

DR. GERALDINE W. KIEFER, Assistant Professor of Art History and Art
SHENANDOAH UNIVERSITY, Fall 2005

Art 101: Introduction to Drawing and Composition

Focus: Elements of Art, Introduction to Drawing Media, Masters of Drawing, Still Life, Botanicals and Landscape
Syllabus and Detailed Requirements

All revisions to this syllabus will be posted on the course site in Blackboard. Check this site weekly.

Tuesdays, 4-6 p.m.

114 Ruebush Hall

Office Hours: Tuesdays and Thursdays, 8:30-9:15 a.m. (Howe 107A), Tuesdays, 3:30-4 p.m. (Ruebush 114),

Thursdays, 5:45-6 p.m. (Henkel 107), and by appointment (Howe 107A), 540-545-7323

E-mail: gkiefer@su.edu

I. BASIC COURSE INFORMATION AND RESOURCES

Course Text(s):

Hayne, Deborah. *Art Lessons: Meditations on the Creative Life*. Boulder, Colorado: Westview Press, 2003 (pb). ISBN 0-8133-6598-8 (Assignments will be made in class from this text.)

Nachmanovitch, Stephen. *Free Play: Improvisation in Life and Art*. New York (?): Jeremy P. Tarcher, 1991 (pb). ISBN 0874776317 (Assignments will be made in class from this text.)

Smagula, Howard J. *Creative Drawing*. 2nd edition. Boston, Mass.: McGraw-Hill, 2003 (pb). ISBN 0072482826 (Assignments in course schedule)

Kiefer, Geraldine. "On Drawing." Blackboard document, begun December 2004.

Optional and Recommended:

Curtis, Brian. *Drawing from Observation*. 1st edition. Boston, Mass: McGraw-Hill, 2002 (pb). ISBN 0072410248

Blackboard:

The syllabus, presentations, assignments AND updates concerning field work will ALL be posted on Blackboard. Students MUST have an account and MUST check the course site at least 2-3 times each week.

Library Reserves:

A selection of books, catalogs and writings on drawing will be held for you in Course Reserves at Smith Library. These will be loaned on an in-library, 2-hour reserve basis. In addition, my own collection of drawing resources will be available for students to peruse in my office, during office hours or by special appointment.

Electronic Resources:

These will be posted in Course Documents on Blackboard at the beginning of the semester and topically, as the course progresses.

Course CD:

A course CD, issued free of charge to all registered students, contains the Powerpoint lectures for each segment of the class. Please use it to upload all new documents, and all revisions to existing documents, from Blackboard.

Basic Materials List:

Students may purchase materials as a "package" (Studio Art Shop will discount some of these materials) or as needed (Michael's/Manassas is an excellent source).

18 x 24 Newsprint pad

18 x 24 Drawing pad with at least 50 sheets and a ring binder at the top

Variety of drawing pencils 6B, 4B, 2B, HB, 2H, 4H, Ebony

Variety of charcoal pencils 6B, 4B, 2B
Conté crayons (compressed charcoal) 2 each black, white, brown (additional neutral tones recommended: sienna brown, gray)
Basic set pastel pencils (12 minimum)
Basic set Prismacolor pencils (12 minimum)
Basic set Prismacolor watercolor pencils (12 minimum)
Twelve-fifteen stick set of chalk pastels or at least 12 purchased individually - Professors recommend Rembrandt, Sennelier, Windsor Newton. A set of 12-15 sticks should cost around \$15-\$20. Don't buy inexpensive pastels from Wal-Mart or K-Mart. Full or half sticks are fine
Pigma Micron archival ink pen—.005 point
Art gum eraser, kneaded eraser, white plastic eraser
Alcohol-based black fine tip markers (Sharpie or equivalent)
1 Watercolor brush (no smaller than a size 9 or 10, ½" circumference)
Box of pan watercolors OR individual watercolor tubes: cobalt or ultramarine blue, alizarin crimson, new gamboges yellow and aureolin yellow
Portfolio (large enough for 18" x 24" sheets)
Sketchbook (9" x 12" to 12" x 16" recommended)
Workable fixative

