

Art 115

INSTRUCTOR Professor Jim Skalman, M.F.A.
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OFFICE HOURS: Before and after class by appointment or in my office on campus by appointment.

Tuesday/Thursday 9:10-11:30AM
NTC Building 176, suite 102
2590 Truxtun Road San Diego CA 92101

Shuttle service: The shuttle will pick up students at the front steps of Cabrillo Hall at 9:00 AM and return you there at 11: 50 PM.

Final Critique (day/time):

(Shuttle service for the Final will be arranged.)

Catalog Course Description

Introduction to the materials, techniques, styles, historical influences, and compositional structures of drawing, with an emphasis on perceptual skills.

Expanded Course Description

Art 115 is a beginning drawing course designed to introduce the student to the fundamental elements of drawing such as line, contour, gesture, shape, form, value, space, and perspective. A variety of experiences will be presented that enable the student to explore various methods, materials and theoretical concepts pertaining drawing as both a historic and contemporary method of art making. Emphasis will be placed on developing perceptual skills along with technical knowledge and skills.

Course Overview

Drawing has many purposes and functions within the realm of Contemporary Art . For example, a drawing can be a finished work of art, framed and displayed. Or, the process of drawing can be a preliminary step in the creation of paintings, sculptures and other art objects. For many artists the process of drawing is an important tool for creative thinking, personal growth, and self-expression.

There is an incredible variety of drawing approaches and styles that artists from all historical periods and cultures have have used. For example, excellent drawings can be realistic representations of the “percieved” world, or abstractions based upon that world, or “realistic” images grown from the artist’s imagination, or completely non-representational images that are appear gradually as the process of making the drawing takes place.

The wide range of materials, tools and techniques used by contemporary artists is exciting. Most drawings are made with traditional materials such as charcoal or graphite and paper, but some artists are

making beautiful drawings with unusual materials such as earthmoving equipment and dirt, leaves floating on water, neon and laser light, and smoke in the sky.

During this course you will be introduced to a part of this variety of approaches and materials, but the emphasis will be on an making observation-based, realistic drawings. In other words, you will spend the majority of class-time learning the skills associated with creating two-dimensional images that represent or “look like” three-dimensional reality. A significant amount of class time, however, will be dedicated to learning expressionistic, abstract, and non-western approaches to drawing. Throughout, you will be learning the general concepts of design and composition as well a various critical approaches commonly used to evaluate art.

Below is a list of the objectives of this course.

Course Learning Outcomes (Course Objectives)

By the end of the semester:

1. Students should know how to use basic drawing tools, media, and techniques.
2. Students should understand and be able to use the basic terminology used to discuss Visual Art in general and Drawing, specifically.
3. Students should know and understand the Art Elements and the Principles of Design.
4. Students should be able to select, frame, compose, and render forms and space from reality to the two-dimensional paper format, employing the Art Elements and Principles of Design in the creation of visually engaging drawings done in a variety of Media (graphite, charcoal, pastel, ink)
5. Students should be able to draw from observation to accurately render a “realistic” image. To do that you will develop your basic rendering skills and spatial understanding: In other words, you will be able to translate your three-dimensional perceptions onto a two-dimensional surface.

Why learn to draw realistically?

Because:

- Your understanding of perceptual drawing is fundamental to your artistic awareness.
- Developing your skills in perceptual drawing also develops your understanding of the mechanisms of general visual perception, which is an essential tool for visual problem solving.
- Having the ability to make realistic drawing provides a solid base from which to explore alternative and conceptual approaches to making artworks in drawing and other visual art media.

How do you learn to draw realistically?

- Learn how to look, see, observe carefully, and remain visually receptive.
- Learn to be patient and “present.”
- Learn how to draw what you see— not what you “know.”
- Understand the concept of Pictorial Space and how to create it.
This requires that you:
 - Understand the principles of Linear Perspective and how to apply them.
 - Understand the principles of Atmospheric Perspective and how to apply them through the rendering value with a variety of shading techniques and line qualities.

6. Students should understand and be able to make Expressive or Gestural Drawings in a variety of media.
7. Students should be able to make abstract drawings based on “real” subject matter in a variety of expressive and systematic styles and approaches.
8. Students should be able to make drawings that originate from their creative imaginations.
9. Students should be able find and study works of art to understand the choices artists make and to see connections between their own work and other artist’s work.
10. Students should know how to discuss and evaluate their own work and the work of others according to their personal goals and standards of excellence in the field. (This is called a Critique.)
11. Students should learn how to overcome their desire for perfection and fear of failure.
12. Students should become open to changing their habits of thinking.
13. Students will experience new ways of seeing.

