

San José State University

Department of Art & Art History

ART 24-01 Drawing I Class#/Section: 20010 Spring 2020

Instructor: Emanuela Harris-Sintamarian (call me “ema”)
Telephone: (408) 924-4407
Prerequisites: No previous experience or prerequisites required
Location: Art 312
Meeting Day: MW 8:00-10:50 AM
Office location: Art 313
Office Hour: Wed. 6:00-7:00 PM
Email: emanuela.sintamarian@sjsu.edu
(NOTE: Please: write on the subject of the email’ SJSU-Drawing”.
Sign your emails
E-mail is generally the best method of contact during non-office hours.
Please allow 48-hours for an e-mail response

Department Contact: Website: www.sjsu.edu/art
Email: art@sjsu.edu

Individuals with Disabilities may contact the Disability Resource Center on Campus. 924 – 6000, Administration Building 101, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tapes, and accommodations for physical accessibility

Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

If you have any medical problems that may require special attention, please let me know. Also, if you have some other personal problem that may affect your class participation, please come see me or email me as soon as possible so we can discuss possible solutions. I am more than happy to work with you to accommodate your needs.

1) COURSE DESCRIPTION A course in the theory and practice of drawing using a systematic variety of media and subject matter. The student will examine drawing through the graphic elements of line, plane, tone, shape, form, volume, rendering, and perspective. The course includes an introduction to light and shadow. Beginning problems will be structured to guide the student and the instructor will assist in this experience through individual attention. Instruction leads to direct the student and encourage subjective self-expression.

Quite often, in a beginning drawing class some students may be at different levels in terms of skills based upon their previous art related experiences. Do not let this to stay in your way! This course gravitates around the idea of “seeing” rather than “looking” and/or “naming”. Since this is a beginning course, we will also operate with a variety of materials and techniques (such as charcoal, pencils, ink: wet and dry media). So main rule: do not be afraid to experiment!

Suggested Texts/Readings

Betti C and Sale T Drawing A Contemporary Approach 4e Holt, Rinehart Winston
De Fiore, Gaspare Learning to See and Draw Watson-Gupthill 1984
Enstice, Wayne Drawing: Space, Form, Expression Prentice-Hall 2002
Hill, Edward The Language of Drawing Prentice-Hall, 1966
Maier, Manfred Basic Principles of Design Van Nostrand-Reinhold, 1988
Powell, William Perspective Walter Foster Publishing
Norling, Ernest Perspective Made Easy Dover Pub. 19

Library Liaison

Gareth Scott, email: gareth.scott@sjsu.edu phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library 4th Floor Administration Offices Art and Art History Resources:
<http://libguides.sjsu.edu/ArtReference>

Visual resources and library link: <http://arth.sjsu.edu/courses/foundation.php>

Username: arth / Password: TBA

2) MAJOR STUDENT OUTCOMES Upon completion of this course a student will be able to:

- 1 Create works in a wide range of media and materials, including but not limited to; charcoal, pencil and graphite, conté crayon, ink, various drawing tools, and a variety of papers that are instrumental in making drawing successful.
- 2 Demonstrate an awareness and sensitivity to the nature and importance of line, weight, form, volume, texture and pattern.
- 3 Discern the challenging applications of tone and value and demonstrate sensitivity to issues of light and space.
- 4 See and visually comprehend, specifically in relation to the process of drawing.
- 5 Understand and apply pictorial principles, including: the picture plane, compositional frameworks, and the overall design of pictorial space.
- 6 Employ drawing as an investigative process, in a variety of applications, and communicate their experiences through the act of drawing and practice

3) COURSE OUTLINE

Course Lecture Content

1. General art terms and drawing-specific vocabulary
2. Drawing Skills
 - a. Perception skills
 1. Seeing versus knowing
 2. Contour drawing
 3. Sketching
 - b. Construction methods
 1. Sighting methods and tools
 2. Working from general to specific
 3. Negative space
 4. Proportion
 - c. Rendering techniques using various materials
 - d. Perspective
 1. Non-linear perspective
 2. Linear perspective
 - a. One point
 - b. Two Point
 - c. Ellipses
 - e. Composition
 1. Elements of Design
 2. Principles of Design
 - f. Volumetric rendering
 1. Use of light/shadow pattern
 2. Shading techniques
 - g. Texture
3. Critiquing and assessment methods
 - a. Evaluation of student work, including
 1. Perceptual skills
 2. Technical skills
 3. Composition
 - b. Responsible behavior in a studio environment
 - c. Analysis of the objective qualities of a drawing
 - d. Analysis of the subjective qualities of a drawing
 - e. Time management
4. Historical and contemporary context
 - a. Historical overview of drawing materials and approaches
 - b. Contemporary trends in drawing materials and approaches