Purchase from a hardware and/or office supply store (Staples, Lowe's, Home Depot):

Art supply box (tackle box or equivalent)
A piece of masonite for a drawing board (22" x 28" or large enough for an 18" x 24" piece of paper)
Pieces of Foamcore, 18" x 24"
Metal bulldog clips-minimum of two
Small piece of sandpaper or sandpaper board for sharpening conté crayons and compressed charcoal
X-acto or utility knife, with extra blades
Metal Straight edge (ruler or square)
Paper towels
Blue painter's tape (recommended) or masking tape
Water-based black fine tip markers (Uniball Vision Exact or equivalent)

Materials sources:

Studio Art Shop, 2033 S Pleasant Valley Rd., Winchester, VA 22601, 540-665-2787 (call Nancy, store manager, for discount arrangements)

Ben Franklin Crafts and Frame Shop, RR 7, Winchester VA, 22602, 540-667-6517

Michael's (Manassas store or other location of choice)

Jo-Ann (limited supply)

Office Max (limited supply)

Staples (limited supply)

Internet:

ASW Express, 1-800-995-6778, <http://www.aswexpress.com/>

Pearl, 1-800-451-7327, <http://www.pearlpaint.com/>

Jerry's Artarama, 1-800-827-8478, <http://www.jerrysartarama.com/>

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, or www.dickblick.com/

Attendance:

As this course is studio-intensive, **no absences whatsoever will be permitted unless a valid excuse is presented** within 2 days of the absence. All themes, techniques and work covered during the missed class must be made up and the student will need to do this by means of contacting another student in the course. Any more than 2 absences will result in a deduction of a full letter grade from the final evaluation.

REQUIRED FIELD WORK:

In September and/or early October, we will be drawing on site in the Abrams Creek Wetlands. Plan on at least two “impromptu” field (sketching) trips there. We will meet at the classroom and carpool to the designated area, returning to SU by 6 p.m. Directions are included in the “Directions” file, posted in Blackboard.

REQUIRED GUEST LECTURES:

Several guest lecturer/presenters will be artist demonstrators for selected class sessions. All students must attend these guest presentations, which will be posted on Course Announcements in Blackboard as they are finalized

II. COURSE PURPOSE, DESCRIPTION, DETAILS, AND STUDIO REQUIREMENTS: (Adapted, expanded, and revised where noted from Colleen Taugher and Delphine Keim-Campbell, Art and Design Foundations, Art 111, University of Idaho, <http://www.uidaho.edu/class/artdes/foundation/dwg1/syllabus.html>); and Prof. Fran Perry, Arts 111, Basic Drawing I, USC Lancaster, <http://usclanaster.sc.edu/faculty/perry/F111sy104.htm>.

Purpose and Description:

Art 101, Introduction to Drawing and Composition, 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 (Keim-Campbell). Still life and landscape are the major orienting themes, and will be the culminating projects for portfolio critique, review and evaluation. Personal expression, explored through sketchbook drawings, journaling and comment, is key to successful completion of this course.

Goals and Objectives:

By completing the course, students will:

Build a wide variety of basic technical skills in terms of materials, methods and execution.

Develop their abilities to speak, think and write critically.

Develop a working vocabulary of commonly used terminology.

Build awareness that a drawing is merely a representation of one person’s perspective on reality at a given moment (Keim-Campbell).

After completing the course, students will have:

Knowledge of the basic elements of drawing, including line, value, form, space, texture, perspective, and composition.

Explored a wide variety of drawing techniques and media.

Improved your drawing skill, creativity, and problem-solving abilities.

Gained experience in discussing one's own work and the work of others through art critiques (Keim-Campbell).

