</u> Drawing paper (18x24), graphite pencils (Due 6/12)
6/7	W	IC#3- Gaining Complexity: Organizing Semi-Complex forms <u>Materials:</u> Graphite pencils	
6/8	Th	Continue IC#3	
6/12	M	IC#4- Tonal Structure (Shading) with Charcoal on Grey Paper <u>Materials:</u> Grey paper, black and white charcoal	HW#2- Shadow Play: Developing Drama by Casting Interesting Shadows from Basic Forms (Shaded) <u>Materials:</u> Grey paper, black and white charcoal (Due 6/20)
6/13	Tu	Continue IC#4	
6/14	W	Continue IC#4	
6/15	Th	IC#5- Tonal Structure with Graphite on White Paper <u>Materials:</u> Graphite pencils, white paper	

6/19	M	No Class- Juneteenth	
6/20	Tu	Continue IC#5	HW#3- Grouping Values (Due 6/26)
6/21	W	Continue IC#5	
6/22	Th	IC#6- Understanding the Forms of the Face/ Profile Portrait	
6/26	M	IC#7- Heads Up: Drawing the Human Head (2 session with model) Materials: Graphite pencils	HW#4- Self Portrait: A Time for Reflection Materials: Graphite pencils or charcoal (Due 7/6)
6/27	Tu	Continue IC#7	
6/28	W	IC#8- Changing Gears: Gesture Drawing Materials: Newsprint, charcoal and graphite	
6/29	Th	IC#9- Three Day Full Figure Drawing Materials: Black and White Charcoal, Grey Paper	
7/3	M	Continue IC#9	
7/4	Tu	No Class- Independence Day	
7/5	W	Continue IC#9	
7/6	Th	Final Group Critique (Attendance required)	

Supply List

<u>Drawing Portfolio (approximately 20x26 inches, to fit the drawing board)-to transport drawings</u>
<u>Graphite Pencil Drawing Set (containing H, HB, B, 2B, 4B, 6B)</u>
<u>Charcoal Pencils (one of each-soft, medium, hard, white)</u>
<u>Winsor & Newton Vine Charcoal - Extra Soft, Pack of 12</u>
<u>White Vinyl Eraser</u>
<u>General's Kneaded Eraser - Jumbo</u>
<u>Tombow MONO Zero Refillable Eraser - Round</u>
<u>Tombow MONO Zero Eraser Refill - 2.3 mm, Round</u>
<u>X-acto Knife #1</u>
<u>3M Production Sandpaper - Fine, Grit 120-C, 1 Sheet -or- Sandpaper Block</u>
<u>Scotch Painter's Tape - 3/4" x 60 yards -or- Artist Tape- 3/4" x 60 yards</u>

Art Stores

Plaza Artist Materials (DC) 1120 19th Street, NW Washington, DC 20036 (202) 331-7090	Artist & Craftsman Supply 1201 Brentwood Rd. NE Washington, DC 20018 (202) 526-4446	Blick Art Materials 1250 I Street NW Washington, DC 20005 (202) 898-0555
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Additional Art Suppliers (if you have trouble finding an item)

Online Art and Craft Suppliers: Plaza Art, Dick Blick Artist Materials, Artist and Craftsman Supply, Jerry's Artarama, Cheap Joe's, Michaels, Joann, Amazon, Walmart