Course Lab Content

Skill development in a series of drawing assignments based on course content:

1. General art terms and drawing specific vocabulary
2. Perceptual skills
3. Construction methods
4. Rendering techniques
5. Perspective
6. Composition
7. Volumetric Rendering
8. Texture
9. Critiquing and assessment methods

4) FORMAT OF CLASS:

- Lectures:** Are at the beginning of the class.
New assignments or new topics, will be covered during the lecture.
The lecture will include a range of information concerning contemporary as well as historical practices of drawing techniques and applications
- Demo:** Will be given after the lecture.
Their purpose is to familiarize the students with how to use a particular material/approach to the class topic.
- Studio Work:** Will be divide in “in-class” and “out-of-class”.
The in-class studio work (following the lecture/demo) will provide the opportunity to experience and work with the projects.
The “out-of-class” will reinforce the in-class learning.
- Critiques:** Serve as a source of collective reference, learning and (re-) evaluation of the assignments.
The outcome of what has been learned such as the theories and techniques become verified through discussion.

5) CLASS ATTENDANCE---PARTICIPATIONS/ CRITIQUES -DISCUSSIONS/DEMOS

A. ATTENDANCE: It is crucial that you attend each class meeting at its scheduled starting time and be ready to work. You must be present in the classroom for the entire class period for each scheduled meeting of the semester in order to develop your technical skills, your ideas and your ability to constructively contribute to class. Routine absences and tardiness undermine your proficiency in this course's objectives.

-Attendance will be taken at the beginning of class via a sign in sheet.. It is completely up to you to get your name onto the attendance sheet.

If you stop attending class and do not withdraw formally, you will receive an "F" in the class. If you no longer want to be enrolled you are responsible for dropping this class.

Being late or leaving early will count as an unexcused absence. Being late means showing up to class 20 minutes after it has begun. Leaving early means leaving any time up to 20 minutes prior the class end.

You are responsible for gathering any missed information

General Requirements SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf> .

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc.

Refer to the current semester’s Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>.

Add/drop deadlines can be found on the current academic calendar web page located at

http://www.sjsu.edu/academic_programs/calendars/academic_calendar/.

The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>.

Students should be aware of the current deadlines and penalties for dropping classes. Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

B. CRITIQUE/ DEMOS/ DISUSSIONS: A percentage of your grade for this course is based on your participation in class discussions and group critiques. After we begin doing assignments, we will more than likely have a critique every week. It is essential that you participate in these critiques. They are designed to be an open dialogue where each of you have the chance to express your opinion on your fellow students' work, as well as on your own projects: to ask questions; to clarify your intentions; and to verify your own understanding of certain issues encountered during the work process.

Requirements Regular attendance and work during class time, along with participation in class critiques and discussions, is mandatory. All assignments must be handed in on time. Any assignments handed in late will be graded down a whole grade. (Note: According to University policy F69-24, "Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per shall not be used as a criterion for grading.")

Final Exam: Make sure in advance that you will have no conflicts with the final exam. Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final work may not be viewed early and can only be made up in the case of an unforeseen emergency.

6) GRADING All project grades will be assessed on a scale of 0-100. All of these projects will be worth one grade except for the final project, which will be worth three.

Class time 55% --	Class time means: work 35%, class participation in critiques 5%, class notebook 10%, studio maintenance 5%
Home time 45% --	Home time means homework

The grading scale is as it follows:

A (95-100) A-(90-94)

Exceptionally fine work; superior in presentation, visual observation, comprehension and participation

NOTE: Do not forget that during the learning process quantity has an important part too. Therefore, the more you work, the bigger your chances of succeeding are. To award an "A" in large number is to diminish its meaning. It is not impossible to achieve but it is rare and difficult to come by.

B (85-89) B+(80-84)

-Constitutes above average work, superior in one or two areas. It can be achieved if you work hard and demonstrate knowledge.

C (75-79) C+(70-74)

-Average work; good, unexceptional participation. If you fulfill all parts of the assignment, show effort, and hand the project in on time you are guaranteed a "C", which signifies work that is average.

