Art 20A, Section 9, Beginning Drawing

Art 20A Information: [http://www.csus.edu/indiv/w/wigginsm/](http://www.csus.edu/indiv/w/wigginsm/)
Credit: 3 units
Prerequisite: none
Room / Time: KDM 266 - M/W, 5:30 - 8:20 pm, 1/24/05 - 5/16/05
Portfolios & Sketchbooks Due: Wednesday, 3/16/05 and Wednesday, 5/11/05
Midterm Quiz & Drawing: Wednesday, 3/16/045
Self-initiated Project and Paper Due: Wednesday, 4/27 /05
Final Quiz & Drawing due: Wednesday, 5/11/05
Final: Wednesday, 15/16/05, 5:15 pm - 7:15 pm
No Classes: Monday, March 21 and Wednesday, March 23 - Spring Break


Course Description: Introduction to various techniques of and approaches to drawing, using still life, landscapes, and figures. Art 20A is an Area C2 Course (Introduction to the Arts) in the General Education Program.

Course Content: Introduction to basic drawing techniques, using materials such as charcoal, pencil, pastel, ink and paper to create form-space relationships through line, value, shape, perspective, and composition. Emphasis is on developing observational drawing skills and visual decision-making. Subject matter includes still life, landscape and figures. Students develop flexibility and confidence in drawing skills and awareness of drawing methods, materials, and historical references. Upon exiting the course, the student will achieve competence in using pencil, brush, charcoal, ink, pastel, and paper collage to create finished compositions on paper.

Learning Objectives:

- Understand the drawing process through the study of drawing fundamentals, various working methods, a range of media, and a variety of subject matter areas.
- Discover, analyze, and initiate various forms of critical response to drawing.
- Integrate an understanding of the cultural contributions of a variety of artists.
- Demonstrate through drawing, critique, and or written assignments, an understanding of the discipline to the wider field of all the arts.
- Integrate through drawing, critique, and or written assignments, an appreciation of the contributions of one area of drawing to visual cultural heritage.

Requirements: Completion of all assignments. No late assignments accepted. Necessary materials must be brought to class. Sketchbook homework will be assigned each week. Oral participation in classroom critiques and discussions. Student is responsible for getting assignments and information distributed in class. Regular attendance, make-up work for absences. There will be a multiple choice midterm quiz on drawing terms, a written final exam on perspective types and a one page term paper concerning the process of making assigned reading and subject matter. Course outline is subject to modification, depending on student response.

Electronic devices are not allowed to be on inside the classroom.

Grading Policy: Grades are dependent upon evaluation of all course work completed (inside and out of class), attendance, and participation in discussions, class projects, and critiques. A term paper, in-class midterm & final painting projects are required. 50% of the total grade is the portfolio (reviewed at midterm & one class prior to the final). The remaining 50% of the grade is an average of selected individual assignments and sketchbook. A =100-94, A- =93-90, B+ =89-87, B =86-84, B- = 83-80, C+ =79-77, C =76-74, C- =73-70, D+ =69-67, D =66-64, D- =63-60, F =59-0. Please refer to the CSUS University Policy Manual for definitions of grade symbols at the following web address: [http://www.csus.edu/admbus/umanual/UMG05150.htm](http://www.csus.edu/admbus/umanual/UMG05150.htm)
**Attendance Policy:** A maximum of 3 absences are allowed. Every absence thereafter will result in a .5 reduction in the total grade average. (Note: 3 tardies = 1 absence).