Course Logistics (The way things will generally go)

Mastering these skills will require an open mind and a great deal of practice, as the development of any hand-eye skill does. (Think of learning to play a musical instrument.) This is time-consuming work but it will produce great rewards if you are willing to apply yourself to the task. **I do not expect you to know anything about drawing at first**, but I do expect you to create drawings of increasing quality as the semester goes on. The bulk of your time will be spent drawing in class, but there will also be critiques, project introductions, slide shows, lectures, demonstrations, class discussions, and written assignments, all of which you are expected to attend and/or complete.

TAKING PHOTOGRAPHS WITH YOUR CELL PHONE

During class I encourage you to take photographs of the still life setup from which you are drawing. Be sure to **capture the same angle and view** that you are trying to represent in your drawing. Use your phone or a digital camera. If you don’t have a camera, I will have a digital camera here for you to use. Bring a laptop or tablet computer, too, if you can, so that you can look things up in class. That being said, I want you to draw most of the time from real-life not from photographs. But the photos can help you work on your drawings between classes and help you find the best composition before you begin a drawing.

YOU MAY ALSO USE YOUR PHONE TO LOOK UP ARTISTS, ETC. NO TEXTING ALLOWED

Assignments and Projects

An overview:

Assignments and projects are given on a daily or weekly basis. There will be handouts, demonstrations, slides, and discussions accompanying the assignments. Almost all are given a due date and the work is either critiqued in class or, if it is assigned as homework, it will be seen by the instructor on that date. If your work is not completed in class before the due date it must be completed outside of class. I expect that you will be working outside of class at least three hours per week. The subjects of assignments and projects and the approximate order in which we will study them are listed in the Agenda.

Late work !!!

Work that is incomplete on its due date must be completed and turned in. It will receive a reduced grade when it is completed. Students who have assignments that remain incomplete at the end of the semester will receive an "F" as a final course grade. In other words, YOU MUST COMPLETE ALL ASSIGNMENTS IN ORDER TO PASS THIS COURSE. This policy pertains to homework and in-class work.

Critiques

A critique is a time in which the instructor leads the class in an evaluation of the assigned artwork: I will give an assignment, you produce a drawing, then we, as a group, critique them. You are expected not only to complete the assignments but also to participate in the discussions. Critiquing is one of the most powerful tools that art teachers use to foster artistic growth in their students. Beyond the formal, scheduled Critiques, informal critiquing of some sort happens in almost every class session. Any assignment may be critiqued on its due date without prior warning.

IMPORTANT: Missing a critique because you are not done with the assignment will result in an automatic, irrevocable "F" for that assignment. This is one reason that attendance is mandatory.

Portfolios

Portfolios of various drawings will be collected and graded at mid-term and semester's end. The drawings that I want in the portfolios will be specified near the time the portfolio will be due. Therefore, save every drawing you do for this class, unless I tell you otherwise. Due dates will be announced in advance. (See "grading")

Written Assignments

Two written assignments are required for this course. One is due on each of the due dates of the portfolios and should be placed in the portfolio. You may turn them in in any order. These papers must

be written specifically for this class. In other words, you may not turn in a paper that you are turning in or have previously turned in for another class. Plagerism, of course, is not allowed. Anyone suspected of not complying with these policies will receive an "F" on that assignment and may be failed in the course. Below are possible writing assignments. The mid-term one will be either 1. or 2. You choose. The final one will be 3.

1. **A gallery report** in which you will describe, analyze and evaluate a drawing that you have viewed at a local museum or gallery. This report should contain: The name of the artist; The title of the drawing. The date of the drawing ; A description of the drawing (subject matter, style, medium) An analysis of the composition and visual elements; An evaluation of the drawing (i.e.. Do you like it? Why?) One page, typed, double spaced.

2. **A research paper** on a contemporary artist whose drawings are available to see on line, in books or magazines, or in a museum/gallery (You will get a higher grade if you do the latter.) Discuss: What role does drawing play in the artist's production? Is the artist's drawing done as part of the preliminary stages leading up to the final, exhibited work or is it the actual, finished work? Focus on the drawings of the artist but also discuss the artist's other work if she/he does work other than drawing. What style are the drawings done in? Is the artist part of an art historical movement? Include photo images. Two or more pages, typed, double spaced, plus the images.

