

SYLLABUS

DRAWING FUNDAMENTALS

ART 1307-004 | UTA Fall 2018 | Meets in FAB 291, M/W 6:00-8:50 PM

Instructor

Billi London-Gray, MA, MFA

Office: FAB 333

Office Hours: M, W 4:30-5:30 p.m.

Email: billi.londongray@uta.edu >>> I will only open email from you if sent from your @mavs.uta.edu account.

Mentis Profile: mentis.uta.edu/explore/profile/billi-londongray

A+AH Office Telephone: 817-272-2891

Blackboard class website: elearn.uta.edu

Description of Course Content

Basic drawing principles and elements in varied media including such concepts and skills as hand-eye coordination, perceptual acuity, spatial organization, and interpretation of directly observed subjects

This course focuses on linear perspective and close observational drawing in the post-Renaissance, western tradition, with an emphasis on naturalistic rendering of objects and values, and persuasive representations of space. Using black, gray, and white media, students practice rigorous, formal drawing within a serious studio environment.

Student Learning Outcomes

- Students will learn to draw by close observation, and will begin to master naturalistic descriptions of space, form, and value.
- Students will study rudimentary composition, construction, and blocking-in techniques.
- Students will study linear perspective and projective geometry, including both technical construction of perspective environments, and observation and description of spaces, objects, and shadows using sight-measuring techniques.
- Students will become familiar with disciplined studio practice, including various media handling methods, appropriate studio use, and regular work outside of the classroom.
- Students will participate in serious, rigorous, formal critiques.
- Students will begin a portfolio of drawings, paying attention to presentation, documentation, and preservation.

Required Textbooks and Course Materials

BOOK

Drawing Essentials, 3rd edition, by Deborah Rockman

Oxford University Press, ISBN 978019020952

PAPER

9 x 12 inch spiral-bound sketch pad, 100 pages
18 x 24 inch newsprint pad, 100 sheets (you may need 2 of these)
18 x 24 inch white, medium-surface drawing paper pad, 24 sheets
18 x 24 inch gray paper pad
18 x 24 inch tracing pad, 50 sheets
Additional loose paper sheets, purchase as needed during the semester

DRAWING MEDIA

Graphite drawing pencils: 2B, 4B, 6B, 8B, 4H
Vine or willow charcoal, 2 boxes: Windsor-Newton, medium and soft
Compressed charcoal: Faber-Castell 3-packs, medium and soft
Black charcoal pencils
White chalk pencil
Conté crayons, 4-pack: black, sanguine, bistre, white
Conté pencils, set of 6: blacks, reds, white
White chalk
Gray and black markers: 10%, 20%, 30%, 50%, 100%, combination brush and chisel tip
White marker (Faber-Castell / Pitt / Sakura)

DRAWING AIDS

2 kneaded rubber erasers
White plastic / vinyl eraser
Pencil sharpener
Blending stumps: #1, #2, #3, #4
Sandpaper pad
Chamois (optional)
Large drawing board (23 x 26) with clamps and rubber band
Workable spray fixative
24 inch cork-backed ruler
Paper portfolio with handles >> You **MUST** have this to submit work or I won't accept your assignments.
Canvas (or leather) portfolio with handles, large enough to fit your board

OTHER SUPPLIES (from Ace / Home Depot / Target / etc.)

One box of Dixon Ticonderoga #2 pencils
Heavy duty paper towels
Handi-wipes
Rags, old socks, lint-free towels, t-shirts, cotton balls, swabs, make-up sponges, etc.
Brushes, at least one small and one large — natural or synthetic bristles
Large binder clips
Box of small binder clips for hanging work
Tackle box or similar thing to organize and carry supplies
Blue painter's masking tape (or artist's safe-release tape), 1 inch wide
Combination lock (for a locker in the FAB to store your supplies)
*8 x 10 inch acrylic sheet (NOT the "non-glare" acrylic, just regular)
*8 x 10 inch matte board with 3:4 proportioned window
*Rubber bands, string
*Fine-point dry-erase marker
*Wood or steel dowels / bamboo skewers / thin knitting needles — main thing is straight and thin

Kits made for this class are available at Asel Art Supply, 618 Park Row in Arlington.

The kits are about \$165, which is a 40% discount.

Kits include the required art supplies, except the loose paper and canvas portfolio. Kits do not include the items listed under Other Supplies.

(This is a large investment in supplies, but you will use them in other art classes and in your career.)

