FSVP Course Proposal: ARTS 201 Drawing

Proposed by: Erling Sjovold, Department of Art and Art History

1. **Course number (assigned according to Arts & Sciences guidelines and after consultation with the Registrar's Office):** ARTS 201 (this proposal is to request and change in course number from ARTS 101 to 201 to position this introductory course appropriately in relation to our required foundation level courses)

2. **Full course title: ARTS 201:** Drawing

3. **Catalog description:** Explores materials, methods and concepts in drawing with emphasis on observational drawing skills. Studio work will be supplemented by other activities, such as critiques, lectures, and exhibition visits. General Education Requirement: (FSVP). 1 unit.

4. **Prerequisites (if any):** none

5. **Hours of credit:** 1

6. **Estimate of student enrollment:** 16 per class section

7. **By whom and when the course will be offered (e.g., whether every year, alternate years, summer session):** Full-time and part-time faculty, multiple sections (2-3) each semester.

8. **Staffing implications (regarding any need for additional staff, overloads, reassignments, and changes in the staffing of general education and other courses):** No additional staffing will be necessary. This class has been running for several years under a different course number.

9. **Adequacy of library and technology and technology resources (to be previewed and certified by the appropriate staff members from the library, computer services, etc.):** Our library is adequately staffed with books on introductory through advanced drawing.

10. **Relation to existing courses and curricula in other departments, programs and schools (to be discussed with theses units prior to submission).**

11. **Indication of approval by department or program:** Yes

12. **Purpose and rationale for the course (including evidence of student interest, and how the course relates to the department of program curriculum):** The substance of this course already exists and this request is to reposition the course as an introductory drawing course but sequenced after our two required foundation courses (ARTS 105: Foundation Color & Composition, ARTS 106: Foundation Time & Space). ARTS 201 Drawing is a focused introduction to drawing elements and principles specifically, and expands upon drawing fundamentals that may have been covered in Color & Composition. Drawing is central to visual arts education and this course is designed to further the drawing skills for major and non-major. This course prepares the student to continue on to any of the other 2-dimensional areas of visual art (ex. printmaking, painting, digital art, etc.) and into intermediate
level studio classes such as Drawing Studio. This course will satisfy the FSVP as it currently does.

13. Brief outline of the course (detailing the topics to be covered): Students will learn about basic drawing materials and techniques such as graphite, charcoal, ink, pastels, pencil, chalks, brushes, proper papers and other supports. The student will also learn about fundamental drawing elements and principles such as line, shape, value, volume, space, perspective, composition. Students will work primarily from observation learning to translate what is seen as an illusion of space, light and volume on paper. Each major project will be critiqued by peers and the instructor and later graded by the instructor. Students will also be asked to conduct research on art and/or artists, visit exhibitions, review lectures, or equivalent activity.

14. Sing-offs for items 8 & 9:

- Staffing (Dona Hickey)
- Library Resources (Carol Wittig)
- Classroom Technology (Kevin Creamer)
- Classrooms (Kathy Carmody)
SYLLABUS
ART 201
DRAWING

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Office: Rm 316 Modlin, 289-8273 or e-mail: esjovold

Office Hours:

Description and Course Objectives: Drawing is designed as an intensive, introductory drawing course to familiarize students with the basic materials, techniques and concepts of drawing. The class explores materials such as graphite, charcoal, ink and pastels, tools such as pencil, chalk, and brush, and concepts such as line, shape, value, space, volume, and composition. The studio nature of the curriculum will be informed by periodic lectures, discussions and/or critiques. We will explore a variety of approaches to learn how to recognize the particular ways in which art translates ideas and experiences and affects perception. We will consider the contributions of observation and invention, weighing the demands of the subject before us and the demands of the drawing itself. The course emphasizes a respect for experimentation, analysis, expression, discipline, inquiry, and initiative. Specifically, we will explore still-life, landscape, figurative, and non-representational conventions; we will investigate historical and contemporary methods for interpreting space; we will probe the relationship between form, subject and content; we will consider the contexts in which artists/cultures inform their aesthetic judgments. Foundation Drawing satisfies the University of Richmond’s Visual and Performing Arts Field of Study requirement for its humanities component through research projects, museum/exhibition visits, and/or introductory lectures concerning the conceptual and historical contexts for the projects listed below.

