Course Description: This course for non-art majors teaches basic drawing skills and techniques by drawing from observation. Through sighting and measuring three-dimensional forms and creating the illusion of volume, space, and light on two-dimensional surfaces, students will develop visual language skills. We will work with a variety of black-and-white media to create compositions. Historic references will broaden students' understanding of drawing as a visual language.

Objectives  Students who complete this course successfully will:
- Re-learn how to see by breaking down subject matter into understandable components; this will allow you to convert what is 3-D to a 2-D format.
- Expand upon your understanding and skill building with principals of drawing and composition including gesture, line, shape, volume, space, value, texture, color, and perspective.
- Explore traditional and contemporary drawing techniques and materials to create analytical and expressive compositions.
- Critically observe still-life set-ups, interiors, and landscapes to compose resolved and convincing drawings.
- Become proficient in constructing the hierarchy of a composition, using sighting techniques to convey accurate proportion and perspective, and describing value.
- View and discuss the work of historical and contemporary artists in an effort to relate our current studio work to the greater context of art history.
- Use appropriate vocabulary and ability to discuss, critique, and evaluate your own and your classmates' works.

Attendance
Grades are based largely on in-class work which means if you are not here, I can not help you improve and will grade accordingly. If, for good reason, you will be late or absent, please leave me a message so that I am aware. This may not mean you are excused from class.

3 tardies = 1 absence
3 early departures = 1 absence.
You will be counted tardy if you arrive to class after the start time. (5:30-5:45). Although you may enter the classroom and participate in class after 6:00pm, I will count you absent.

*2 absences= The final grade may be deducted by one letter-grade increment per absence beyond the third one.
*6 absences= Failure of the course
Absences do not constitute an excuse from the day’s studio activities or homework assignments. Students who are absent are responsible for all class work and assignments.

Attendance and participation during a critique is crucial to your artistic development and involvement in this course. Although I hope everyone always finishes their work so that we have ample information to share, please do attend even if you have not finished the required project.

Special Circumstances
Should a family emergency or serious personal illness arise that prevents you from attending class or completing assignments, it is important that you communicate with me. Please also contact your advisor if the issues are confidential and you need more information about withdrawing from the course or seeking additional help.

Room Policies
Use of technology not related to class will result in a late arrival. If you must use your phone please inform the instructor before and leave the room.
Music will be provided when allowed. Please take care of personal business during the break, never during class. Class time is to be used for lecture, critique, and workdays. Although we will have a productive “art community” in the classroom, this does not mean that constant conversation is acceptable. Please be respectful of your classmates’ right to work in a quiet and organized atmosphere.
ONLY students registered for Drawing may be in the room during class time. All furniture and equipment will be organized as it was before class and all messes will be cleaned up. Check your tables for messes BEFORE and AFTER working.
No adhesives or fixatives to be sprayed indoors, ever.
*As Instructor, I reserve the right to dismiss any student that does not abide by these policies.

Homework and Late Work
Students will be given work to be completed outside of scheduled class meeting time. These assignments will supplement the concept and/or technical skill that we addressed in class. To excel, you will need to invest time, ambition, and more of yourself. Late work may be submitted, but will be subject to point reductions.

Critique
*Critiques are a REQUIRED component of the course. During a critique projects are selected to be hung on the wall and as a class we will analyze and critically evaluate and discuss them. This is a chance to gain confidence speaking in a group and to develop a visual language. ALL students are expected to participate and join in the conversation. Absence during a critique may result in a failing grade for that project. Critiques are a crucial part of the learning process involved in art-making. It is important to hear the objective comments of your peers. This is meant as an open and positive
experience, not as a means to personally attack a classmate. Do your best to remain open and to be a good listener instead of taking a defensive approach. Critiques will occur at mid-term and at the end of the semester. Short critique sessions will also pop up during the semester.

**Portfolio and Critique**

Students are required to have a portfolio (a body of work) of drawings at mid-term and final for grading. Keep all drawings done in class and for homework in case they are to be included in the portfolio. I will give specific portfolio requirements prior to your portfolio conferences and critique.

**Criteria for Evaluation/Grading**

Grades will be based on the completion of all assigned work in class and out of class. Positive and constructive participation in class lessons and critiques is expected from all students and will be counted towards your grade. Assignments will be graded on whether they fulfill the course assignment, the ingenuity of the approach, the motivation and sustained effort of an idea or technique, the combination of assigned skill to be learned, and the subjective, creative outcome from you, the Artist. Students are expected to work a minimum of 4-8 hours a week outside of class.

**Grading Standards**

A: Outstanding - Exceptionally high achievement in all activities. Excellent, consistent work submitted in a prompt, timely manner, meeting all required deadlines. Work (skill) of high quality, demonstrates understanding of assignments, craftsmanship, intellectual initiative and visual awareness.

B: Superior - Exceptionally high achievement in most activities. Slightly less consistent work, demonstrates understanding of assignments. Quality of work (skill) and visual awareness above average.

C: Meets acceptable expectations in most activities. Inconsistent to mediocre quality work(skill) and craftsmanship. Work showing minimal improvement or carelessness, demonstrates marginally satisfactory understanding or occasional misunderstanding of assignments. Exhibits minimal pride/ownership in work.

D: Deficient quality; Passing, but below average. Failure to meet acceptable expectations. Does not demonstrate skill or visual awareness. Work consistently late or incomplete. Too many excuses, tardy, early departures or absences.

