

University of Montana

## ScholarWorks at University of Montana

---

University of Montana Course Syllabi, 1990-2010

---

Fall 9-1-2009

### ART 101A.04: Visual Language - Drawing

Steven M. Krutek

University of Montana, Missoula, [steven.krutek@umontana.edu](mailto:steven.krutek@umontana.edu)

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi1990-2010>

Let us know how access to this document benefits you.

---

#### Recommended Citation

Krutek, Steven M., "ART 101A.04: Visual Language - Drawing" (2009). *University of Montana Course Syllabi, 1990-2010*. 630.

<https://scholarworks.umt.edu/syllabi1990-2010/630>

This Syllabus is brought to you for free and open access by ScholarWorks at University of Montana. It has been accepted for inclusion in University of Montana Course Syllabi, 1990-2010 by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

Department of Art, University of Montana  
Art 101A Section 4, Visual Language: Drawing, 3 credits  
Fulfills General Education Requirement for Expressive Arts  
M, W 4:10 PM - 6:00 PM  
Fine Arts 401  
Fall Semester, Aug. 31-Dec 16, 2009  
Instructor: Steven Krutek  
Office: Fine Arts 412  
Office Hours: Mon. 12:10-2:00 PM  
X4651  
personal e-mail until further notification: skrutek@yahoo.com  
**Mailbox in art office-"Krutek"**

---

## Course Description and Objectives

### Description

Catalogue description: An introduction to visual language, concepts, and studio practicum. Focus on basic skills development in rendering volume, pictorial depth, and figure/ground relationships. Research in historical and contemporary approaches to drawing.

Instructor description: Students will develop an understanding and ability to demonstrate several important historical and contemporary drawing techniques and concepts. These include but are not limited to **mark-making, proportional development, form, gesture drawing, contour line, cross-contour line, light, value, composition, positive and negative space, repetition, rhythm, perspective (one, two, and three-point), subject matter, emotional content, and expression.**

Techniques and concepts will be introduced through lectures, slides, demonstrations, and assigned readings.

***Students will demonstrate an understanding of these techniques and concepts through in-class assignments, sketchbook entries (five per week, due at the beginning of each week), a weekly finished drawing (to be completed at home and turned in at the beginning of each week), and through a final project.***

### Coursework

You will find a detailed syllabus attached, which specifically lists the projects we will undertake by the week. These projects, more than likely, cannot be completed in the allotted class time. You can expect to spend at least 5 hours outside of class per week in order to satisfactorily complete the assignments (per **N.A.S.A.D.** guidelines). Individual and group critiques will coincide with the completion of the assignments. Students are required to thoroughly evaluate their own drawings, others' drawings, as well as understand/accept criticism given by others.

To be successful in this class, each student must:

- Attend and participate in all scheduled classes
- Actively participate in critiques
- Complete all assignments on time
- Keep notes on technical information
- *Help maintain a safe, clean, and organized drawing studio*
- ***FYI: I will not accept work turned in for another course***

### Attendance

Attendance at all classes is mandatory. After three unexcused absences your grade will be dropped one letter grade per absence up to six absences, when a failing grade is issued automatically. Come to class ready to work; students are not to leave class to purchase supplies. Demonstrations missed will not be repeated; the absent student must obtain notes from another student.

## **Safety**

The drawing studio may be unsafe if not properly cleaned. Charcoal dust left on the floor may be slippery. **PLEASE CLEAN UP AFTER YOURSELVES AND PROCEED THROUGH THE STUDIO SPACE CAUTIOUSLY.**

## **Grading**

Three factors will be considered in the determining of grades.