D (65-69) D+(60-64)

-Below average work; noticeably weak with minimal participation

F (below 60) -Clearly deficient in presentation, style and content with a lack of participation

"I"(Incomplete)

- Except in cases of documented emergencies, incomplete grades are not given in this course.

-It will only be assigned if at least 80% of the course work is complete. Students receiving an "I," must make an arrangement with the instructor in writing to complete the course work within six months.

After the deadline, the "I" becomes an "F." All "I" designations must be changed to grades prior to graduation.

A. Work in and out of class and its technical presentation

In evaluating each of the projects I will take into consideration your time investment.

I will also consider your understanding and how well you respected the assignments' requirements.

The technical presentation is the final form of your artwork. It is the aspect, or "how" your work is presented.

You must sign and date all work done in or out of class (Please, do this on the back of your work)

Also, each of your homework must have its front (the image) cover with a tracing paper.

The purpose of tracing paper: 1) keep your work clean and 2) I could show you directly what was good/not so good on your work.

NOTE: Please, do not disregard the factor of effort and improvement. Each student has the same opportunity to improve and do well in this class. Talent is nothing without work. I support sincere attempts and I emphasize process, persistence and hard work. I aim to encourage critical thinking, imagination, and experimentation. In order to progress, it is extremely important to take advantage of class time as an opportunity for interaction with your peers and me for criticism and help with printing. Confidence comes as your skills develop through practice. Furthermore, I appreciate questions: thus, ask questions during class lessons, demonstrations, and work time. It is sometimes difficult to address questions immediately before class.

So, everyone has the chance to raise his/her grade according to his/her effort during the semester. It works the other way, too—your grade may decrease if little effort is shown over the course of the entire semester. Do not take for granted a good start if it is not supported in time by hard work!

B. Is there any way to get extra credit? YES! According to each individual situation we could figure out together the best manner to increase your grade. Furthermore, I will take into account any extra work on your sketchbook. The extra work in your sketchbook does not replace the in-class work and/or homework. The extra credit does not cover missing works !

C. Students can lose points on individual assignments and/or final grade through the following:

- Leaving a mess behind
- incomplete, messy, rolled drawings
- failure to clearly sign and date their works
- Assignments turned in after critique begins are considered one day late.
- Late assignments will be discounted one full letter grade for each weekday late. Drawings hung after critique begins will be considered one day late.
- Damaging, stealing, and/ or interfering with the work of your fellow students will result in immediate failure of the class and in punishment to the full extent of the university's rules and regulations

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University.

The University's Academic Integrity policy, located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work.

Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development.

The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors

7) PROJECTS' DEADLINE Deadlines will be set at the start of each project. Any work not turned in on the date it is due is considered late.

Homework requirements

All completed projects must be handed to me at the beginning of the class. Special circumstances will be taken into consideration (e.g. Illness, court appearance, death of a close relative). If any of these are the case, let me know at least one day before class. Any changes in the deadline, additional assignments, or any changes in general (egg Class cancellation), will be mentioned in class or sent via email.

8) CLASS SKETCHBOOK As part of the class, you must maintain a notebook to store the assignments and record information relating to the course content, assignments, thoughts about solutions, and any other observations. Bring this notebook to every class. As a requirement of each assignment you are to include in the notebook a list of things you learned or observed as a result of the assignment. You are required to turn it in at the end of the semester for grading.

9) FINAL PORTFOLIO You are required to turn in your final portfolio at the end of the term, which will include all your work from the semester (both in-class and out-of-class projects and assignments). **SAVE ALL YOUR WORK!!**
A portfolio examination can represent all of the methods of evaluation or serve as a parallel or chronological means of understanding what the student has learned.

NOTE: There are no late or make-ups for final portfolio reviews

PROJECTS PICK UP NOTE: Please pick up all your works during scheduled final exam. Unfortunately, artwork not claimed is discarded.

10) CLASSROOM POLICIES:

Please, turn your cell phones off during class. (or keep them on vibrating)
Listening to music using headphones/earbuds is allowed during longer drawings but keep the volume down.
NO SEXISM, BIGOTRY, DEROGATORY LANGUAGE OR ACTIONS WILL BE TOLERATED.

11) STUDIO MAINTENANCE: CLEAN UP IS REQUIRED AFTER EACH CLASS! Students are expected to keep classroom clean and organized. All work surfaces, floors, sinks must be either kept clean or clean at the end of work session. Throw away trash, take your drawings off the wall, wipe down your horse and floor. If you moved furniture at the beginning of class, please put it back as you found it. The studio maintenance will count towards your participation grade

12) LIST OF SUPPLIES: To be purchased gradually at Instructor's request over the semester.