F: Failure- Failure to meet minimum requirements and acceptable expectations for most criteria; Lack of skill, develops little or no visual awareness, demonstrates no interest in class. Work not submitted, consistently late, incomplete or doesn't exhibit effort. Would rather be elsewhere and usually is. Not passing.

No Incompletes will be given unless warranted by special circumstances.

**Last day to withdrawal without a W** - September 11, 2018
**Last day to withdrawal from course** - December 4, 2018
**Final critique-** Weds. December 12, 2018
Grades
10-14 projects (50-100 points each)
Final project = 100 points

1000 points possible
1000-900= A
899-800= B
799-700= C
699-600= D
599 and below= F

Academic Integrity: Plagiarism and academic dishonesty are offenses for which serious sanctions will be taken, including certain failure of this course. Please refer to your student handbook for clarification.

1. DISABILITY RESOURCES: If you have a disability that requires an accommodation, please speak with instructor and consult the Disability Resource Center at Cornerstone (cornerstone.wustl.edu). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.

2. WRITING ASSISTANCE: For additional help on your writing, consult the expert staff of The Writing Center (writingcenter.wustl.edu) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc. < The Engineering Communication Center http://engineering.wustl.edu/current-students/student-services/Pages/default.aspx offers students in the School of Engineering and Applied Sciences help with oral presentations, writing assignments, and other communications projects, as well as job-search documents such as resumes and cover letters.>

3. THE UNIVERSITY’S PREFERRED NAME POLICY FOR STUDENTS, with additional resources and information, may be found here: registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/.

4. ACCOMMODATIONS BASED UPON SEXUAL ASSAULT: The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim_webb@wustl.edu), Director of the Relationship and Sexual Violence
Prevention Center. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair or Dean or directly to Ms. Jessica Kennedy, the University’s Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at (314) 935-3118, jwkennedy@wustl.edu, or by visiting her office in the Women’s Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at (314) 935-5555 or your local law enforcement agency.

You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling (314) 935-8761 or visiting the 4th floor of Seigle Hall.

5. BIAS REPORTING: The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University’s Bias Report and Support System (BRSS) team. See: brss.wustl.edu

Sexual Harassment: http://bulletin.wustl.edu/about/policies/

Inclement Weather: http://hr.wustl.edu/policies/Pages/UniversityClosingsandSevereWeather.aspx

Emergencies: http://emergency.wustl.edu/

Other WU Policies: www.wustl.edu/policies

Disclaimer

The instructor reserves the right to make modifications to this information throughout the semester.
**Materials list**

All materials are required to be present for every class and can be purchased in the bookstore or ArtMart, Dick Blick and St. Louis Art Supply.

- Drawing board with attachable clips-this will be a piece of Masonite about 24 x 28” to accommodate your drawing pads.
- 18 x 24” Newsprint pad
- 18 x 24” Drawing paper pad (this will be higher quality, white paper)
- Vine charcoal-assortment of soft and medium, thick and thin. (willow)
- Compressed charcoal (brand name ‘char-kole’)
- Chamois cloth/soft rag
- Durable portfolio to keep work safe. Large enough to hold drawing board.
- One roll of masking or drafting tape
- Black and white charcoal pencils-extra soft or soft
- Kneaded eraser
- White plastic eraser
- Blending stumps/tortillon (used to blend charcoal and graphite)
- Set of Pencils ranging from HB to 8B
- Woodless graphite pencil
- Soft pastels, oil pastels or colored pencils.
- Utility knife/X-acto knife
- Pencil Sharpener
- Ballpoint pens; fine tip sharpie marker. Any colors
- Non-toxic Spray Fixative (Workable)-this keeps drawings from smudging. NEVER TO BE USED INDOORS!
- Supply box or tackle box to keep your drawing supplies.
- Portfolio case to carry paper pads

Syllabus and materials list is subject to change as seen fit by Instructor
**Tentative Course Schedule**
All dates or assignments subject to change as seen fit by Instructor.

08/29 - First Day of Class; Introduction to course, syllabus, supplies and first drawing exercise. *Homework: gather all materials for class next week. Possible drawing exercise*

**Week 1-3** (08/29-09/12) **Gestural Expression.** Figure/Ground and planar relationships. Organic/inorganic (geometric) subjects. Sighting techniques. Viewfinders. Landscape. Sustained Gesture drawing **due Feb. 05.**

**Week 4-5** (09/19-09/26) **Shape.** Structure, mass, volume. Positive/Negative shapes. Understanding the picture plane; foreground, middle ground, background.

**Week 6-7** (10/03-10/10) **Line.** Blind contour, cross-contour, expressive line, diagrammatic line, and structural line. Organizational lines, mapping, and sighting techniques.

**Week 9-11** (10/17-10/24) **Value.** The elements of light to suggest volume and psychological mood. *Chiaroscuro* and *sfumato* techniques, additive and subtractive drawing processes. Student made still life structures (marshmallows, paper, etc.)

**Week 12-13** (10/31-11/14) **One-point and Two-point Perspective.** Geometric solids, interior and exterior spaces. Foreshortening. Atmospheric perspective.

**Week 14-16** (11/28-12/12) **The Final Project is a long-term drawing** applying the principles of drawing and successful composition that showcases the learned techniques from the course. Students will present a sophisticated, technically precise, and expressive drawing that describes subject matter chosen by you, the Artist. The drawing is to be presented at Final Critique in a crisp and clean format. Details regarding the project will be distributed later in the semester. (Personal still life or landscape.)

*Final Critique 12/12/18*