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ART 123A.00: Drawing Fundamentals

David A. James

University of Montana, Missoula

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Master Syllabus Art 123 Drawing Fundamentals University of Montana

Foundations Coordinator: Professor, David James

Required Textbook: Drawing: Space, Form, and Expression: Third Edition, Pearson Prentice Hall, Wayne Enstice and Melody Peters, 2003

Drawing Fundamentals Faculty Pack, UC Bookstore

Course Overview: Students will explore and master a variety of historical and contemporary techniques and approaches to drawing through studio practice and daily active involvement in the art of drawing. Classroom Teaching will include lectures, critiques demonstrations and exercises emphasizing application of a diverse body of classical, contemporary and innovative techniques. Areas of study include the practice of markmaking, layering, accumulation, modulation, gradation, shading, highlighting, modelling of form, and the study of illusionistic space created through atmospheric and linear perspective. Special emphasis is placed on the continuous development and refinement of a visual vocabulary built on experimentation and exploration of the practice of layering and markmaking in the daily sketchbook assignment.

Course Outcomes include:

the ability to convincingly create illusionistic space, develop figure-ground relationships and effectively exploit the characteristics of the picture plane, through the application of techniques and processes of the medium of drawing

the ability to convey meaning through the incorporation of the forms and structures of the artistic language including the language of drawing and design

the ability to reflect upon and critically assess the merits of one's own work and the work of others in oral critiques and through the use of written analysis, visual diagramming and various forms of peer review

the ability to perceive and articulate the relevance of artistic expression in the human experience

Week 1. Readings: Chapters 1, 2

Study of the three dimensional space of a drawing, Begin exploration and practice of mark-making and layering in the sketchbook, build illusionistic space without readily recognizable forms, use of the picture plane, tempo, touch and pressure, resistance and drag in use of dry media

Week 2. Readings: Chapters 1 review, 3

Making and Using a viewfinder, exploitation and nature of the picture plane, fixed point perspective and viewpoint, illusionistic space and Renaissance art, measuring and comparing, continued study of marks and development of technique, layering with directional changes, psychology and characteristics of marks

Week 3. Readings: Review Chapters 1,2,3

Seeing shapes in context, review of picture plane concept, beginning peer review in small groups, critical analysis employing concepts in chapter 1, listing criteria for three-dimensional space in a drawing, plasticity in spatial analysis, diagramming and thumbnail sketching. Establishing standards for sophistication of markmaking in small groups/ Listing of criteria

Week 4. Reading: Chapter 4

Viewpoint and composition, design of drawings, positive-negative shape, edges and value without outlining or contour line

Week 5. Readings: Chapters 1,4 review, 5

Linear Perspective and fixed viewpoint, compositions with drama and extreme viewpoints bird's eye view, worm's eye view, review of atmospheric perspective, combining linear and atmospheric perspective

Week 6.

Markmaking in review, standards and critical estimation, depth of markmaking vocabulary continue working on linear perspective

Week 7. Readings: Chapter 6

Form in Space, form and gestalt, gestural exploration, contour line versus edge, edge as value, cross contour and additive value

Week 8.

Planar Analysis, continue cross contour, planar analysis with linear perspective, topographical marks and natural surfaces contour, additive value and layering of marks

Week 9. Readings: Chapter 7

Light and space, light reveals form, gradation and modulation, complexity in compositions, using negative space as the definition of the picture plane, value and shape, directional light

Week 10 Readings: Chapter 8

Content and Meaning, Subject matter and meaning, formalism and narrative, Cliche and Nostalgia, Contemporary approaches to subject, Post-Modern Composition and Theory

Week 11

Sketches and Studies for Final Portfolio, Ideas and starting points, Review the Three dimensional space of a drawing from chapter 1, emphasize use of picture plane and figure ground mastery, Contemporary issues, Illusionistic versus Realistic Drawing, Random marks and stream of Consciousness Drawings, Sources of Inspiration

Weeks 12 - 14

Development and Refinement of Final Portfolio, emphasizing your strengths and minimizing weaknesses, the practice of research in the studio, peer review and criticism, working multiple images simultaneously to unify a portfolio, Documentation of Final, Sketchbook Reviews, Final Critiques and Closing comments, Faculty Evaluations.