- 1) Sketchbook 9" x 12" (preferable with rings)
-to collect assignments, notes and sketches concerning assignments (this will be turned in during the semester).
- 2) Masonite drawing board with clips: 19" x 25"
- 3) Art Bin or fishing tackle box for storing/transporting supplies following items
- 4) roll of white artists tape (one inch width and low tack) (if not painters' tape will do to)
- 5) Assortment of pencils: a) #2B, 4B, 6B and, #2H, 4H, HB pencils and a small plastic pencil sharpener are handy too.
(recommend brand Staedtler)
b) Charcoal pencils: 2B, 4B, 6B (soft)
- 6) Dipping Pen and a bottle of India ink and/or Micron Pens (have at least two sizes tips) or sharpies (also, two sizes)
- 7) Bamboo Pen and at least one Sumi brush
- 8) 220 grit sandpaper (1 sheet)
- 9) Charcoal: a) Vine Charcoal (Soft and Medium/ thick and thin sticks)
b) Box of Compressed "Charkal" (hard-I recommend as brand Weber)
- 10) Eraser: a) White Staedtler or magic rub eraser (for pencil)
b) Kneaded eraser (for charcoal)
- 11) Rulers: a) a large ruler (preferable metallic)
b) (suggested) T-square or 10" or 12" plastic triangles
- 12) Paper: a) 18" x 24" pad of newsprint (preferably rough)
b) 18"x 24" Pad of Strathmore drawing paper, containing 25 sheets. (White)
c) one pads 9" x 12" of tracing paper (preferable)
d) one sheet of Toned (Gray) Canson Paper 18" x 24"
- 13) Can of final fixative (non-odor!)
- 14) (if time permits) a small box of soft pastels and one of colored pencils
+ two brushes (one flat #6 and one round #4) + three acrylic tubes (47mm), red, yellow blue + couple of small plastic containers with lid
+ acrylic glazing medium

15) X-acto knife and extra #11 blades. And a pair of scissors

Caution: Be careful!!! These things are really sharp.

16) Brown envelope-type portfolio, at least 18" x 24", for transporting and storing projects and supplies.

NOTE:

1) Put your name on all of your supplies. Otherwise, it's finders' keepers, losers weepers.

2) Many of the materials, which we are going to use, don't wash off your cloths so I suggest you to have an apron or old shirt.

Also, you may want to bring in surgical or rubber gloves for charcoal.

3) Other supplies and materials may be needed depending on your approach to the projects. Some of the materials for this course may also be required in other Foundation courses.

Supplies Available at:

SJSU Bookstore

Online Stores (Dick Blick and Amazon)

Michael's

Some Walmart's

University Art – Redwood City

Accent Arts – Palo Alto

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Learning Assistance Resource Center

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The LARC website is located at <http://www.sjsu.edu/larc/>.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering "roadside assistance" to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at <http://www.sjsu.edu/muse/peermentor/>

ART 24, SECTION 1/DRAWING I, SPRING 2020, COURSE SCHEDULE

This schedule is subject to change with fair notice; notice will be made through Canvas.

