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To: <bsam@chaminade.edu>

Subject, AR 111 syllabus -both sections

Date: Mon, 27 Aug 2001 06:45:26 -1000

ART 111^{01 02} BEGINNING DRAWING

SEMESTER: Fall 2001 Eiben 203

AR 111-01 MWF 8-9:50 a.m.

AR 111-02 MWF 10-11:50 a.m.

INSTRUCTOR: Walter N. Takeda ([e-mail: wtakeda@chaminade.edu](mailto:wtakeda@chaminade.edu))

OFFICE HOURS: Afternoons - call for appointment at 735-4716
(message 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" pictures) and then at the end of a specific drawing section. This "after" drawing will be compared to the pre-instruction "before" drawings. In this effort, please fill in pre-instructional and post-instructional assessment forms.

GOAL 1: DEVELOPMENT OF LINE AND SHADING SKILLS

The suggestive power of line (thick, thin, overlapping) will be explored. Shading techniques suggesting volume will be taught. The vehicle for this very important aspect of drawing will be incorporated in the following specific assignments, but not necessarily in this order):

GOAL 2: THE HUMAN HEAD

We will first draw after the teacher's examples and instructions, then pose for each other. As a final aspect to this section, we will attempt to portray more expression, portrait likeness, and individual style. Your colleague's face is a splendid vehicle for more personal interpretation.

GOAL 3: PERSPECTIVE DRAWING - "TAKING A GIANT LEAP INTO THE 15TH CENTURY"

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

Students will be asked to draw perspective situations before instruction. At the end of the assignment comparisons can be made as to personal accomplishment.

GOAL 4: LIFE **DRAWING**

The human body is one of the 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, and texture as well as the abovementioned value (shading).

"Before" and "after" drawing will be done to assess learning

progress and teaching effectiveness.

GOAL 5: THE STRAIGHT-LINE ABSTRACTIONS: "EVERYONE INTO THE DEEP END OF THE POOL"

This final project will be assigned as time permits at the end of the semester. Complex designs comprised of straight lines imply an "all-at-once" orchestration. You will be handling the totality of the visual field with several elements of design: line, shape, space, texture and value. Some principles of design also apply: unity, variety, focal point, transition, and repetition.

MATERIALS NEEDED: FOR THE SECOND DAY OF CLASSES - NO EXPENSIVE TEXTS REQUIRED SO NO EXCUSES. If you have not obtained your materials, don't come to class and take the unexcused absence penalty.

Newsprint drawing pads, 18 x 24", preferably Rough Texture; several over the semester

Black Nupastel sticks (small box); other choices are not very desirable:

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

Kneaded rubber eraser and pink pearl eraser

Eagle or Berol draughting pencil

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

ATTENDANCE is mandatory and critical in a studio class. Anything over 3 unexcused absences results in a full letter grade deduction for the course. Anything over 6 unexcused absences

results in 2 full letter grade deductions; at this point, you will be advised to withdraw. For example, 3 unexcused absences and a tardy or leaving early will drop a "B" to a "C". Three unexcused tardies equals a full absence. The student will telephone (or e-mail) the instructor BEFORE CLASS to apprise him of an absence. Leave a message at 735-4716 if no one answers. Leaving early before allowed by the instructor is the same as a tardy.

ENDING THE CLASS: 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 effort. Do not start leaving and going to the sink before the instructor ends the class. If you do, you will be expressly and sternly asked to leave and take a tardy.

DRAWING LEVEL OR SKILL is a subjective judgment by the instructor, who will also assess the degree of improvement achieved during the course. Please keep in mind that the grading in this class is much more subjective than most other courses. Those uneasy with this fact should choose the credit/no credit option if the course is not fulfilling your general education requirement or a BFA requirement. Good attendance in itself is not a guarantee of a good grade.

GRADING will generally be done at the end of a section (i.e. perspective, anatomy). During these grading sessions the instructor will not help you. There are no written examinations as in a lecture course, so your attendance, attitude, and performance are critical.

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To: <bsam@chaminade.edu>

Subject: Post-Course Assessment Form for AR 111

Date: Mon, 27 Aug 2001 06:48:55-1000

ART 111 POST-COURSE ASSESSMENT SURVEY

Student's name

Date

Sex:

Ethnicity

Major

Class Standing

PLEASE ANSWER THE FOLLOWING QUESTIONS USING A
SCALE FROM ONE TO FIVE:

A. How much art experience did you have prior to this class
(choose only one)?

1. None or very little

2. None but did draw because of self-interest; no formal class
taken

3. One year in school (or art school)
4. Two years in school (or art school)
5. Three or more years in school (or art school)

B. At this point, how important do you feel is a studio art experience in the General Education curriculum?

1. Very unimportant
2. Unimportant
3. Uncertain
4. Important
5. Very important

C. At this point, how do you feel about the importance of artistic appreciation in your life and future, i.e. when you travel, etc.? Use the above criteria (question B).

- 1.
- 2.
- 3.
- 4.
- 5.

D. At this point, do you feel more fearful or more confident of this art experience?

1. Still very fearful
2. Still somewhat fearful
3. Still uncertain
4. Now confident
5. Now very confident

E. Are you now better able to draw an illusion of a simple three-dimensional object (i.e. a cube) on a two-dimensional paper surface?

very unable unable uncertain able very able

- 1.
- 2.
- 3.
- 4.
- 5.

F. At this point, are you now able to draw a human head with a fairly good individual likeness of a person modelling for you?

(use the above numbers for the next questions)

1. 2. 3. 4.____ 5.

G. At this point are you able to draw the human figure?

1. 2. 3. 5.

H. At this point, how capable are you to draw several objects in proper size relation to each other (i.e. in an interior)?

1. 2. 3. 4.____ 5.

I. How capable are you at this point in drawing the human figure?

1. 2. 3. 4.____ 5.

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