Explored a significant spiritual dimension through the practice and “free play” of art.

The Studio Atmosphere:

Art making should be interesting, provocative, challenging and enjoyable. Studio sessions will be casual, though students are expected to be prompt. Students are expected to be in the studio on time each day and work until the end of class. You are expected to set-up your work space and begin working as soon as you arrive or when directed. If another class is taking place and you wish to use the studio, see the instructor; if there is space available you will be allowed to use the studio. You are always expected to clean your workspace and return borrowed supplies before you leave (Perry).

Requirements and Percentages for Final Grading and Evaluation:

Sketchbook:

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 (Keim-Campbell).

Sketchbooks for artists are like journals for writers. They provide a continuous source of ideas for future compositions and a record of the past (Keim-Campbell).

A sketchbook is required.

The sketchbook should be no smaller than 5"x 7" and no larger than 12" x 16". The following list is to provide guidance for utilizing your sketchbook effectively.

Take verbal and visual notes of your ideas and observations.

Record the development of your ideas for the outside assignments.

Record visual impressions of things seen, felt, remembered or imagined.

Experiment with different techniques, tools, and media.

Analyze and record other works of art.

Train the eye to observe and the hand to render accurately through continuous sketching.

Use your sketchbook as a diary or journal; recording thoughts, interests and activities.

Attach clippings of text or visual images and photos that interest you.

Develop an idea through several pages of sketches (Keim-Campbell).

Sketchbook Evaluation: Comprehensiveness, thoughtfulness, and attentiveness to completing a serious and personally motivated course diary will all guide my evaluation process. Weight: 25%

Critiques and Writings:

At the end of each weekly assignment, we will discuss student work as a group. We will also add text to the course document, "On Drawing." Critiques are focused opportunities to share insights, verbalize intentions and to assist students in their development. Please use a professional and respectful tone while discussing the work of your peers. The critique process is meant to help each student understand the strengths and weaknesses in her/his work. Critiques should never feel like a personal attack (Keim-Campbell).

Critiques in a studio class are as important as exams 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 (Keim-Campbell).

Special written assignments will be made during the semester. These will be made from the following list of assignment types:

- A review of local or regional gallery shows

- A summary of one or more guest artist presentations

- A summary of one or more online exhibitions

All assigned summaries are to be typed, and one page in length. With the instructor's concurrence, students may elect to do additional (extra credit) or replacement summaries. All will be averaged into the Critiques grade.

Critique Evaluation: Regular attendance (100% attendance REQUIRED FOR A HIGH GRADE), thoughtfulness, sensitivity, and participation as an inquiring member of an intimate class group. Weight: 25%

Portfolio of Class Projects:

Each segment of the course will include a portfolio project. Each project will be conducted as follows: First "take" in the class studio, under the direction and observation of the professor or visiting artist; and second "take" on one's own, adapting the project to resources and elements readily available in the student's apartment, dorm room, or work area. **At the student's discretion, the second "take" may either be a completion of the drawing begun in class, or a second drawing, replacing the drawing begun in class.** All projects are to be carefully filed in a portfolio, and turned in at a designated midterm point and during finals week. It is reasonable and acceptable that more out-of-classroom work will be completed before the midterm rather than after it, allowing the latter time for the capstone project.

Portfolio Evaluation: Seriousness of application and endeavor, evidence of practice and work, improvement over time, following directions given in class and (if required) in all-user emails and course assignments (Blackboard), and completing all projects. Weight: 25%

Capstone Project, ONE of the following*:

1. Still Life/Grouped Object Drawing: A presentation-quality drawing utilizing one or more drawing media.

OR

2. **Nature Drawing/Plein Air Drawing:** A presentation-quality drawing utilizing one or more drawing media.