Descriptions of Major Assignments and Examinations

Composition, Sketching, and the Picture Plane

“Projecting” three dimensions onto a two-dimensional plane, composition, gestural sketching, “thumbnail” sketching, construction, blocking-in, working from general to specific.

Sight-measuring

Understanding sighting and measuring techniques, constructing and using a viewfinder.

Perspective

Technical construction of one- and two-point linear perspective, persuasive description of objects, shadows, and spaces using knowledge of perspective and observation, and understanding of physical objects within logical spaces.

Gesture

Assessing mass, thrust, and direction.

Line

Organizing lines, wire-framing, observing shapes and edges, contour lines, line weight, line density, line quality, etc.

Value

Observation and description of light on and around objects and within spaces.

Content and Subject Matter

Portraits and Vanitas.

Examinations and assessments: Students will complete a perspective test, quizzes over reading, three in-class critiques, and a sketchbook with specific assignments. Additionally, students will submit a portfolio following each critique and will be assessed on the work they submit. Students’ progress will also be assessed based on whether their classroom discussions, performance, and participation indicate careful textbook reading, preparation, and serious intent. *Significant work outside of class is required.*

Attendance

At UT Arlington, taking attendance is not required, but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients “begin attendance in a course.” UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

As the instructor of this section, I will take attendance. This is a rigorous, performance-oriented studio art class, and **attendance is mandatory**. I expect you to be prepared when class begins and to work steadily through our 3-hour block. Being off-task, tardy or absent will lower your grade.

EXCUSES: If something catastrophic keeps you from coming to class, email me ASAP to provide documentation (ER note, for example) and request an extension / leniency. Normal, happens-to-everyone problems — like bad traffic, colds, and overcommitting — will not excuse an absence or tardy.

Expectations for Out-of-Class Study

Expect to complete **significant** amounts of work outside of class. Budget at least 9 hours per week for homework / reading / portfolio improvements beyond our classroom studio time.

The more time you put into your work, the better your results will be. There is no such thing as too much practice with your craft.

Grading

Grade Distribution

Perspective Test	5%
Critique & Portfolio Review #1	15%
Critique & Portfolio Review #2	20%
Critique & Portfolio Review #3	20%
Sketchbook / Homework	20%
Attendance, Quizzes & Work Ethic	20%

Basic Grading Scale

- A Outstanding work and performance, far exceeding average results. *The exception, not the norm.*
- B Good work and performance, above average and done with strong effort, but not exceptional.
- C Satisfactory work and performance. The average student who has attempted and completed all assignments according to directions, who has attended all classes and critiques, and who can demonstrate a basic understanding of all course material can expect a C.
- D Poor work and performance. The student who has attended class but failed to complete all assignments, who cannot demonstrate a basic understanding of all required course material, and who has not been consistently engaged in class discussions or studio work, will earn a D or less.
- F Unacceptable work and performance, poor attendance or non-attendance.

Late Work Policy

In-class grades/points (ex: quizzes, tests, critiques, attendance) cannot be submitted late or made-up. I will accept ONE eligible late assignment from any student if the late assignment is submitted to me before the start of the next class. However, the late assignment will receive a 50% grade reduction. (Ex: If the assignment is worth 100 points, the penalty will be 50 points. If you would have made a 75 by turning it in on time, you'd get a 25 turning it in late.)

Grade of Incomplete (I)

I will not grant an Incomplete unless you have a serious, documented, extenuating circumstance that precludes your continued attendance. You must be passing the course, prior to the extenuating circumstance. I will not grant an Incomplete to a student who is failing at the time they request it. **If you cannot meet the requirements of the course, it is your responsibility to drop it.**

University Information

Drop Policy

Students may drop or swap classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw from all classes. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do no plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For details, contact Financial Aid and Scholarships (uta.edu/fao/contact).

Disability Accommodations

UT Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA), and Section 504 of the Rehabilitation Act. All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of disability. **Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD).** Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting the Office for Students with Disabilities (OSD) by phone at 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at uta.edu/disability.

Counseling and Psychological Services (CAPS)

CAPS is available to all students to help increase their understanding of personal issues, address mental and behavioral health problems, and make positive change in their lives. uta.edu/caps 817-272-3671

Non-Discrimination Policy

The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.

Title IX Policy

UT Arlington is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit uta.edu/titleIX or contact Ms. Michelle Willbanks, Title IX Coordinator, at 817-272-4585 or titleix@uta.edu.

