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### ARTZ 211A.01: Drawing I

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## Course Information

The University of Montana, School of Art  
ARTZ 211  
Drawing I – 3 credits – not repeatable  
Pre-requisites: 105A, 106A, 200H, or 201H

## Instructor Information

Maryann.bonjorni@umontana.edu  
Office: Fine Arts 303B  
Office hours: Wednesdays 5-6 or by appointment/after class is good

## Class Meetings

Section 01 – TR 2:10-4:00, FA 401

Final - <http://www.umt.edu/Registrar/students/finalsweek.aspx>

## Text(s)

Required: Changing Images of Pictorial Space, by William V. Dunning; ISBN 0-8156-2505-7 or try 0-8156-2508-1. You can get this used or new through Amazon or another book dealer of your choice (bookstore was too expensive).  
Optional: There are many good figurative drawing references/books available. You are not required to purchase any particular text, but it is recommended you look for and study figure text(s). I like the Jenó Barcsay's Anatomy for the Artist. Some handouts will be provided.

## Materials

Materials for in-class studies include but are not limited to the larger white, and newsprint paper pad, drawing boards are provided, soft black, white, grey, sienna conte' crayon, soft white marker, compressed charcoal, vine charcoal, compressed graphite, soft lead drawing pencils, erasers, pencil sharpener, 1" painters tape, and clear push pins and scissors and/or a utility knife with a retractable blade. Homework will automatically include a variety of materials both traditional and non-traditional. Consider the idea that all materials and applications can assist or detract from the intention and/or meaning of the work.

## Course Description

Fulfills BA, BFA, major and Art minor requirement. *Study of human anatomy with an emphasis on rendering and interpreting the figure. Research in historical and contemporary figuration.*

## Course Objectives and Format

The primary objectives are to gain proficiency in descriptive rendering referencing the skeleton, and live male/ female models, to complete two in-class portfolios and a homework portfolio to include at least one art historical project. Most lectures, handouts, and critiques will take place at the beginning of class. Studio practicum takes up the larger portion of the class time. Students should be prepared to listen carefully, take notes, and apply classroom instruction **independently**. For three credits there are four hours of scheduled studio contact and a minimum of five additional unscheduled hours to be spent preparing work, reading, attending lectures and exhibitions.

## Policies

### Absolutely NO cell phones in class

### Grading and Assessment

In order to qualify for a letter grade you must receive a Pass in the P/NP categories. Showing up for all class sessions, following directions and completing all assigned work is **expected** and is considered average. Above average work depends upon the quality as assessed by the instructor/class/self. Your final grade will reflect the outcome of your midterm portfolio, final portfolio and homework portfolio, each worth 1/3. Review the Technical Assessment on the backside of the studies list for in-class assessment. Homework assessment will accompany each assignment.

- A = 4 points Excellent
- B = 3 points Above Average
- C = 2 points Average
- D = 1 point Below Average
- F = 0 points Failed

### Pass/No Pass Requirements

- **Preparedness:** Please have your drawings ready for all scheduled due dates. This means they have been spray fixed and have masking or linen tape on the backside corners and/or backside perimeter, and you have clear pushpins to hang your drawings. Also, have your paper and drawing tools ready to go by 15 minutes past the hour; giving both you and myself time for setting up.
- **Clean Up:** Students are responsible for cleaning their mess. Failure to do so will result in NO PASS and will disqualify you for a letter grade.
- **Art Events:** You will attend outside of class art events to earn 10 points; visiting lecturers, exhibitions, and other related events are eligible-refer to handout. To record Art events, begin a document listing the following in order: point value, date of attendance, event name, location, presenter, and ONE complete sentence of the most important thing you feel you learned (think about this). Event points 1-10 are to be handed in as a WORD doc labeled with your name; see calendar.
- **Minor Assignments:** During the semester I may give minor assignments intended to improve technical skills and/or conceptual awareness.
- **Participation in Critiques:** All students are required to actively participate in classroom critiques and discussion. You will be expected to use correct art terminology.