The capstone project must be accompanied by a Powerpoint presentation on CD/R or CD/RW, incorporating at least twelve master or modern drawings which influenced the conception and creation of the work. Students are encouraged to utilize the course CD, issued at the beginning of the semester, as a resource. Students are also encouraged to reflect on and quote from Nachmanovich and/or Haynes, particularly with regards to practice, meditation, and personal philosophies. Quotations and reflections should be typed directly onto Powerpoint slides. (Powerpoint instruction is available through IC; contact Derek Jones, djone2@su.edu.)

* To protect your work, it is recommended that you have your drawing matted at a local frame shop; this is not, however, a course requirement.

Capstone Project Evaluation: Seriousness of application and endeavor, evidence of practice and work, improvement over time, following directions given in class and subsequently in all-user emails and Course Assignments (Blackboard), and completing both projects. Weight: 25%

Grading for each component--a midterm grade for the portfolio will be issued right after spring break and final numbers will be compiled and averaged at the end of the semester:

A plus or 99:	Excellence on all counts, AND going above and beyond basic requirements
A or 95:	Excellence (comprehensive completion and evidence of commitment) on all counts, completing all requirements
B or 85:	Acceptability on all counts, completing all requirements
C or 75:	Mediocre with one or more requirement "completed" sloppily; all requirements "in" and on time
D or 65:	Any one requirement missing will result in a "D"

III. REQUIRED OUT-OF-CLASSROOM EVENTS

REQUIRED Field Trip: Baltimore Museum of Art

Date: Saturday, September 10: departure from SU 9:30 a.m., return 5-6 p.m.

Van provided ONLY for registered students

The Essence of Line: French Drawings from Ingres to Degas

The Cone Collection

\$5.00 student admission with ID

If you are driving on your own, meet at the entrance of the exhibition at 12:55 p.m.

Bring sketchbook, pencils and colored pencils

Overview: *The Essence of Line: French Drawings from Ingres to Degas* features more than 150 drawings and watercolors by some of the most influential French artists of the 19th century, including Eugène Delacroix, Honoré Daumier, Paul Cézanne and Edgar Degas. From revealing preparatory sketches to beautiful finished watercolors, these works illuminate the range of French art over the course of a century of innovation.

In the early 20th century, two Baltimore sisters—Claribel and Etta Cone—assembled one of the most important art collections in the world. Visiting the Paris studios of Henri Matisse and Pablo Picasso, they acquired an exceptional collection of art, which they displayed in their Baltimore apartments. The sisters also collected paintings by Cézanne, Gauguin, van Gogh, and Renoir, and a variety of textiles, jewelry, furniture, and African, Asian, and Near Eastern art. Cone Wing galleries provide an intimate setting in which to view these masterpieces as well as insights into the sisters' diversity as collectors (Baltimore Museum of Art).

REQUIRED Art Exhibition

Date: Tuesday, September 20, 4-6 p.m.

Geraldine Kiefer: Pastoral Landscapes

Smith Library, 2nd floor, reception in Marsh Conference Room

HIGHLY RECOMMENDED Special Lecture (attendance will be credited as one extra credit item [100] to be factored into your critiques grade)

Scott Jost, Professor of Photography, Bridgewater College
Thursday, October 5, 9:30-10:45 a.m. OR 11 a.m.-12:15 p.m.

IV. PROPOSED SCHEDULE (SUBJECT TO CHANGE)

Note: All students must keep up sketchbook entries throughout the semester and have them checked for progress at the beginning of EACH CLASS SESSION.

Week 1 (August 30)

Go over syllabus and class policies; Introduction to Drawing (via examples selected from books, catalogues and course texts)

Reading: All of Nachmanovich; Smagula, chapters 2 and 3

Week 2 (September 6)

Gesture: Drawing through the Body, Exercising Hand and Concentration, Sharpening Observation, Energizing a Surface
Drawing Project

Reading: Smagula, chapters 1-3 (if not previously completed) and chapter 9

Field Trip: Saturday, September 10: Baltimore Museum of Art: depart SU at 9:30 a.m., return 3:30-5 p.m.