Academic Integrity

Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the Honor Code as part of an examination or requiring students to incorporate the Honor Code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. Information is available at uta.edu/conduct. Faculty are encouraged to discuss plagiarism and share the following two library tutorials, libguides.uta.edu/copyright/plagiarism and library.uta.edu/plagiarism.

Electronic Communication

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about using MavMail is available at uta.edu/oit/cs/email/mavmail.php.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit uta.edu/news/info/campus-carry.

Student Feedback Survey

At the end of each term, students enrolled in face-to-face and online classes categorized as “lecture,” “seminar,” or “laboratory” are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback via the SFS database is aggregated with that of other students enrolled in the course. Students’ anonymity will be protected to the extent that the law allows. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit uta.edu/sfs.

Final Review Week

For semester-long courses, a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabus. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Procedures

Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

UT Arlington Police Contacts

In case of an on-campus emergency, call the UT Arlington Police Department at 817-272-3003 (from a non-campus phone), or 2-3003 (from a campus phone), or by dialing 911. The UTA Police non-emergency number is 817-272-3381.

Student Support Services

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, email resources@uta.edu, or view the information at uta.edu/universitycollege/resources/index.php.

COURSE SCHEDULE — FALL 2018

BILLI LONDON-GRAY | ART 1307-004 | FAB 291 | M/W 6:00-8:50 PM

Part One: Composition, Perspective, Line

CLASS 1 – Introduction to the course

Review syllabus, text, discuss expectations, materials list, slides and lecture, and demos.

Reading: Chapter 1 of *Drawing Essentials*, pages 1 - 104.

Homework: Collect and/or purchase all materials (kits available) and textbook.

CLASS 2 – Benchmark drawing / assessment

Bring all materials to class and be prepared to draw. We will discuss how to set up an easel, how to stand at the easel, common mistakes to avoid, etc. Students will work from a still life, without formal instruction, with a class discussion to follow.

Homework: Finish reading Chapter 1. There will be a quiz.

CLASS 3 – Composition, gesture, sketching, sighting

- **Chapter 1 quiz**
- “Thumbnail” sketching to quickly assess space, shape, mass, direction, and placement of marks on the picture plane.
- Organizational line drawing and “wire-framing”
- Working from general to specific, understanding and organizing the space available, blocking-in, construction, first decisions
- Sight-measuring techniques, understanding proportions and relations, considering the whole over the parts, scaling, ratios, using a sighting stick

Reading: Chapter 2, pages 105 - 134. There will be a quiz.

Homework: Sketchbook Assignment 1, read text, practice.

CLASS 4 – Perspective

- **Chapter 2 quiz**
- Introduction to one- and two-point linear perspective — history, slides, lecture, demos
- Sighting, observing angles, convergence, horizon, p.o.v., ellipses, cubes, cylinders, etc.
- Making and using a viewfinder to understand projective geometry
- Lenses: Hockney, Holbein, Vermeer, etc.

Homework: Sketchbook Assignment 1, read text, practice

CLASS 5 – Perspective

- Sight-measuring: Perspective of ellipses.
- Construction, blocking in, and wireframing using transparent objects (glass vases, bottles)
- How to avoid crowding and compressing or flattening the space, grounding objects on the plane

Reading: Chapter 3, pages 135 - 163. There will be a quiz.

Homework: Sketchbook Assignment 1, read text, practice.

Review / study Chapter 2 in order to prepare for next class.

CLASS 6 – Technical Linear Perspective

- **Chapter 3 quiz**
- Technical construction of one- and two-point perspective environments
- Placing volumes on a grid, scaling
- Expect to work outside of class to complete, refine, or re-do for portfolio

Homework: Sketchbook Assignment 2, read text, practice

CLASS 7 – Perspective

- “Transparent” construction with solid, opaque forms
- Grounding on the plane, wire-framing
- Working from general to specific, using knowledge of perspective, sighting techniques, and descriptive lines. Aggregate shapes first, before specific shapes.
- Representing complicated objects and volumes using straight-line construction and blocking-in techniques

Homework: Sketchbook Assignment 2, read text, practice.

Study for Perspective Test.

Review pages 42 - 62 on lines.

CLASS 8 – Perspective Test, Line and Contour

- Line and Contour: blind, modified, and cross-contour line drawing, line variation, line weight, density, and quality.
- Fourth-week progress reports.
- **Sketchbook Assignments 1 & 2 due**

Homework: Bring musical instruments, stuffed animals to next class.

CLASS 9 – Line and Contour

- Blind, modified and cross-contour line drawing, line variation, weight, density, and quality. Work with models: musical instruments, stuffed animals, etc.