1. Quality of the product---inventiveness, sensitivity to materials, technical understanding, compositional effectiveness, and idea development in relation to the assignment. **50%**
2. Quality of learning process---risks taken, range of ideas explored, contributions to class, attendance, effective use of time, enthusiasm, and amount of work done. **40%**
3. Professional demeanor in the drawing studio---clean work habits, **proper treatment of materials**, attention to studio space, and participation in final drawing studio clean up. **10%**

**A=** Excellence in all assignments, highly motivated, innovative solutions to assignments

**B=** Above average in all work, demonstrates technical growth and ability

**C=** Completion of all projects, satisfactory class participation---**for those students who are taking the class on a Credit/No Credit basis, they must, at the very least, meet the expectations of a "C"**.

**D=** Incompletes on some projects, inadequate class participation

**F=** Incompletes on many projects, poor participation, several unexcused absences

**EXTRA CREDIT IS NOT AVAILABLE**

## **Incompletes**

Incompletes for the course will only be given in cases of extreme emergency. It is the responsibility of the student to keep the instructor fully informed of such situations.

## **Students with Access/Special Needs**

Students with disabilities or special needs should meet with the instructor as soon as possible.

## **Announcements for Students**

1. The Student Art Collective – Members will meet in the Chair's office, FA 305B, Times TBA. Everyone is invited to bring a sack lunch and join in!
2. **KEEP YOURSELF UPDATED WITH DEPARTMENTAL HAPPENINGS BY LOGGING ONTO THE DEPARTMENT OF ART'S NEWSLINE:**  
[umartdepartment.wordpress.com](http://umartdepartment.wordpress.com)

## **Fine Arts Building Guidelines**

1. Fine Arts Building hours are for currently enrolled students only; art studio use requires being currently registered in a specific studio course as course fees facilitate specific supplies. If not currently enrolled, students will be asked to leave.  
**Hours: 7 A.M. – 11 P.M., Monday – Sunday**
2. No creatures or children not enrolled in courses allowed in studios during class time or open studio times – they will be asked to leave.
3. No food or open beverage containers will be allowed in Art Department facilities when art making is in progress. (In fact, there should not be any food or beverages consumed in Art facilities, as faculty will be liable if injuries occur. When needed, breaks may be taken by students by simply stepping out of the studios.)
4. Studio clean-up is required.

5. Pick up all art work by the scheduled exam day or the last class period. This needs to happen or art work will be discarded. Please do not leave art work in the art office.

**Academic Misconduct and the Student Conduct Code**

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).*

**Department of Art, University of Montana**  
**Art 101A Section 4, Visual Language: Drawing, 3 credits**  
**Fulfills General Education Requirement for Expressive Arts**  
**M, W 4:10 PM - 6:00 PM**  
**Fine Arts 401**  
**Fall Semester, Aug. 31-Dec 16, 2009**  
**Instructor: Steven Krutek**  
**Office: Fine Arts 412**  
**Office Hours: Mon. 12:10-2:00 PM**  
X4651  
personal e-mail until further notification: skrutek@yahoo.com  
**Mailbox in art office-"Krutek"**

---

**Week 1**

8/31, 9/2

We will begin exploring "mark-making" and how different marks can be manipulated to create the illusion of space. Pay particular attention to the way in which different pressures, tempo, and different materials affect this illusion of space.

**In-class assignments:**

Monday. Introductions, course guidelines, expectations, etc.

Wednesday. A group drawing of non-recognizable forms.

A drawing of any tangible subject utilizing at least three different marks.

**Take-home assignment:**

Due Wed., 9/9---**NO CLASS 9/7, LABOR DAY**

A finished drawing that covers the entire page and includes non-recognizable forms AND a recognizable form. Please use at least five different marks in this drawing.

READING IN TEXT, PAGES TBA

OPTIONAL: 5 entries in your sketchbook addressing mark-making

**Please get in the habit of labeling ALL your assignments as follows (not sketchbooks):**

John Doe, Art 101, Section 5, mark-making drawing, 8/31/2009

**Week 2**

9/9

Begin to see shapes/mass in the context of your subject matter. Give equal attention to the positive and negative spaces of your drawings. Recognize the importance of employing thumbnail sketches. Begin critically analyzing your take home assignments as a group, utilizing the concepts we've covered thus far to strengthen your analyses.