3. **An Artist Statement** about your final project. Discuss your intended goals for the piece: What did you want it to "say" or "do" to the viewer? What was your inspiration, What is its actual meaning now that it is completed. (Does the final outcome match your intended outcome? How did your use of composition, value, line quality, and style affect the meaning of the piece. What are its strengths and weaknesses?

Attendance

Per PLNU policy, your attendance is required at every class session. The only acceptable excuses for inattendance are disabling or contagious personal illness or serious family emergencies. If you have a contagious illness, email me to inform me that you are not coming to class. Do not come to class to tell me.

After three unexcused absences your final grade will be reduced by 10 % for each additional absence. For example, your fourth unexcused absence would cause an overall course grade of 90% to be reduced to 80%. A fifth absence would cause that score to be reduced to 70%, and so on. Being late for class or showing up without your materials can also be counted as an absence. After six absences you may be de-enrolled without notice.

If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of W or WF consistent with university policy in the grading section of the catalog. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

ACADEMIC HONESTY⊕

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As explained in the university catalog, academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's

creativity and effort. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog. See [Academic Policies](#) for further information.

ACADEMIC ACCOMMODATIONSⓈ

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation with the [Disability Resource Center](#) (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

Grading

As mentioned above, portfolios will be collected and graded at two times during the semester. Each drawing and the written assignment(s) in the Portfolio will be given numerical scores on quality and presentation (neatness, etc.). Those scores will be averaged to form the overall portfolio score. The second portfolio grade will carry more weight than the first because I expect you to be more skilled at the end of the semester than at the beginning. You can significantly improve your grade by turning in strong work for the final portfolio grading.

90% of your semester grade will be based on your two combined portfolio grades. **10%** will be based on the overall quality of your class participation, including attendance, effort, workhabits, etc. As stated above, any unexcused absence beyond three will result in deduction to your overall course grade.

GRADING POLICY:

- Please be aware that grading the quality artwork is subjective, not quantifiable. (If I think your work is strong, it gets a higher grade than if I don't.)
- My expectations and evaluation of the quality of your artwork has been formed through years of teaching and observing beginning drawing students.
- I try to be as forthright as possible in my criticism during class sessions so that you will know what my standards are.
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Overall course grades will be based on the following rubric:

"A" Outstanding artwork and written work, always done on time, consistent and voluntary participation in group discussions, very strong effort.

"B" Above-average work, turned in on time, strong effort, participation in group discussions.

"C" Average artwork, turned in on time.

"D" below average artwork turned in on time, or average artwork frequently turned in late, missing materials, lack of effort, poor attendance.

"F" Missing homework assignments, failure to turn in a final portfolio, extremely poor effort, poor attendance.

Required Materials

Purchase the "kit" for this class. It will be sold in class by Blick Art Supplies on the second day of class. **Bring a credit card, or a check with you to class.**

This "kit" contains most of the materials and equipment you will need for **three courses**:

ART115 Drawing I

ART103 2-D Design

ART206 Drawing II

The cost is \$220.00 (approximately)

As the semester goes along, if you want to replenish your kit or add other materials, buy them in the ART Department Office or at Blick Art Store, India Street, Downtown. You should also explore some of the other local art supply stores.

Other suggested sources for art supplies in San Diego:

Artist and Craftsman Supply

3804 4th Ave., San Diego, CA 92103

Aaron Brothers, Midway Drive, San Diego

Michael's, Midway Drive, San Diego

Agenda

1st day: Orientation

2nd day: Buy the Kit. Make drawings

3rd day- and onward : (These might be taught in a different order than they are listed below.)

- Pictorial Space
 - The Picture Plane
 - Linear Perspective

- Proportion and Scale
 - Sighting angles, measuring relative size
 - Using a view finder and your camera
 - Drawing boxes, architecture
- Gestural Drawing
 - Line
 - Mass
 - Visual movement
 - Value
 - Positive/negative shapes
 - Drawing with graphite, charcoal, and ink
- Composition
 - Visual Balance
 - Visual Weight
 - Directional Forces
 - Repetition
 - Unity/Variety
 - Emphasis/subordination
 - Considering the edges, cropping
 - Using a view finder and your camera to help with composition and perspective
- Value
 - Shading and Contrast: Precision shading with charcoal. Still-life
- Line
- Texture
- Color
 - Color Theory
 - Drawing with Ink, color washes, pastels
- Abstraction
- Using your imagination