

University of Montana

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9-2014

### ARTZ 105A.02: Visual Language - Drawing

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School of Art, University of Montana  
ARTZ 105A Section 02, 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. 25-Dec. 12, 2014  
Instructor: Steven Krutek  
Office: Fine Arts 303  
Office Hours: W 10:10 AM-1:00 PM  
X2065  
steven.krutek@umontana.edu  
Mailbox in art office-"Krutek"

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### **COURSE 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, image galleries, demonstrations, and assigned readings.

***Students will demonstrate an understanding of these techniques and concepts through in-class assignments, sketchbook entries (recommended), 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***

### **GRADING**

A total number of points will be formulated from studio projects, written critiques/reflections, and class attendance. The percentage of points earned will be assigned letter grades as follows:

100-94 = A  
93-90 = A-  
89-88 = B+  
87-84 = B

83-80 = B-  
79-78 = C+  
77-74 = C  
73-70 = C-  
69-68 = D+  
67-64 = D  
63-60 = D-  
59-0 = F

### **STUDENT CONDUCT CODE/CLASSROOM CONDUCT**

+ *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 [http://life.umd.edu/vpsa/student\\_conduct.php](http://life.umd.edu/vpsa/student_conduct.php).*

+ Students may not use headphones or ear buds during class time. This course is meant to build community between one another and to learn from conversations occurring around you as you work. If we are engaged in studio practices during class time, I encourage you to walk around the room to look at other students' work in order to learn and progress.

+ When we do engage in studio practice, I recommend that students wear clothing to class that they feel comfortable staining. (Feel free to wear an apron to class).

+ Cell phones/smart phones or any hand-held device should be put away and silenced while class is in session. They may occasionally be used for educational purposes only, such as photographing work, looking up information, or adding a due date to your calendar, etc. Texting and calling may take place before and after scheduled class times.

### **ATTENDANCE**

Attendance at all classes is mandatory. Students are expected to arrive on time and be in class for its entire duration. All absences regardless of cause (sleeping in/travel/medical emergency/family emergency), follow the guidelines below:

+ Two absences/late arrivals/leaving early:	No grade change
+ Three to four absences/late arrivals/leaving early:	One full grade drop
+ Five to six absences/late arrivals/leaving early:	Two full grades dropped
+ More than six absences/late arrivals/leaving early:	Retake course

Lectures, discussions, demonstrations, and instructions missed will not be repeated; the absent student must obtain notes and information from another student.

Required meeting times beyond what is shown in the published Class Schedule for the term, per **N.A.S.A.D.** guidelines: 5 hours of studio "homework time" in addition to the scheduled class time for every 3-credit studio art course.

### **FINAL EXAM**

Our final meeting is scheduled for the following date and time: **12/10/14, 1:10 -3:10 PM**  
Attendance is required. Student attendance follows the above policy.

### **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.

## **DUE DATES**

**Late work is not accepted.** If you predict an absence, submit assignments early.

## **LEGIBILITY AND LABELING**

Please label assignments with your name, course number, assignment title, and date: **John Doe, ARTZ105A, Section 2, mark-making drawing, 9/1/2014**

Label any artwork in this fashion on the back. Any hand-written materials (reflections/critiques perhaps) should be presented in a legible and professional format and labeled in the same manner.

## **STUDENTS WITH ACCESS/SPECIAL NEEDS**

*Students with disabilities may request reasonable modifications by contacting me within the first two weeks of the course. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://life.umt.edu/dss/>.*

## **WITHDRAWAL POLICY**

Refer to UM Catalogue: [//www2.umt.edu/catalog/acpolpro.htm](http://www2.umt.edu/catalog/acpolpro.htm).

## **HEALTH AND SAFETY**

The UM School of Art uses environmentally-sound methods. Spray fixatives may not be used inside the studio/classroom facilities. They may be used outside or in an approved spray booth. Acrylic media are water-based and acceptable. All are available at our bookstore. You will be individually responsible for clean up at the end of each of your classroom working periods, both during and between classes. No creatures or children under the age of 18 will be allowed in studio during class time or open studio times. No food or open beverage containers are allowed in the School of Art facilities when art-making is in progress. Students may take a snack break by stepping out of the studio/classroom in necessary and approved.