**In-class assignments:**

Wednesday. Create five, large gestural quick drawings from the objects provided in class.

These drawings should demonstrate your ability to depict the objects and the details of the objects as basic shapes/masses. For example, the shadow on the underside of an apple may be viewed and depicted as a crescent.

Create five, large gestural quick drawings from a still life that emphasize the negative space or the space around your central object/subject matter. These drawings should also depict the objects and their details as basic shapes/masses.

**Take home assignment:**

Due Monday, 9/14

A large finished SELF-PORTRAIT drawing that provides equal attention to positive and negative space. This drawing should also demonstrate your ability to depict your object (you) and your details through basic shapes/masses. Use marks, marks, and more marks! Please surround this drawing with a white, three inch border. Within the border should be eight small thumbnails that convey your exploration of your subject's (you) basic shapes as well as composition.  
READING IN TEXT, PAGES TBA

OPTIONAL: 5 entries in your sketchbook addressing concepts covered this week: **shape, mass, gestural drawing, thumbnail sketches and positive-negative space relations**

**Please get in the habit of labeling ALL your assignments as follows:**

John Doe, Art 101, Section 5, mark-making drawing, 1/28/2009

**Week 3**

9/14, 9/16

Continue to depict mass by recognizing "value shapes" and through the understanding of cross-contour line. Begin recognizing how objects within the picture plane relate to each other proportionately. Continue to develop your language of marks within your sketchbooks. You should start seeing which sort of marks best convey your emotional intent.

**In-class assignments:**

Mon. Introduction to cross-contour line and how it is utilized to depict mass. Basics of portraiture.

Wed. Begin drawing from the still life set up in class. Utilize your proportion techniques, cross-contour line and other mark-making approaches.

**Take-home assignment:**

Due Monday 9/21

A finished drawing of a long object of your choice (a PERSON LYING ON A BED, A PENCIL LYING ON THE TABLE, A BRATWURST, etc.) Your viewpoint should be head on; so, in the case of the person on the bed, you should be at their feet or at their head depicting the entire length of the body.

You will find it helpful to use your proportion techniques. Continue mark-making.  
READING IN TEXT, PAGES TBA

OPTIONAL: 5 entries in your sketchbook addressing concepts covered this week: cross-contour line, proportion, composition, and of course, mark-making

**Please get in the habit of labeling ALL your assignments as follows:**

John Doe, Art 101, Section 5, mark-making drawing, 1/28/2009

**Week 4**

9/21, 9/23

Begin to apply the concepts we've covered thus far, to artwork outside of the class. Keep in mind that these concepts are applicable to art of any medium. ALSO, review concepts covered thus far---mark-making, illusion of mass (AKA "value shapes"), proportion, etc.---through in-class quick-draw assignments.

**In-class assignments:**

Monday. Critique of take-home proportion drawings

Quick Drawing

Wed. Quick drawing!

Start final drawing for Monday

View the current exhibition at the Gallery of Visual Arts and/or UC Gallery

**Take home assignment:**

Due Monday, 9/28

A one page paper analysis of one art-piece from the Gallery of Visual Arts and/or UC Gallery. This analysis should address the concepts we have covered in class thus far. You may also choose to address other drawing/art concepts that you are familiar with. In addition, the analysis should be infused with personal responses to the chosen art-piece. PLEASE REFER TO YOURSELF AS "THE VIEWER" INSTEAD OF "I". For example, "the linear composition of the painting evokes a sense of cold starkness in the viewer." PLEASE TYPE YOUR ANALYSIS AND REMEMBER TO INCLUDE THE TITLE OF THE WORK, THE ARTIST, AND WHERE IT WAS DISPLAYED.