## Attendance

More than three absences, continual tardiness, or leaving early could result in a lower overall letter grade for this course. If you miss class, ask another student what was missed; **do not ask the instructor.**

## Other Information

- **Cell phones not allowed in class.**
- Special Needs: Students with disabilities or special needs should discuss their situation with the instructor.
- Double Credit Work: Pre-approval from MAB must be granted for work completed in this course that is also given credit in another course(s).
- Assignment Deadlines: Refer to the course calendar posted in 401/ Moodle
- Art Events and Announcements: It is the student's responsibility to write down information regarding the course requirement changes, course calendar, handouts, exhibitions, lectures or other School of Art events. You may also refer to the School of Art electronic bulletin board, <http://umartdepartment.wordpress.com/>.
- Building Hours and Use: Enrolled art students may use the facilities 7 am -11:00 pm daily. All artwork/ projects must be printed with the student name, instructor name, course, and semester. If you make a mess, you clean it up. Misuse of the studio(s) will result in loss of access to the classroom and possibly a lower grade. Turn off lights and shut windows before leaving.
- Courtesy Telephones: Located on the fourth floor east hallway and basement foyer. To be escorted to your bike/auto/bus stop call extension X2777.
- First Aid: Basic kits are available near the sink; contact security for serious situations at x6131. All accidents should be reported to the Instructor and the School of Art office.
- Studio Clean Out: Any materials and projects left after 12:00 noon the Friday finals week will be disposed of. Students signed up for a drawing class the forthcoming session may clearly re-label (print) their flat file (ask MAB).
- 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).

**LIST OF STUDIES AND ASSESSMENT SHEET - NAME: \_\_\_\_\_**

**MIDTERM PORTFOLIO**  
Any 10 studies listed below  
Example page of gesture(s)

**FINAL PORTFOLIO**  
Any 10 studies not turned in for midterm  
Example page of gesture(s)

**LIST OF FIGURE STUDIES**

**FEMALE    MALE    SKLTN**

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HAND, WRIST, LOWER ARM

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HAND, WRIST, FULL ARM & PART OF SHOULDER

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FOOT, ANKLE, LOWER LEG

---

FOOT, ANKLE, FULL LEG & PART OF PELVIC

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HEAD, NECK, AND UPPER SHOULDER (FRONT)

---

HEAD, NECK, AND UPPER SHOULDER (BACK)

---

HEAD, NECK, AND UPPER SHOULDER (PROFILE)

---

HEAD, NECK, AND UPPER SHOULDER (3/4 VIEW)

---

TORSO FRONT

---

TORSO BACK

---

TORSO 3/4

---

FULL FIGURE STANDING (FRONT)

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FULL FIGURE STANDING (3/4 VIEW)

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FULL FIGURE SEATED (FRONT)

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FULL FIGURE SEATED (3/4 VIEW)

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FORESHORTEN #1

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FORESHORTEN #2

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## TECHNICAL ASSESSMENT WORKSHEET

MIDTERM      FINAL (+ ^ ---)

Selects a likely strategy to achieve the study\_\_\_\_\_

Understands how to create volume\_\_\_\_\_

Consistency in creating volume\_\_\_\_\_

Application of figure-ground relationships\_\_\_\_\_

Overall use of perspective/angles\_\_\_\_\_

Overall use of proportion\_\_\_\_\_

Overall ability to compose the picture plane\_\_\_\_\_

Variation in mark making\_\_\_\_\_

Application of methods and ideas presented in class\_\_\_\_\_

Can follow directions\_\_\_\_\_

### Notes:

- 1.) Turn your page to best fit the subject matter within the format
- 2.) You may put more than one study per page if it does not hinder the composition (for instance, both should employ a similar light source)
- 3.) Clearly label the front of each page with your name, the study/studies as they are listed.
- 4.) Always chose a viewpoint that will help, not hinder achieving the objective.
- 5.) Don't crowd the edges, especially the bottom edge. Either intentionally crop or leave ample page between the image and the edge.
- 6.) Specifics regarding the midterm and final portfolios will be announced in class

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**ART EVENT POINTS 1-10:**\_\_\_\_\_ **ATTENDANCE:**\_\_\_\_\_ **P/NP EXERCISES:**\_\_\_\_\_

**MIDTERM IN-CLASS STUDIES PORTFOLIO:**

**FINAL IN-CLASS STUDIES PORTFOLIO:**

**HOMEWORK PORTFOLIO:**

**FINAL HOMEWORK PORTFOLIO:**

## **SELF-ASSESSMENT WORKSHEET**

Pin up your portfolio a week or so before it is due, and review the drawings according to the course objectives. Similar to our class critiques, ask the following questions:

- 1.) Considering the course objectives, list 3 characteristics you feel are the most successful? For instance, composition, value structure(s), mark making, rendering, etc.;
  
- 2.) Determine 3 areas you've periodically or consistently have been having problems with:
  
- 3.) Select one drawing and list one specific area you are not satisfied with and thinking back to lectures, demonstrations, and the work of your classmates:

Provide one specific solution: Provide a second specific solution: Ask another's opinion:

### **A few more tips for rendering:**

\*An edge can be created in three primary ways: drawing a positive line, erasing a line, or by a shared boundary of two varying values.