Recommended Texts: Mysteries of the Rectangle, Siri Husvedt
Ways of Seeing, John Berger
Atlas of Human Anatomy, Stephen Rogers Peck
A Guide to Drawing, Mendelowitz and Wakeham

Course Requirements, Grading and Attendance Policies: Your final grade will be compiled as follows:

Projects/Studies – 80%
Participation – 20%
For grading opportunities consult the schedule of classes.

**Projects/Studies:** Homework and in-class work must be completed on time. Each assignment will be given a numerical and letter grade. 100 – 98 = A+, 97 – 93 = A, 92 – 90 = A-, 89 – 88 = B+, 87 – 83 = B, 82 – 80 = B-, ..... 62 – 60 = D-, 59 – 0 = F. No work = F. Late work may receive as high as a 59(F) and must be turned in within one week of the due date. (Over the course of the term some studies may be altered, abbreviated, or expanded to adjust to the needs of the class. As a result the instructor may change some due dates in which case it is the student’s responsibility to note the change.) At the end of the semester scores are added and then divided by the number of assignments to get the average grade. Expect to critique each assignment on its due date or as stated on the syllabus. Pay close attention or take notes during your critique and other studio discussions because the dialogue is part of your evaluation, there will not always be written comments to accompany your project/grade. You may approach me at any time to check on your progression. Because I believe in striving for excellence, your projects may be re-worked and re-submitted for re-evaluation if they were originally turned in on time. Projects submitted for re-evaluation must exhibit a marked improvement to merit a higher grade. Late work may not be re-submitted. Students will be notified of their present grade at mid-term. All work should be saved until you receive your final class grade at the end of the semester. Please take care of your work for grading periods and subsequent review.

**Grading Standards:** A = superior/exceptional, B = above average/good, C = average/satisfactory, D = below average/poor, F = fail.

“A” works not only fulfill the objective of the project in a satisfactory manner but also are exceptionally rich in inventiveness, unique character, formal execution and/or ambition.

“B” works satisfactorily fulfill the basic objective of a given assignment in ways that enthusiasm, diligence, and/or special effort is demonstrated.

“C” works fulfill the basic objective of the assignment. They show understanding of the concepts to be mastered through the project.

“D” works barely or partially demonstrate an understanding of the project’s goals.

“F” works are unacceptable.

**Participation (Attendance):** Participation is obviously a function of attendance, participation does not happen if you are not present. However, participation also includes volunteering constructive input and questions during critique and studio sessions. Please ask questions as they occur to you and be generous with your insights by sharing them with the class. Share your enthusiasm and sense of purpose. Participation also includes working productively in-class and out-of-class as a model artist and student. While stronger and weaker efforts will reveal themselves in the drawings themselves, improvement, morale and learning are greatest when the collective energy of the class is high. I cannot put a specific amount of time that I expect for any given study, however, I can say that the standard 2 hours out-of-class for every hour in-class is a minimum expectation. Be prepared to spend much more time than that if you want to give yourself a “B” or an “A” in the class. The time allotted for most projects, while seemingly generous, has been designed to anticipate your immersion into an intense, pleasurable, rewarding and sometimes difficult activity. A note of caution: avoid cramming since it will not save you. You cannot economize on emotional investment or create shortcuts to the necessary decisions resulting from reflection. Stay current and engaged.
Attendance is essential to a process-oriented studio class. Attendance will be taken each day. Three noticeably late arrivals or early departures will be considered an absence. Come to class prepared to work, this includes having the correct materials. Chronic disruption or lack of preparedness will jeopardize your participation. In the event of an absence, it is the student’s responsibility to make up class work. If you are absent the day of critique, see that someone brings your completed project to class for you. Absences may be excused for severe illness or comparable difficulty and should be documented (this includes university approved field trips and athletic events, etc.). Please check the Marsh Gallery exhibition schedule frequently since attendance at Marsh exhibitions, lectures and receptions contributes to your participation. Some Marsh Gallery events may be required, all are recommended. The following is an approximate guide by which attendance is a factor towards your participation: 0 abs. = 100/A=, 1 abs. = 95/A, 2 abs. = 85/B, 3 abs. = 75/C, 4 abs. = 65/D etc. Your participation (of which attendance is only a part) is factored as 20% of your final grade.