\*\*\*BRING 20 BLACK AND WHITE "IMAGE CUT OUTS" FROM OLD MAGAZINES, BOOKS, ETC. IF YOUR DESIRED IMAGES ARE IN COLOR, PLEASE PHOTO-COPY THEM IN BLACK AND WHITE. BE CONSCIOUS OF CHOOSING IMAGES THAT YOU ARE EMOTIONALLY OR AESTHETICALLY DRAWN TO. \*\*\*  
READING IN TEXT, PAGES TBA

OPTIONAL: NO SKETCHBOOKS BUT KEEP WORKING IN THEM  
AND REMEMBER I'LL GET A LOOKSIE NEXT WEEK.

**Week 5**

9/28, 9/30

Begin to understand and utilize principles of design in your drawings. These principles are as follows: **unity and variety, contrast, emphasis, balance, movement, repetition and rhythm, and economy.** Recognize the importance of employing gestural, thumbnail sketches to layout the design of your drawings. Critically analyze your in-class assignments as a group; utilizing the concepts we've covered thus far to strengthen your analyses.

**In-class assignments:**

Monday and Wednesday.

Create a collage from your 20

black and white images on a sketchbook-sized piece of paper. These collages should address some or all of the design principles mentioned above. In addition, you should also be addressing mark-making, composition proportion, mass, etc. while creating the collages. Feel free to work together and swap images to meet your needs.

Create a black and white proportional drawing of your collage on 18" x 24" drawing paper. Use a drawing grid to map out this drawing. FOCUS ON CREATING THE FEEL OF A DRAWING NOT A REPLICA OF A PHOTO-COLLAGE.

**Take home assignment:**

Due Monday, 10/5.

Complete Wednesday's drawing. Complete 10 thumbnail sketches in which you practice designing your own room using some or all of the design elements. The design should be a composite of at least three different interiors that you use as references. These sketches should be completely absent of outlines. That is, focus on the mass of the object(s). You will probably be challenged in creating the illusion of perspective, which is next week's topic.

**THESE 10 SKETCHES RELATED TO AN INTERIOR WILL BE CREATED IN YOUR SKETCHBOOK.**

REVIEW PREVIOUS READING, PAGES TBA

**Week 6-7**

10/5, 10/7, 10/12, 10/14 (NO CLASS)

Begin to understand and utilize linear perspective in your drawings. Recognize the importance of employing one point, two-point, and/or three point perspective in order to enhance the illusion of a three dimensional space. Critically analyze your in-class assignments as a group; utilizing the concepts we've covered thus far to strengthen your analyses.

**In-class assignments:**

Monday 10/5

Turn in Design Elements collage drawings.

Lecture/demo

Create an interior design drawing based upon your thumbnail sketches.

Wed. 10/7

Continue and finish working on interior design drawings.

Practice linear perspective quick-sketches on

Campus.

Monday 10/12

Continue practicing linear perspective by creating rough sketches from the still-life of boxes.

In the second half of class, begin a "final" drawing from the box still-life on the "good" paper. DUE MON. 10/19

**Take home assignment:**

Due Monday 10/19

BEGIN a perspective drawing from the interior of the UC  
READING IN TEXT, PAGES TBA

**Week 8**

10/19, 10/21

Each student will meet with the instructor for 10 –15 minutes on either Monday or Wednesday to discuss his or her progress in the course. In addition, each student and the instructor will come up with a success plan for the remainder of the semester. Students will sign up for these time slots during Week 7. The time slots will fall between normal class hours, 4:10 PM – 6:00 PM

**Please bring your perspective drawings (in progress) from the UC to your meeting.**

**Take home assignment:**

Due Monday 10/26

10 entries in your sketchbook addressing linear perspective AND  
A Perspective Drawing of your choice (midterm)

**Week 9**

10/26, 10/28

Begin to draw subjects/objects that are important to you and/or you have a strong feelings for--- positive or negative. Adapt the formal qualities of drawing you have learned thus far to specifically address the importance or feeling of your subject matter.