REMEMBER: Have always your Masonite drawing board + Sketchbook

Week	Date	LECTURES (TOPICS), DEMOS, ASSIGNMENTS, DEADLINES
1	1/27	Introduction to course, Syllabus review
2	1/29	<p>Demo: types of charcoal / types of paper/ erasure</p> <p>In-Class: Charcoal exercises</p> <p>Discussion: first elements of drawing</p> <p>Materials: Newsprint paper (18" x 24"), charcoal (vine/compress/pencils charcoal) kneaded erasure, tape</p>
2	2/3	<p>Demo: Charcoal pencils / blending Enlarging elements/Transfer points/ Basic measurements</p> <p>Lecture/ In-Class: Positive-Negative Space Compositional frameworks, positive and negative space. Shape and proportional structure of composition.</p> <p>Materials: newsprint Paper (18" x 24", Strathmore drawing papers 18" x 24", black sharpie or micron, pencil (HB), charcoal compress/ charcoal pencil/ kneaded erasure, tape, spray fixative, sandpaper</p> <p>Homework 1: Positive-Negative Space</p>
3	2/5	<p>In-Class: Continue on Positive Negative / Intro to LINE</p> <p>NOTE: bring the Positive/negative studies (and drawing) to class to finish it.</p> <p>Materials: same as last class</p> <p>Homework 1: Positive-Negative Space</p>
4	2/10	<p>Lecture: Line-Emphasis on Broken Line, Outline, Contour Line -Introduction to Composition - lines' weight manipulation</p> <p>Demo: Application of different types of lines</p> <p>In-Class: Broken Line, Outline, Contour Line</p> <p>Materials: Masonite drawing board, pencil 3H /2B/4B/6B, mechanical pencil (2B), Strathmore drawing papers 18" x 24", erasure (plastic), x-knife</p>
4	2/12	<p>Lecture: Contour Line</p> <p>Demo: Application of contour lines / Modulation & Pressure/Ellipses, Composition</p> <p>In-Class: Contour Line</p> <p>Materials: Masonite drawing board, pencil 3H /2B/4B/6B, Mechanical pencil, Strathmore drawing papers 18" x 24", erasure (plastic), tape, x-knife</p> <p>Deadline: Homework 1 (Positive-Negative Space)</p> <p>Homework 2: Blind Contour/ Continuous Contour/ Gesture Drawing/ Broken Line</p>
5	2/17	<p>Lecture: Cross-Contour / Mechanical vs pictorial line / Intro to volume</p> <p>In-Class: Finish Contour line Drawing / Start Cross Contour Exercise.</p> <p>Demo: cross contour-: lines' direction and modulation / composition</p> <p>Materials: Masonite drawing board, pencil 3H /2B/4B/6B, Mechanical pencil, tape Strathmore drawing papers 18" x 24", erasure (plastic), felt pen(black) x-knife</p>

Week	Date	LECTURES (TOPICS), DEMOS, ASSIGNMENTS, DEADLINES
5	2/19	<p>In-Class: Cross Contour Exercise.</p> <p>Deadline Homework 2 (Blind Contour/ Continuous Contour/ Gesture Drawing/ Broken Line)</p> <p>Homework 3: Contour Line</p>
6	2/24	<p>Lecture: Measuring: Plumb Lines</p> <p>Demo: Measuring using the measuring tool, how to use the viewfinder</p> <p>In-Class: thumb nails-broken lines / plumb lines</p> <p>Materials: Masonite drawing board, pencil 4B , sketchbook, Strathmore drawing papers 18" x 24", erasure (plastic), charcoal pencil & vine, kneaded erasure, skewer, tape, sand paper</p>
6	2/26	<p>Lecture/Demo Perspective (1 point/ 2 Point</p> <p>Materials: Masonite drawing board, Strathmore Drawing paper, ruler, compass, t-square, mechanical pencil, couple of colored pencils or felt pens, tracing paper, plastic erasure, microns and/or colored pencils</p>
7	3/2	<p>Lecture/Demo Perspective (1 point/ 2 Point / Ellipses, foreshortening, and inclined planes in perspective</p> <p>Materials: Masonite drawing board, Strathmore Drawing paper, ruler, compass, t-square, mechanical pencil, couple of colored pencils or felt pens, tracing paper, plastic erasure, microns and/or colored pencils</p> <p>Deadline: Homework 3 (Contour Line)</p> <p>Homework 5: Perspective</p>
7	3/ 4	<p>Lecture: Introduction to Value (Value scale/ light on form/ Relative Value)</p> <p>Demo: value structure / scale and charcoal value</p> <p>In-Class: 1st Value study / charcoal-3 tone drawing/subtractive method</p> <p>Materials: Masonite drawing board, Strathmore drawing papers 18" x 24", charcoal pencil & vine, kneaded erasure, skewer, tape, chamois, fixative spray</p>
8	3/9	<p>Lecture: full range of value----MIDTERM</p> <p>Demo: pencil (glazing, use of pencil guard, erasing, blending, texture)</p> <p>In-Class: 2nd Value study</p> <p>Materials: Masonite drawing board, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B Mechanical pencil, Strathmore drawing papers 18" x 24", erasure (plastic), Tape, x-knife, pencil guard, blending tools</p> <p>Deadline: Homework 5 Perspective</p> <p>Homework 6 Value</p>
7	3/11	<p>In-Class: 2nd Value study-continue/finish---MEETINGS</p> <p>Materials: Masonite drawing board, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B Mechanical pencil, Strathmore drawing papers 18" x 24", erasure (plastic), Tape, x-knife, pencil guard, blending tools</p>
8	3/16	<p>Lecture Introduction to figure: Head and facial planar deconstruction: Value on human form/portrait Portrait / Toned paper</p> <p>Demo: portrait (anatomical proportions/ breaking down the portrait parts/ value on complex forms), measurements/view finder/plumb lines</p> <p>In-Class: Portrait study-day one</p> <p>Materials: Masonite drawing board, white charcoal pencil, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B or charcoal pencils (2B, 4B, 6B) Mechanical pencil, Toned (Gray) Paper Canson 18" x 24", erasure (plastic), Tape, x-knife, pencil guard, blending tools</p>