**Honor Code:** The honor code will be observed and supported in this class. The pledge as follows “I pledge that I have neither given nor received unauthorized assistance during the completion of this work” may be shortened to read “pledge” when attended by your signature for submitted projects.

**Materials:**

Drawing pad, Borden & Riley - sketch vellum, 14”x17” (gestures and sketches)

Drawing pad, Strathmore 300 series - Bristol vellum finish, 2-ply, 18”x24” (sustained drwgs.)

Black paper (for cut out assignment), roughly 18”x14”, 3 sheets.

X-acto knife and blades

Masking tape

General’s charcoal pencils – HB, 2B, 4B, 6B (2 each)

Vine charcoal – thin (willow), soft (6 sticks) and jumbo, soft (1 stick)

Compressed charcoal – Char-Kole brand (3 sticks)

Conte sticks – black and white, 2 sticks each

Kneaded eraser and white, plastic eraser (Mars-Steadtler)

Portfolio – 20”x26”

Blending/rubbing stomps, felt (not rolled paper), medium size

Sandpaper, 100 gr., 1 sheet

Drawing board with fixed or Bull-dog clips, 20x30” or so (to accommodate min. 18 x24” paper)

Chamois cloth

Yardstick, inexpensive

Canson grey-toned pastel paper (felt grey), 2 sheets to start (store flat, do not roll or fold)

Tackle box, for carrying your supplies
The following are optional or some may be introduced later as required:

Japanese brush, Holbein #6
India ink, black, waterproof
Gesso, 16 oz. (Liquitex or Golden)
“House Paint” brush, inexpensive (1” – 1.5”)
Sableline or synthetic /blend watercolor brush #8, round
Pen nib and holder – Hunt Globe 513 EF pen nib
Color chalk pastels – Winsor/Newton, 24 set

Misc.: Jars (2-4) for water & mixing, rags, styrofoam egg carton or ice cube tray for ink and water mixing, dust mask if sensitive to charcoal/pastel dust.

Schedule of Classes:

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<thead>
<tr>
<th>Class</th>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td></td>
<td>Intro to class. Syllabus &amp; materials. Expectations, mine-yours. Intro to <strong>Study 1: Line – gesture, sight/measure. contour.</strong></td>
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<tr>
<td>6-10</td>
<td></td>
<td>In-class: Critique Study 1. Begin <strong>Study 2: Shape – Positive/Negative, Active /Passive Space.</strong> Black and White cut-outs.</td>
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<tr>
<td>16-20</td>
<td></td>
<td>In-class: Critique Study 3. <strong>Begin Study 4: Linear perspective, 1-point &amp; 2-point.</strong></td>
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<td>21-28</td>
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<td>In-class: Begin Study 5/<strong>Final: Cumulative (with addition of color component or texture component).</strong></td>
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<tr>
<td>29-30</td>
<td></td>
<td>Final due. No late work accepted (exceptions possible only for extreme, documented hardships only). Must be present and arrive on time to receive full/credit/consideration for final study. No extra credit will be considered towards final grade, only the fulfillment of the stated assignments. If you know you are going to be absent the day of our final (due only to any university approved field trip, religious observation, surgery, or like requirement…) then you must let me know in advance with proper documentation.</td>
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In addition to the above noted events to attend, students will be required to attend selected off campus exhibitions, places and dates TBA.
Syllabus subject to change at instructor’s discretion based upon pace and needs of the class.