**In-class assignments:**

Monday.

Critique of midterm Perspective Drawings

Draw the interior of the studio in a way that clearly reflects the way you feel upon entering it's confines. Does the studio put you at ease, does it make you tense, anxious, happy, alert, depressed? Show us through drawing.

Wednesday.

Bring in objects from home to draw that are autobiographical in nature. Try bringing objects that have collected naturally near your bed, in the bathroom, in the kitchen, near the door, on a bookshelf, etc. The way you arrange and depict these objects should clearly express some aspect of your personality.

**Take home assignment:**

Due Monday, 11/2

A large finished self-portrait with subjects/objects that are important to you and/or you have a strong feeling about (positive or negative). You should deliberately choose formal characteristics in your drawing that convey the importance of the subjects/objects and/or the feelings they evoke. For example, you might want to include your deceased grandmother's ring in your portrait. This ring may remind you of her unfortunate, violent death and your reaction to this death. This reminder makes you sad, angry, confused, and revengeful. Attempt to purposely draw yourself and her ring with "marks" that evoke sadness, anger, confusion and revenge for yourself and the viewer.

READING IN TEXT, PAGES TBA

**Week 10**

11/2, 11/4

Begin to better depict the illusion of form and light in your drawings. Recognize the importance of employing gestural marks, cross-contour marks, and contour line to represent the illusion of both form and light. Critically analyze your assignments as a group utilizing the concepts we've covered thus far to strengthen your analyses.

**In-class assignments:**

Monday.

Critique of "self-portrait with objects" drawings

Demo: value shapes/local value and directional light

Divide your newsprint paper into 4 sections. Each section will address your object---dramatically lit---from a different vantage point. Utilize gestural, cross-contour and contour lines/marks.

Wednesday. One long drawing utilizing gestural, cross-contour marks AND contour line. Again, your subject will be dramatically lit. You will depict this object from four different vantage points BUT these vantages will be rendered together, not in four different sections. That is, all four views will be placed in sequence on the same background.

**Take home assignment:**

**Due Monday, 11/9**

Dramatically-lit self-portraits (from one side), **WITHOUT COMPLEMENTARY OBJECTS**  
REVIEW PREVIOUS READING, PAGES TBA

**Week 11**

11/9, 11/11

Begin to better depict a sense of emotion and emotional content in your drawings. Recognize the importance of employing marks that enhance this sense of emotion and/or emotional content.

Specifically, this study of emotion will be done through portraits. Critically analyze your assignments as a group utilizing the concepts we've covered thus far to strengthen your analyses.

**In-class assignments:**

Monday.

Critique of weekend "dramatically lit self-portraits", **WITHOUT COMPLEMENTARY OBJECTS** and last Wednesday's drawing

Wednesday.

Portraits in Pairs. Each of you will be paired with a partner in order to complete a portrait of one another. Each portrait must coincide with an emotion that I provide for you.

**Take home assignment:**

Due Monday, 11/16.

Bring in three of your best final weekly drawings. These drawings will (POSSIBLY) be displayed in the Art Annex Gallery for the following two weeks with the work from two other Art 101 sections.

On Monday (11/16), be prepared to meet the other students, share work, and discuss the layout of the exhibition.

On Wednesday (11/18), all of us will actually hang the show and assign duties for the opening reception, which will be held on Friday (11/20) evening from 5-7 PM

**Week 12**

11/16, 11/18

**On Monday, be prepared to meet the other 101 students, share work, and discuss the layout of the upcoming exhibition.**

**On Wednesday, all of us will actually hang the show and assign duties for the opening reception, which will be held on Friday evening from 5-7 PM.**

**Week 13**

11/23,

11/25---NO CLASS THANKSGIVING TRAVEL DAY

Final Project Assignment-1/3 of your grade

Your final drawing will actually be **a series of four drawings of your choice**. Consider the possibilities: (1) you may choose to address the same subject from four different vantage points or in four different ways, (2) you may choose to address a subject in four different parts; that is, together the four drawings make a whole, OR you may choose to create four drawings of different subjects that are connected by a common conceptual thread.