Week 3 (September 13)

Gesture: Drawing through the Body, Exercising Hand and Concentration, Sharpening Observation, Energizing a Surface
Drawing Project

Week 4 (September 20):

Class meets at Kiefer art exhibition opening, 2nd floor Smith Library; bring sketchbooks and pencils

Contour Line, Linear Detail, and Shaping: Delineation, Spacing and Surface Design

Drawing Project: quick line drawings in sketchbooks

Discussion: Nachmanovich, *Free Play*

Reading: Smagula, chapter 4

Week 5 (September 27):

Class meets at Ewing Dance Studio, Shingleton Hall; bring sketchbooks, newsprint drawing pads, pencils, pastel pencils and colored pencils

Drawing Project: gesture and line drawings, using moving figures as cues (free-form drawings)

A reading will be suggested for gesture/figure drawings and posted to Blackboard.

Week 6 (October 4):

Class will meet in Ruebush 114, then sketch on site at Abrams Creek Wetlands (weather permitting) or Horton's Nursery

Line and Gesture

Drawing Project

Reading: Smagula, chapter 5

Week 7 (October 11):

Line and Gesture

Drawing Project

Extra reading (on reserve in Smith Library): Wayne Enstice and Melody Peters, *Drawing: Space, Form, and Expression*, Third ed., Chapter 7, "Form in Light," pp. 145-67 (read for content and illustrations; exercises are not required)

Class may meet at Abrams Creek parking lot, then return to SU by 5:30 for guest talk on the wetlands by Professor Woody Bousquet.

BEFORE YOU LEAVE ON FALL BREAK: Turn in portfolio and sketchbook for midterm grading. Your midterm grades (portfolio, sketchbook, critiques) will be available for review after the break, by appointment.

Week 8 (October 18): No class; fall break

Recommended: Work on Capstone Project in Dance Studio (Thursdays, 4-6 and/or 7-9)

Required: Work on Sketchbook

Reading: All of Deborah Haynes, *Art Lessons*

Week 9 (October 25):

SPECIAL GUEST ARTIST CLASS: BROOKE FILLMORE, GRAPHIC ARTIST (PEN AND INK)

Week 10 (November 1):

Prepare dance concert exhibition

Light and Shadow; Tint and Tone: Modeling, Articulating, Giving Breadth and Form, Expressing Depth of Vision

Begin Drawing Project: Gesture, Line, Light and Shadow, and Spatial Articulation (all elements studied to date)

Week 11 (November 8):

Light and Shadow; Tint and Tone: Modeling, Articulating, Giving Breadth and Form, Expressing Depth of Vision

Drawing Project: Gesture, Line, Light and Shadow, and Spatial Articulation (all elements studied to date)

Reading: Smagula, chapters 7 and 8

Week 12 (November 15):

SPECIAL GUEST ARTIST CLASS: ELLEN BURGOYNE, WATERCOLORIST

Week 13 (November 22):

Alternate: *Color and Atmosphere: Heightened Palettes, Natural Simulacra, Ephemeral Visions; Selected Still Lifes*

Introduction and Presentation

Begin Color Drawing Project

Reading: Smagula, chapter 10

Week 14: (November 29)

Alternate: *Color and Atmosphere: Heightened Palettes, Natural Simulacra, Ephemeral Visions; Selected Still Lifes*

Conclude Color Drawing Project

Reading: Smagula, chapter 11

Week 15 (December 6):

Capstone Project Presentations and Install student art show in Smith Library

Student powerpoints: View in Dr. Kiefer's office, 4-5 p.m.

Install show, 5-6 p.m. (Dr. Kiefer will provide a small reception with location to be determined)

If possible, we will have a student exhibition late in the semester, including an opening reception (refreshments to be supplied by the students and professor. Details of this proposed exhibition will be presented if and as finalized.