

D 06
?m

01.02 ✓

ART 111: BEGINNING DRAWING Fall 2000

SECTIONS:	AR 11101: MWF 8-9:50 am.	AR 11102: MWF 10-11:50 am. Eiben 203
INSTRUCTOR:	Walter Takeda, Eiben 205	
OFFICE HOURS:	Afternoons - appointment at 735-4716	sage after 4 rings)

COURSE OBJECTIVES: In this class, the student learns the fundamentals of drawing in a studio **performance situation** (6 hours a week). In order to gauge teaching **effectiveness**, students will be asked to draw certain situations at the beginning of the course (the "before" **drawings**); at the end of the specific drawing assignment, this instructed work (the "**after**" drawings) will be compared to the **pre-instruction** "before" drawing. In **this** effort, please **fill in the attached assessment** **ay fan**.

As each individual is different, a hard-and-fast **schedule** of different drawing **situations** is not possible. Exercises may, but not be limited to, the following:

1. THE STRAIGHT-LINE ABSTRACTIONS: "EVERYONE INTO THE DEEP END OF THE POOL"

Complex designs comprised of straight lines will be assigned to first get you acquainted with your **materials**, and secondly to present an "all-at-once" **orchestration**. You will be presented with the totality of the visual field with its elements (**line**, shape, space, texture, value) and principles (unity, variety, focal point, transition, repetition) instead of studying each of the parts in **separate** assignments.

There is no possibility of a "before" and "**after**" comparison, as this complex assignment requires much **explanation** to execute. Nonetheless, several **examples** may be retained for a photographic record

2. PERSPECTIVE DRAWING - "TAKING A GIANT LEAP INTO THE 15TH CENTURY"

As opposed to the complete freedom of the ladder drawings, this project is more precisely **demanding** and **mechanical**. Freehand and **mechanical** one- and **two-point perspective** systems of **geometrical** objects and room interiors will be rendered. A ruler will be **required** for some of these exercises.

Students will be asked to draw **perspectival** situations before instruction. At the end of the assignment, student work will be compared to the initial drawings and photographed.

3. LINE AND SHADING EXERCISES: "BACK TO DRAWING BASICS"

The suggestive power of line, thick, **thin**, overlapping, will be **practiced**. **Shading** techniques **suggesting** volume will be The vehicle for this very important aspect of drawing will be incorporated into following two **assignments**; value (shading) **Tw**ill be an important grading criteria

4. LIFE DRAWING

The human body is one of me most challenging and rewarding subjects to draw. Proportion and detail of the **form** in several simple and challenging poses will be presented. As in the next **human** head assignment, a goal is the knowledgeable **manipulation** of the abstract design elements of **shape**, line, **texture** as well as the **abovementioned** value (**shading**).

"Before" and "**After**" drawings will be kept **and** photographed for analysis of **learning progress** and **teaching** effectiveness.

5. THE HUMAN HEAD

A we **first** draw **after** the **instructor** to **acquaint** ourselves with **structure** and detail; students then pose for each other. As a final project, we will **attempt** more expression and **self-portraiture**, trying to go beyond ab elements and principles to more personal **expression** and **interpretation**.

"Before" and "**After**" drawings will again be kept to be photographed for analysis.

MATERIALS NEEDED - FOR THE SECOND DAY OF CLASS! NO TEXT SO NO EXCUSES!

1. Newsprint drawing pads, 18x24", preferably rough; several for semester
2. Black **Nupastel** sticks (small boxful); other choices are not very desirable:

Char-Kole, Conte crayons (softest, **darkest** grade)

3. Kneaded rubber eraser and pink **pearl** eraser

4. Eagle or Berol draughting pencil or equivalent (#314 **drafting**)

All materials will be **obtained** to work on the second class day. Storage for the class will be provided. **Materials** may be purchased at Hawaiian Graphics, 1931 S. **Beretania**, ph 955-6749.

ATTENDANCE is mandatory in this studio class. Anything over three **unexcused** absences will **result** in a full letter grade deduction for the course. Anything over 6 unexcused absences will result in two full letter grade drops. For example, three absences and a tardy will result in a "B" being dropped to a "C". Three unexcused tardies equals a full absence. The student will telephone the instructor **BEFORE CLASS** of any absence; leave a message at that number if no one answers. Leaving early constitutes a tardy.

IMPORTANT: The instructor will finish the class 15 minutes before the next hour to **allow** for cleanup of hands and work area; please cooperate in this endeavor. Students will not start **leaving** or going up to the sink to clean up before the **instructor states** that the class is over. If you do, you will be sternly asked to leave and take an **equivalent** to a **tardy**.

DRAWING LEVEL OR SKILL is a subjective judgment by the instructor, who will also assess the degree of improvement attained during the course. Please keep in mind **that** the grading in this class is probably more subjective than most other courses. Those uneasy with this fact may want to opt for the credit/no credit option if this course is not being taken to **fulfill** the general education requirement or BFA requirement. Good attendance in itself is not a guarantee of a good grade.

GRADING will **generally** be done in **class**; a letter grade will be assigned at the end of various drawing **situations**. During some of these grading sessions, the instructor will not help you. There are no **examinations** as such, so your attendance and performance is absolutely essential.