**Drawing and Painting Syllabus**

**2021-2022**

**INTRODUCTION:** In this course, you will have the opportunity to practice and develop skills in both drawing and painting media. Drawing is generally considered the necessary foundation to other artistic practices. Drawing, at a basic level, teaches us to perceive the world artistically. We will learn to look at the world like a subject for our drawings—how does light play off the waxed floor? What draws my eye around a crowd? How much space is visible as I look out my window and how could I exaggerate that space if I were to draw this view? **Perception is the key to drawing and painting well.** We will focus on new ways of looking and seeing, as we develop hand-eye coordination, discover our personal style (artistic voice), and deepen

our understandings of the elements and principles of art through direct application.

**EXPETATIONS:** It is my expectation that we will spend most class periods deeply engaged in creating art. I encourage you to view this as an opportunity—you are given art materials, a relative degree of freedom, and most importantly time (the most valuable thing we have in this world)—please do not waste it!

1. At the beginning of each class, we will spend the first 5 minutes drawing in your sketchbook. These “Sketchbook Starters” will be written as a prompt on the whiteboard. You will be given up to 3 points daily for full participation in these drawings. If you are tardy or absent, you will be expected to make up assignments on the next Monday lunch in the art room.

**TARDY PROCEDURE:**

* 1. When you are late to class, you will be responsible for scheduling a time to make up “sketchbook starters” on the next Monday during lunch
1. This is a project based course, meaning that the majority of our time will be devoted to creating long-term (more than a week) artworks. These projects will build on one another to most efficiently and effectively improve your skills. Short lectures, demonstrations, and discussions will aid your understanding of project goals.
2. **WEEKLY SKETCHBOOK ASSIGNMENT**: We will have weekly sketchbook assignments that will supplement your in-class projects. These assignments should be completed outside of class.
	* These assignments require time. They should not be done in haste right before class. Practicing your skills is the only way to improve your drawing.

**GRADING:**

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| **Assignment**  | **Points**  | **Frequency and Duration** |
| Sketchbook Starters  | 3-5 pts | Each class period |
| Short term drawing or painting projects, In-Class Activities | 10 | Occasional--no more than one period in duration |
| Long term drawing or painting projects | 20-50  | Ongoing, no more than three weeks duration |
| Sketchbook Assignments | 10 | Weekly |
| Final Review/Critique  | 100 | Finals Week |

**Required supplies you will need for painting and drawing:** You will need some supplies for this class that are yours alone to use. They should be kept in your locker and be available for every class. All of these supplies are available at Office Depot.

* 2 quality roller ball pens. *I prefer Precise V5 fine point*. However any brand will do.
* A sketchbook/folder— at least 8”x10” in size
* A high quality gum, rubber, or kneaded eraser. A kneaded eraser is best.
* 10 pencils
* 2 black *Sharpies*

We will keep a flexible schedule so that you will know what to expect. Be advised that schedule is subject to change.

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| Beginning to Draw, Reading from *Drawing on the Right Side of the Brain* | 1. Pre-Instruction Drawings
 | 1. Creativity Test2. Shapes Worksheet |
| Introduction to Grid Method | 1. Upside-down Drawings
2. Introduce Master Copy Project
 | 1. Upside-down Christ Drawing |
| Contour Line, The Picture Plane | 1. Remembered picture from childhood
2. Blind contour drawings (palm, another complex object)
3. Modified contour drawing from ground of hand—using viewfinder
4. Master Copy Project Completed
 | 1. Blind Contour Drawing (self-portrait) |
| Space and Sighting | 1. Draw chair using positive and negative spaces
2. Whistler Drawing
3. Rubens’s Drawing
 | 1. Negative Space Worksheet |
| Introduction to Charcoal, Apply/Practice Sighting | 1. Charcoal Still Life: negative spaces to begin drawing
 | 1. Value Worksheet |
| Practice with Perspective  | 1. Plein Air Drawing Series (2 with viewfinder, 1 long term)
 | 1. Perspective Drawing of street/hallway |
| Introduction to Ink—Sighting and Perspective, Crosshatching | 1. Ink Sampler
	* + 1. 100 Neediest Cases Ink Wash Contest
 | 1. Thumbnail Sketches2. Resource Photos  |
| * + - 1. Safety Contest- SLPS Contest
 | 1. Texture Worksheet |
| Printmaking | 1. Safety Contest- Printmaking Demo optional
 | 1. Pointillism Worksheet |
| Creating Realistic Textures and Space | 1. Landscape from Photograph
 | 1. Resource photo and sketch |
| Drawing Portraits Introduction to Value | 1. Proportions of Face Drawing
2. John Singer Sargent Drawing
3. Courbet’s Self-Portrait
 | 1. Eye Drawings (10) |
| Dual Portraits |  1. Charcoal Self-Portrait | 1. Nose Drawings (10) |
|  1. Charcoal Self-Portrait | 1. Mouth Drawings (10) |
|  1. 2nd Self Portrait | 1. Crumpled Paper Drawing |
| Introduction to Gesture Drawing | 1. Timed Drawings in class
2. Figure Proportion Drawings
 | 1. Body Proportions |
| Gesture, Movement, and Meaning | 1. Active Figure Drawing
 | 1. gesture drawings |
| * + - 1. Active Figure Drawing
 | 1. Free Choice Sketchbook |
| Final Review/Class Critique | Look back through your sketchbook and past projects—reflect on the progress you have made this semester. What have you improved on? What do you still struggle with? What are you most proud of? Do you see the world differently? |