

FA 101: Introduction to Drawing: Studio Projects, Methods, Materials
Section 332104R
Monday-Wednesday 6 p.m. to 8.50 p.m.
Room WAH 118
Instructor: David McDonald
E-Mail: dmcdonal@usc.edu

DESCRIPTION

This is a 4 unit introductory studio course in drawing with an emphasis on representation from direct observation. Drawing is fundamentally about learning to see, and to transport that vision onto paper through a variety of mark making techniques. The class will consist of in class projects along with homework assignments that will supplement the in class work. We will learn a variety of drawing techniques as well as explore the variety of drawing materials that are available. Besides drawing projects the class time will also include critiques, short lectures, and video screenings.

OBJECTIVES

1. To visually perceive, analyze, and interpret visual information through the act of drawing.
2. To work with the visual elements of line, shape, form, space, value, and texture in the creation of drawings.
3. Gain an understanding of figure and ground and their role in a drawing.
4. Recognize and synthesize the representational and abstract considerations of drawing.
5. Gain an understanding of how to incorporate narrative, psychological, emotional, and conceptual aspects of drawing and how to balance those with technique to create a drawing.
6. Begin to develop an individual drawing language that allows you to express your own vision and ideas.

GENERAL COURSE CONCEPTS

1. Gesture – Capturing the essence of an object or scene by focusing on the fundamental structure rather than the details. It is usually an active and rapid method of working and is essential to the future success of the drawing.
2. Contour – It is essentially defined as line and often consists of the outline that defines the exterior form.
3. Positive and Negative Space – Defined as the relationship of figure and ground or subject and background.
4. Cross Contour – The shaping of lines to create volume.
5. Sighting – A tool that allows you to achieve correct proportions as well as correct angles relative to horizontal and vertical lines.
6. Value – Tonal variations that can create volume as well as an indication of light sources and their effect on the subject.
7. Composition – How the subject is placed within the whole picture plane and its relationship to the center and edges of the paper.

ATTENDANCE IS MANDATORY.

Role will taken at the beginning of each class and absenteeism and tardiness will be noted. Five absences or six tardies will result in the loss of a half a grade point. Please arrive on time since I don't like to have to explain what we're doing multiple times.

HOMEWORK will generally be given out on Wednesday and due the following Monday. You can expect about four to six hours of homework a week.

GRADING

The main components of a grade are progress and effort along with the completion of homework and in-class projects. I will grade each homework and major class project (not gestures and warm up drawings).

The breakdown of grades is as follows:

35% class work
35% homework
10% final project
20% attendance, effort, and intangibles

A- Performance of the student has been at the highest level and meets all the requirements of the course, and Exhibits a high degree of intellectual initiative.

B- Performance of the student has been at a high level showing consistent effort and strong achievement of the assignments for the class.

C- Performance of the student has been at an adequate level, has met course requirements.

D- Performance of the student has been less than adequate, meeting only the minimum requirements.

F- Performance of the student is such that the minimal requirements have not been met.

STATEMENT FOR STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

ROSKI ADMISSIONS INFORMATION

For information and an application to become a Fine Arts **minor**, please visit <http://roski.usc.edu/minors/>. Please contact Antonio Bartolome at anbartol@usc.edu or 213-740-7567 with any questions about a minor in the Fine Arts. To become a Fine Arts **major**, please visit http://roski.usc.edu/undergraduate_programs/. Please contact Penelope Jones at Penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st.

SUPPLIES

IT IS YOUR RESPONSIBILITY TO BRING MATERIALS TO CLASS.

PAPER

2 pads of Newsprint

1 pad of multi use drawing paper, 18" x 24" (Bristol vellum is good)

Do not get watercolor paper!

You may need a few sheets of high quality paper for some projects, we will discuss it.

DRAWING TOOLS

Vine charcoal, two or three packages, medium thickness, soft

Charcoal pencils, HB, 2B, 4B, 6B

Graphite pencils, HB, 2B, 4B, 6B

Compressed charcoal sticks, 1 box

Small Jar of black India Ink

Quill pen set

Kneaded eraser

Staedler eraser

Blending stumps, various thicknesses

Krylon Fixative Spray

Drawing board with clips, big enough for 19" x 25" paper

Portfolio for board and paper, paper portfolios fall apart in a few weeks, invest in a good one.

Pencil sharpener

Ruler

Tool chest for carrying materials

Two or three various sized watercolor brushes

Optional

Watercolor set

Black, Sanguine, and white conte sticks

SUPPLIERS

ARTIST AND CRAFTSMAN (DOWNTOWN LOCATION) HAS THE COMPLETE SUPPLY PACKAGE PUT TOGETHER AND READY FOR PICK UP. THIS IS THE EASIEST WAY TO GET ALL THE SUPPLIES AND TO GET THE CORRECT SUPPLIES. I HIGHLY RECOMMEND USING THIS.

Artist and Craftsman Supply, 1660 S. La Cienega Blvd, Los Angeles

1917-1921 E 7th Street, Los Angeles

Dick Blick Art Supplies (also on line)

7301 W Beverly, LA or 11660 Santa Monica Blvd, W La

Graphaids - 3030 S La Cienega Blvd, Culver City

University store

WEEK BY WEEK SCHEDULE

August 25-27

Introduction- Review of Syllabus
Discussion of materials and drawing tools, View Kentridge film

September 1 – Labor Day, no school

September 3

Gesture, blind contour, and contour drawings. Introduction of the technique of sighting

Homework: Three drawings of still lifes with bottles. The first is a gesture drawing, the second is a contour drawing and the third is a shaded and rendered drawing.

September 8-10

Explore two point perspective using objects such as books and boxes.

Homework: Render a complex drawing that incorporates objects from your daily life incorporating perspective and cross contour

September 15-17

Introduction of perspective and how to create depth and space in a drawing.
Execute hallway and corner of the room drawings.

Homework: Interior drawing of a room incorporating at least one corner. Emphasis is on correct perspective.

September 22-24

Introduction of value and tone. We will also investigate the use of different light sources.

Homework: Execute a drawing using a single dramatic light source.

September 29-October 1

Introduction of positive and negative space

Homework: Create two drawings, one constructed through the observation of positive space and one through the observation of negative space.

October 6-8

Execute drawings emphasizing tone, value, and positive and negative space.

Homework: Introduce and begin mid-term project, a still life that you will work on for two homework sessions.

October 13-15

Model sessions

Homework: Continue mid-term project

October 20-22

Model sessions

Midterm project due

October 27-29

Bosch drawing project

Homework: Continue Bosch drawing

November 3-5

Continue Bosch drawing

Homework: Finish Bosch drawing

November 10-12

3 part drawing project observation/photo/memory as Final project

Homework: Continue final project

November 17-19

3 part drawing project observation/photo/memory

Homework: Continue final project

November 24-26

THANKSGIVING

December 1-3

Large scale drawing

Final project due, long critique.