Your series of drawings should incorporate the following elements in such a manner that we could point them out with little or no difficulty:

**50% of your series should be naturalistic**, that is drawn from life.

The naturalistic component of your series should **clearly** depict **at least 4** of the formal elements/concepts we have covered this semester. **In addition**, this percentage of your series must include portions which **utilize directional light**.

**25% of your series should be visualized**. Specifically, this percentage of your series should be **inspired by feeling**. As a result,--since nobody on this god-forsaken planet has ever proven that he/she has actually *seen* a feeling--these visualized elements **should not be recognizable**.

Yet, these visualized elements will take into consideration the formal elements/concepts you choose to use in this final project.

25% of your series should be a visualization of actual objects. That is, things we can recognize **drawn from memory, not from life.**

Your series will also incorporate text. The text can be something you have written, something your dad has written, something you pilfer from the internet, etc. Be certain, that the text is pertinent to you. Otherwise, it will seem extremely extraneous. **I suggest looking at artwork that incorporates text before attempting to do so yourselves.**

**READ/REFER TO TEXT, PAGES TBA**

**Due 11/30**

8-10 thumbnail sketches in your sketchbook, which address ALL of the aforementioned. Please label each sketch in accordance to what you are addressing.

Finally, this is the moment for all of you to showcase your skills, knowledge, and experimentation abilities; remember to have fun!

**ON WED. 12/2 and MON. 12/7, WED. 12/9 YOU WILL BE GIVEN THE OPPORTUNITY TO WORK ON YOUR FINAL PROJECT IN CLASS---SHARE YOUR IDEAS WITH YOUR PEERS AND/OR THE INSTRUCTOR!**

**THE FINAL DRAWINGS ARE DUE DURING FINALS WEEK [WED. DEC 16, 1:10 PM-3:10 PM).**

**WE WILL ALSO CLEAN THE STUDIO, ATTENDANCE IS MANDATORY.**

**Department of Art, University of Montana**  
**Art 101A Section 4, Visual Language: Drawing, 3 credits**  
**Fulfills General Education Requirement for Expressive Arts**  
**M, W 4:10 PM - 6:00 PM**  
**Fine Arts 401**  
**Fall Semester, Aug. 31-Dec 16, 2009**  
**Instructor: Steven Krutek**  
**Office: Fine Arts 412**  
**Office Hours: Mon. 12:10-2:00 PM**  
X4651  
personal e-mail until further notification: [skrutek@yahoo.com](mailto:skrutek@yahoo.com)  
**Mailbox in art office-"Krutek"**

---

### **Supply List**

#### **Required Texts/Materials:**

*Launching the Imagination*

Drawing Fundamentals Pack, UC Bookstore

#### **Supplies:**

The ART100 kits will be available for \$21.00. It will contain:

- BEE-827T100-1824 Big Bee Sketch Paper 18x24 100 sheet pad
- Kit-Bag
- WBC-105C 3 Pack Char-Kole
- SAN-70532 Kneaded Eraser
- GEN-57C Vine Charcoal Tube
- GEN-558 White Charcoal Pencil
- Pro-3049 Draw Kit (All-in-one)
- SAN-64801 Black Tuff- Stuff Click Eraser
- PRO-6987-24 #4 Blending Stump

#### **Additional:**

- Masking tape (at least 1" thick)
- Utility or Ex-acto knife
- Ruler or straight edge
- Folder for handouts
- Workable fixative

#### **Optional:**

- Strathmore 100 pg. 60 lb. sketchbook (green cover) **OR** Pro Art 100 pg. 60 lb. sketchbook (red and white cover)
- Store-bought portfolio **OR** make your own portfolio with cardboard and duct tape
- Container for supplies
- Rags and water containers (for ink drawing)