Homework: Sketchbook Assignment 3, read text, practice

CLASS 10 – Full-period Still-Life Drawing, for portfolio, Day 1

You will complete one sheet of thumbnail sketches, one full-size sketch, and one finished line drawing during class. Budget your time accordingly.

Homework: Sketchbook Assignments 3 & 4, read text, practice

Resolve, complete, and fix classwork for portfolio.

CLASS 11 – Full-period Still-Life Drawing, for portfolio, Day 2

You will complete one sheet of thumbnail sketches, one full-size sketch, and one finished line drawing during class. Budget your time accordingly.

Sketchbook Assignments 3 & 4 due

Homework: Sketchbook Assignments 3 & 4, read text, practice

Resolve, complete, and fix classwork for portfolio.

CLASS 12 – Critique #1. Portfolios DUE.

Introduce next topics after conclusion of critique.

Homework: Review pages 62 - 88 on value.

Part Two: Value, Light, Form

CLASS 13 – Introduction to Value: Light, Key, Form

- Lecture, slides, demo
- New media demos: charcoal, erasers, shading, stumping and blending techniques, scribbling and hatching, etc.
- Types of light: highlight, direct light, middle tones, core and cast shadows values, reflected light
- High, middle, and low key value schemes
- Construct value-matching strips, gradients

CLASS 14 – Value

- Media handling practice, with simple forms: spheres, cubes, cylinders, etc.
- Pencil shading techniques
- Subtractive techniques — drawing with erasers
- Prepare 20/50/70 ground for next class

Homework: Sketchbook Assignment 5, read text, practice

CLASS 15 – Value

High, middle, and low key value schemes: 20/50/70% toned grounds for white, gray, and black ranges, and gradients.

Homework: Sketchbook Assignment 5, read text, practice

CLASS 16 – Value

Value study using gray-toned paper, adding dark and light marks

Sketchbook Assignment 5 due

CLASS 17 – Value

Tonal underdrawing to emphasize form and value, using markers. Wrapped spheres.

Homework: Sketchbook Assignment 6, read text, practice

CLASS 18 – Value

Value study with sketches, compose/fram to the edges. Architectural, light and shadow, Brasilia.

Homework: Sketchbook Assignment 6, read text, practice

Prepare for critique and portfolio review

CLASS 19 – Critique #2, Part 1

Sketchbook Assignment 6 due

CLASS 20 – Critique #2, Part 2. Portfolios DUE.

Discuss next topics and final projects after conclusion of critique: Vanitas lecture/slides/content.

Homework: Begin Vanitas research — Sketchbook Assignments 7 & 8.

Part Three: Content and Subject Matter

CLASS 21 – Vanitas still life

Homework: Sketchbook Assignments 7 & 8, read text, practice

CLASS 22 – Vanitas still life

Homework: Sketchbook Assignments 7 & 8, read text, practice

CLASS 23 – Vanitas still life

Homework: Sketchbook Assignments 7 & 8, read text, practice

CLASS 24 – Portraits

- Self-portrait slideshow. Facial proportions handouts.
- Human faces — idealized proportions, setting up a general space, perspective, straight-line construction, advancing and receding planes (C. Bague)
- Features — typical and individual characteristics, practice with cast models

Homework: Sketchbook Assignments 7 & 8, read text, practice

CLASS 25 – Self-Portrait #1

Observational self-portrait using a mirror — graphite lines on white paper

Sketchbook Assignments 7 & 8 due

CLASS 26 – Self-Portrait #2

- Observational self-portrait using a mirror — black and white media on gray paper
- Strong light, contrast, values, shadows

Homework: Prepare for final critique and portfolio review.

CLASS 27 – Critique #3, Part 1

CLASS 28 – Critique #3, Part 2. Portfolios DUE.

Finals Week Session

Clean up studio, photos of work, individual feedback on work for CPR, portfolios returned.

Important Dates

Class 8	Perspective Test. Sketchbook Assignments 1 & 2 due.
Class 11	Sketchbook Assignments 3 & 4 due.
Class 12	Critique 1. Portfolios due.
Class 16	Sketchbook Assignment 5 due.
Class 20	Critique 2, Part 1. Sketchbook Assignment 6 due.
Class 21	Critique 2, Part 1. Portfolios due.
Class 25	Sketchbook Assignments 7 & 8 due.
Class 27	Critique 3, Part 1.
Class 28	Critique 3, Part 2. Portfolios due.
Final Mtg.	Monday, December 10, 6-8 p.m.