## **BUILDING ACCESS**

The use of studio space requires enrollment in a specific studio course or a course that incorporates studio practices. Hours are from 7 AM – 11 PM daily.

## **PEER RESOURCES**

If you happen to miss any lectures, discussions, demonstrations, and instructions due to an absence; you must obtain notes and information from another student.

Record the contact information of two classmates below:

<b>Names:</b>	_____		_____
M phones:	_____		_____
H phones:	_____		_____
E-mails:	_____		_____

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**Week 1**

8/25, 8/27

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:**

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.

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

John Doe, ARTZ105A, Section 2, mark-making drawing, 9/1/2014

**Week 2**

9/1---**NO CLASS, LABOR DAY**, 9/3

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:**

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:**

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.

### **Week 3**

9/8, 9/10

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:**

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

Wednesday. 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:**

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. IN OTHER WORDS, YOUR SUBJECT SHOULD BE FORSHORTENED.

You will find it helpful to use your proportion techniques. Continue mark-making.

### **Week 4**

9/15, 9/17

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

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

#### **Take home assignment:**

A large drawing combining elements from at least three pieces you found intriguing in the Gallery of Visual Arts and/or UC Gallery. Make note of the pieces from which you borrowed from----title, artist's name, and medium. These intriguing elements should also be examples of the concepts we have covered in class thus far.

\*\*\*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 DRAWNTO. \*\*\*

#### **PRINCIPLES OF DESIGN DEFINITIONS**

### **Week 5**

9/22, 9/24

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. FOCUS ON CREATING THE FEEL OF A DRAWING NOT A REPLICA OF A PHOTO-COLLAGES.

**Take home assignment:**

Complete collage drawing. Complete 10 thumbnail sketches of interiors. 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.

**Week 6-7**

9/29, 10/1, 10/6, 10/8

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

Turn in Design Elements collage drawings.

Lecture/demo

Create an interior drawing from corner of a room toward another.

Wed.

Continue and finish working on interior design drawings.

Practice linear perspective quick-sketches on campus.

Monday

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.

Wed.

Complete Monday's drawing during the first half of class.

In the second half, begin a perspective drawing of an interior scene from the UC.

**Take home assignment:**

Complete your perspective drawing from the interior of the UC

**Week 8**

10/13, 10/15

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 8. The time slots will fall between normal class hours.

**Please bring your final perspective drawings from the UC to your meeting.**

## **Week 9**

10/20, 10/22

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.

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:**

Dramatically-lit self-portraits (from one side), **WITHOUT COMPLEMENTARY OBJECTS**

## **Week 10**

10/27, 10/29

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 weekend "dramatically lit self-portraits", **WITHOUT COMPLEMENTARY OBJECTS**

Draw the interior of the studio in a way that clearly reflects the way you feel upon entering its 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:**

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.

## **Week 11**

11/3, 11/5



**WORK ON LARGE FINISHED SELF-PORTRAIT IN CLASS ON BOTH DAYS. PROJECT DUE AT THE END OF THE DAY ON WED.**

**Week 12**

11/10, 11/12

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", **WITH COMPLEMENTARY OBJECTS**

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.

**FINAL PROJECT ASSIGNED**

**Take home assignment:**

**BEGIN FINAL PROJECT**

**Week 13**

11/17, 11/19

**WORKDAYS FOR FINAL PROJECT**

**Week 14**

11/24,

**WORKDAY FOR FINAL PROJECT**

11/26,

**NO CLASS, TRAVEL DAY FOR THANKSGIVING**

**Week 15**

12/1, 12/3

**FINAL PROJECTS DUE---HALF OF THE CLASS ON MONDAY, HALF OF THE CLASS ON WEDNESDAY**

**Week 16**

12/10

**FINAL EXAM MEETING DAY**

1:10 – 3:10 PM

Mandatory studio clean-up.

Final projects and semester grades handed back.

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### **Supply List**

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

*Launching the Imagination* (OPTIONAL)

#### **Supplies:**

The ART101 kits will be available in the UC Bookstore the 2<sup>nd</sup> week of class:

- 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

#### **Choose:**

- Store-bought portfolio **OR** make your own portfolio with cardboard and duct tape

#### **Additional:**

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

#### **Optional:**

- Container for supplies