Week	Date	LECTURES (TOPICS), DEMOS, ASSSIGNMENTS, DEADLINES
		<p>or kneaded erasure, skewer, tape, chamois, fixative spray, sand paper</p> <p>NOTE: Remember to BRING A 8" x 11" black and white print out of a (self-) portrait Materials: Masonite drawing board, pencil HB , sketchbook, Strathmore drawing papers In-Class: Portrait study-day two Materials: Masonite drawing board, white charcoal pencil, pencil 3H / 4H / 6H/ /F / HB /2B/3B4B/6B /8B or charcoal pencils (2B, 4B, 6B) Mechanical pencil, Toned (Gray) Paper Canson 18" x 24", erasure (plastic), Tape, x-knife, pencil guard, blending tools or kneaded erasure, skewer, tape, chamois, fixative spray, sand paper</p>
8	3/18	<p>Demo: Colored Pencils—Value/color study Materials: Masonite drawing board, a set of colored pencils, pencil F (or HB), Strathmore drawing papers 18" x 24", erasure (plastic), Tape, x-knife, pencil guard , blending Deadline Homework 6 Value Homework 7 Finish Colored Pencils—Value/color study</p>
9	3/23	<p>Lecture: Introduction to wet media : Ink, tonal structure, and manipulation: Value + Texture: Hatching and Cross- Hatching Demo: Use of dipping pen/ different inks and papers In-Class: 3rd Value Study ink Materials: Masonite drawing board, pencil /F / HB , Strathmore drawing papers 18" x 24", erasure (plastic), Tape, x-knife, dipping pen + nibs (make sure they are not calligraphic), India ink (black), a small plastic container Deadline Homework 7(Colored Pencils—Value/color study) Homework 8 Ink Study</p>
9	3/25	<p>In-Class: Texture Study ink-finish, Materials: Masonite drawing board, pencil /F / HB, Strathmore drawing papers 18" x 24", erasure (plastic), Tape, x-knife, dipping pen + nibs (make sure they are not calligraphic), India ink (black), a small plastic container</p>
		Monday - Friday March 30-April 3 Spring Recess (*SPRING RECESS*)
10	4/6	<p>Lecture Value/ Texture—INK wash In-Class: study ink wash Demo: How to prep the paper for ink wash (or watercolor) Materials: Masonite drawing board, pencil /F / HB , Strathmore drawing paper 18" x 24" (if you could afford, watercolor paper would be better), erasure (plastic), Tape, x-knife, dipping pen + nibs (make sure they are not calligraphic), India ink (black), Sumi brush (if you could afford 2 brushes will be easier #2 and #6, if not have at least a #4)couple of small plastic containers, water container Homework 5: Deadline (Value Study) Homework 6: Value study-Ink/Wash</p>
10	4/8	Expressive Drawing / Catching up wotks—GESSO+INK MATERIALS: TBA
11	4/13	Expressive Drawing / Catching up wotks- GESSO +INK MATERIALS: TBA Deadline Homework 8 Ink Study

Week	Date	LECTURES (TOPICS), DEMOS, ASSIGNMENTS, DEADLINES
11	4/15	Expressive Drawing / Catching up works—DRY METHODS/WET METHODS MATERIALS: TBA
12	4/20	STARTING THE FINAL DRAWING
13	4/22	Work on the final drawing
13	4/27	Work on the final drawing
14	4/29	Work on the final drawing
15	5/4	DRAWING-VALUE/TEXTURE/PERSPECTIVE—COLLAGE <u>BRING IN FINAL PORTFOLIO</u>
15	5/6	Final project (Collage) due – class critique
16	5/11	Last day of classes for the semester – class critique continues—
17	5/14	Final Exam, 7:15-9:30 AM--RETURN PORTFOLIOS