\*All value structure is relative. In other words, there are infinite darks, lights, and half tones and that they translate depending on what other values are within the composition.

\*Watch out for compositional 'spottiness'...that is when the darks, lights, and halftones are spread out in small areas throughout the composition and do not read as unified. It helps to anchor the smaller areas with larger zones to visually balance (and therefore unify) the page.

\*The object may cause shadows but the visual alliance of the shadow is to the surface the shadow is being cast upon, versus the object. Also, shadows often have rings of density, usually darker nearer the object, becoming lighter with a softer edge as the shadow moves away from the object.

\*Reflections are usually made with a brilliant light value, and often seem to visually 'float'.

\*Pattern and texture are subordinate to shape

\*Emphasis of value and mark making is more desirable than outlining

\*Delineate with a broken line of a value different from the area being defined

\*Outlining visually flattens illusion

\*Apply atmospheric perspective

\*Select areas of focus and those of suggestion

\*Visually unify the composition without the picture becoming expected or boring

\*Variation in mark making is desirable, but do not create visual competition

\*Keep the order when applying material; don't put a background zone over a foreground zone

\*The value and mark making have to change if the object(s) physically move closer to or further away from your viewpoint

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### **Observation Drawing Worksheet - developing a still life composition - Bonjorni**

- 1.) Light the objects(s) to be drawn with one predominant light source preferably from the side and possibly a second, lesser light source.
- 2.) Using a viewfinder, look for a composition that has an obvious foreground, middle ground, and background. Consider the increased difficulty in creating illusion when crowding or cropping the foreground.
- 3.) Make 3-5 thumbnail sketches using a soft charcoal or graphite. Map the objects within the viewfinder on the picture plane. Look for and visually capture specific relationships such as basic shapes, correct angles and/or co-ordinates within and between the objects. Lay in broad areas of dark and light using the side of the tool and establish figure/ground relationships; indicate primary and secondary areas of visual focus
- 4.) Once you find a workable thumbnail, begin your drawing. Remember to align the direction of the paper with your composition and to work both additive and subtractive. Sketch in the large shapes and their spatial relationships. Remain loose with the mark making yet accurate with the basic shapes. If you go over the top of one of the original descriptive lines, do so as a means of correction or improvement, and not out of randomness. Be aware of dark to light passages as well as predominant edge-to-edge passages. Once the large shapes and obvious darks and lights are established, begin to record the subtleties of value within the larger zones. Develop all zones relative to one another. Do not remain in a zone of the drawing for an extended period of time, only moving on after it is 'finished'; instead work in a zone for a awhile then shift to another so that the entire page is developed evenly.



- 5.) Take time to stand back and assess the overall as well as the particular; make a mental list of no more than three changes before stepping back again.

### **Art Events Worksheet**

Students in my courses are required to attend out of class art related events such as visiting artist lectures, workshops and exhibitions to earn a total of 20 points. For listings of local exhibitions, log onto [umartdepartment .wordpress.com](http://umartdepartment.wordpress.com), check out the *Entertainer*, and keep your radar on for postings around the art building. Start a WORD document and label this doc with your name and Events. On the doc list the following in order for each event:

- Points awarded
- Date attended
- Name of entity and/or event attended
- One complete and concise sentence addressing what you learned....positive or negative

#### SAMPLE

*1 point – September 2 –Gallery of Visual Arts Faculty Exhibition - I learned I never want to draw like Mary Ann Bonjorni because the mark making is wild and looks sloppy.*

Points 1- 10 (or more) are to be printed off and turned in as a WORD doc labeled with your name; see calendar. A point listing is provided below however feel free to ask about related events not listed.

#### **Point values are as follows:**

- **Three points** for national/international museums in metropolitan areas (New York, L.A., etc. bring your student I.D. for discount admission fee)
- **Two points** for Montana Museum of Art and Culture/ Paxson and Meloy galleries, The Art Museum of Missoula downtown on Pattee Street, and other regional museums
- **One point** for Brink Gallery, approved out-of-town galleries, visiting artist's lecturers, workshops, UC Gallery exhibitions, GVA exhibitions, alternative spaces such as New West, Frontier Space, Dana Gallery, some performance-like music events, installations/shows in the Off Center Gallery and the Fine Arts Student Gallery
- **One point each up to 3 points total for any Presidential Lecture and/or College of Fine and Performing Arts** events such as the dance showcase, theatrical events, etc.
- **One third point recorded in groups of 3**, for local galleries such as Zoo Town, The Catalyst, Bernice's Bakery, Food for Thought, Butterfly Herbs and/or alternate spaces not already listed.