**Weekly Summary:**

1. Discussion of course content, grading policy and required materials (list provided by instructor), as well as course objectives. Students introduce themselves and write about their expectations for the course. Instructor will show slides of beginning drawing student work.
2. Exercises in shape and volume. Two, three, and five-value analysis of simple geometric still-life forms, using charcoal.
3. Continued exercises in shape and volume. Sharpening observation skills to include a complete range of value using charcoal, rubbing and erasure. Introduction to the use of variety in line and drawing organic forms using pens and pencils. Turn in contour line project at end of class.
4. Negative and positive space and the use of collage, due next class. Collage project critique. Comparison of historical and contemporary social critics Daumier and Sue Coe.
5. Continued exercises in value use. Rembrandt portrait in charcoal due at end of class. Cross-hatch project begins using black waterproof roller ball pens. Subject matter landscape or skeleton, depending on weather.
6. Continue cross-hatch project, due at end of class. Critique on cross-hatch, sketches from video of Kalahari Bushmen. Introduction to overlapping forms project. Students research assigned terms.
7. Begin overlapping forms project (Primitive Art Project) in charcoal on Arches cover paper.
8. Finish overlapping forms project. Portfolios & sketchbooks due. Mid term quiz & drawing. Primitive Art project due. Read pp. 209-233 (Chapter 8, Conventions for Creating Spatial Illusion) in Drawing, A Contemporary Approach by Claudia Betti and Teel Sale, on reserve in the library. Write a proposal for a self-initiated outside project due April 28, which includes a two-page paper on the process of image development in the project.
9. Discussion of types of perspective in the reading assignment reviewed. Linear perspective demonstration, and practice. A linear perspective drawing of campus buildings, or room interior if weather is poor. Linear perspective project due at the beginning of next week.
10. Brush and ink drawings using figurative subject matter due at end of class. Slides of artists for cartoon project.
11. Slides of artists viewed for cartoon project. Cartoon project begins. Self-initiated project check.
12. Continue cartoon project. Research contemporary and historical artists who have contributed to the development of your outside project for paper and class discussion. Video on contemporary artists.
13. Cartoon project due Monday. Outside project and paper due Wednesday. Critiques on cartoon project and outside project. Students discuss artists who have had an influence in their outside project. Small sketches in sketchbook.
14. Final drawing project using complex still-life forms and charcoal on Arches Cover paper. Drawing is four class sessions long. Attendance required. All work done in class.
15. Final drawing project completed. Quiz on perspective terms. Portfolios & sketchbooks due. All work from the semester is due at the end of Wednesday class.
16. Final critique, verbal presentation, and pot-luck celebration.
DRAWING MATERIALS

Required Materials:
Clothing to wear in class that you can get dirty
Large cardboard box for making portfolio (one piece 54" x 34", folded in half to 27" x 34") or portfolio large enough for 22" x 30" paper
Spiral or bound sketchbook, minimum size 8.5" x 11"
18"x 24" Strathmore Recycled Sketch or Strathmore 400 drawing pad
3 sheets Arches Cover paper (later in the semester)
Soft charcoal (broad sticks), ex. Aphacolor Charkole
Drawing pencils 2H, HB, 4B, 9B (Ebony jet black extra smooth or Pentalic woodless pencil)
Pink Pearl and kneaded rubber erasers
Roller ball pens, ex. UniBall Gel Impact RT (.3mm line or larger)
Masking tape
Glue stick (large) and scissors
India ink (waterproof)
1" & 2" cheap white (natural) bristle brushes (house paint section, not in art stores)
Round Chinese brush or #12 round synthetic watercolor brush (as inexpensive as possible)
2 tuna cans or wide mouth, shallow container for ink
Plastic container for water (large cottage cheese container size)
Small, soft piece of leather, chamois, or felt for blending charcoal
Baby wipes for keeping hands & tables clean
Workable matte fixative
Container for supplies

Optional Materials:
Pencil sharpener (metal drafting supply types are best)
Sandpaper or sand pad for pencil pointing
Vine charcoal
"Sharpie" Fine Point Permanent Marker
Graphite sticks (6-9B if possible)
Colored pencils, and or watercolor pencils or crayons
Chalk pastels, black, white, & gray
Oil pastels, black & white
Watercolor or acrylic paint, black & white
ART SUPPLIES  Marcelle Wiggins, Instructor

Sacramento:
Art Ellis
2508 J St.
448-1875 or 448-2948

Arvey Paper & Office Products
522 North 12th St.
448-8400

Graphic Hobby House
2610 Marconi
484-1640

Office Depot
7933 Stockton Blvd.
682-7910

Officemax
4440 Florin Rd.
399-1212

University Art
2601 J St.
443-5721

Utrecht
1612 Howe Ave.
641-6400

Elk Grove:
Aaron Brothers
7401 Laguna Blvd.
691-1100

Michael's
7611 Laguna Blvd.
691-1195

Berkeley:
Amsterdam Art
1013 University Ave.
(510) 649-4800

The Art Store
811 University Ave.
(510) 649-0808

Utrecht
1919 University Ave.
(510) 649-0808

San Francisco:
Pearl Arts & Crafts
969 Market St.
(415) 357-1400

San Francisco Art Institute Store
800 Chestnut St.
(415) 771-7029

Utrecht
116 New Montgomery St.
1-800-961-9612

Mail Order:
Daniel Smith
P.O. Box 8428
Seattle, WA 98124-5568
1-800-426-6740

Dick Blick
P.O. Box 521
Henderson, NV 89015
1-800-447-8192

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1995 University Ave.
Berkeley, CA 94704
1-800-538-7111

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The Art Store- www.artstore.com
Daniel Smith- www.danielsmith.com
Dick Blick- www.dickblick.com
MisterArt- www.misterart.com
Utrecht- www.utrechtart.com