ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE
July 18, 2011

1. ACADEMIC UNIT: Herberger Institute for Design and the Arts, School of Art

2. COURSE PROPOSED: ART 194 Drawing as Seeing and Thinking 3 credit hours

3. CONTACT PERSON: Name: Adriene Jenik Phone: 480 965-1696
Mail Code: 1505 E-Mail: Adriene.Jenik@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
Literacy and Critical Inquiry—L
Mathematical Studies—MA CS
Humanities, Fine Arts and Design—HU
Social and Behavioral Sciences—SB
Natural Sciences—SQ SG

Awareness Areas
Global Awareness—G
Historical Awareness—H
Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

"Drawing as Seeing and Thinking" involves the creation, comprehension and interpretation/analysis of drawing. Course topics are presented in their historical and contemporary context through readings, slide lectures, videos, and sketchbook/journal assignments. Students are guided to critically analyze visual art through written and verbal analysis of actual artwork in the studio, galleries, and museum settings. Additionally, students will participate in class critiques/discussions and written analysis of their projects, learning to express themselves more clearly verbally and in writing.

This course emphasizes aesthetic experience in visual art. Aesthetic experience is developed through the creation of class projects and encounters with artwork in museum/gallery settings. Readings, lectures, and videos support this direct experience of the creative process and viewing of artwork.

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Students completing this course will:
- Develop an understanding of drawing as a primary means of generating ideas and visually articulating thought.
- Develop an understanding of the role of drawing in various disciplines, including visual art, applied arts, engineering, science and social science.
- Directly engage in creative problem solving through a variety of exercises and extended projects.
- Participate in the critique process as a means of developing critical thinking skills through written and verbal analysis of actual artwork in the studio, galleries, and museum settings.
- Examine the language of drawing through analysis and synthesis of the fundamental visual elements, including line, value, shape, pattern, and texture.
- Develop knowledge of the materiality of drawing through the demonstration and application of a wide range of substances, surfaces, and processes.
- Develop an appreciation of the historical development and contemporary role of drawing as a primary art form.

CROSS-LISTED COURSES:  ☑ No   ☐ Yes; Please identify courses: ____________________________

Is this a multisection course?:  ☐ No   ☑ Yes; Is it governed by a common syllabus?   yes

___________________________________________________  ______________________________
Chair/Director     (Print or Type)              Chair/Director     (Signature)

Date: ____________________________
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet *either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.*

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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<td><strong>THE FOLLOWING ARE NOT ACCEPTABLE:</strong></td>
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<td>• Courses devoted <em>primarily</em> to developing a skill in the creative or performing arts, including courses that are <em>primarily</em> studio classes in the Herberger College of the Arts and in the College of Design.</td>
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<td>• Courses devoted <em>primarily</em> to developing skill in the use of a language – <strong>However, language courses that emphasize cultural study and the study of literature can be allowed.</strong></td>
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<td>• Courses which emphasize the acquisition of quantitative or experimental methods.</td>
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<td>ASU - [HU] CRITERIA</td>
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<td>• Courses devoted <strong>primarily</strong> to teaching skills.</td>
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## Course Prefix | Number | Title | Designation
--- | --- | --- | ---
ART | 194 | Drawing as Seeing and Thinking | HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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| 3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development. | Course topics are presented in their historical and contemporary context through readings, slide lectures, videos, and sketchbook/journal assignments. Students are guided to critically analyze visual art through written and verbal analysis of actual artwork in the studio, galleries, and museum settings. Additionally, students will participate in class critiques/discussions and written analysis of their projects, learning to express themselves more clearly in writing and verbally. | Syllabus: See Student Learning Outcomes, Assignments.  
Weekly Schedule: See Slide Lectures and Topics.  
Weekly Schedule: See Textbook Reading assignments for each topic.  
Written responses to these readings are recorded in the sketchbook/journal. 
Weekly Schedule: See Video Viewing assignments.  
Written responses to these interviews are recorded in the sketchbook/journal.  
Weekly Schedule: Students participate in Class Critiques of three major cumulative projects (see weeks 6, 12, and 15 in weekly schedule) and class discussions of work in museum or gallery settings. (see week 3 in weekly schedule.)  
Students maintain a semester long Sketchbook/Journal, gathering visual and written source material for a culminating drawing project. (See Sketchbook/Journal assignments in syllabus.)  
The student’s chosen academic |
4c. Emphasizes aesthetic experience in the visual and performing art, including music, dance, theatre, and in the applied arts, including architecture and design

| Syllabus (see Student Learning Outcomes, Assignments: Class Exercises and Cumulative Projects.) |
| Weekly Schedule: See Class Exercises related to each topic. |
| Weekly Schedule: See Cumulative Projects |
| Weekly Schedule: See Video Viewings. As students explore their own creative process, they view videos of interviews with contemporary artists. |
| Weekly Schedule: See Sketchbook/Journal Assignments. Students maintain a semester-long sketchbook/journal, gathering visual and written source material for a culminating drawing project. The student’s chosen academic major/minor will form the conceptual framework of this project. |
SYLLABUS OF RECORD FOR
DRAWING AS SEEING AND THINKING
Developed by Janice Pittsley and Mark Pomilio

COURSE INFORMATION

1. Herberger Institute of Design and the Arts
2. School of Art
3. ART 194 – Drawing as Seeing and Thinking

4. COURSE DESCRIPTION:
This course seeks to immerse students from a broad range of non-art disciplines in the practice of drawing. During the course students will have an opportunity to consider and reflect on drawing in its most expanded form: as a primary tool of communication and creative problem solving, as movement, as sensory experience, and as its own unique method of cognition. Class meetings will be divided between lectures, exercises, field excursions and opportunities for critical dialogue. Students will leave this course with an appreciation of the unique power of mark-making and an improved understanding of its application in their lives.

5. STUDENT LEARNING OUTCOMES:
Students completing this course will:

- Develop an understanding of drawing as a primary means of generating ideas and visually articulating thought.
- Develop an understanding of the role of drawing in various disciplines, including visual art, applied arts, and science.
- Directly engage in creative problem solving through a variety of exercises and extended projects.
- Participate in the critique process as a means of developing critical thinking skills through written and verbal analysis of actual artwork in the studio, galleries, and museum settings.
- Examine the language of drawing through analysis and synthesis of the fundamental visual elements, including line, value, shape, pattern, and texture.
- Develop knowledge of the materiality of drawing through the demonstration and application of a wide range of substances, surfaces, and processes.
- Develop an appreciation of the historical development and contemporary role of drawing as a primary art form.
6. ASSIGNMENTS

Class Exercises
A series of sequential exercises will introduce the students to the individual elements that comprise the fundamental language of drawing. An array of traditional and contemporary approaches to processes and materials will be introduced. There will be opportunities for small group collaborative development of these exercises. Through these drawing exercises students will develop an awareness of the materiality of drawing, and will explore various modes of visual problem solving.

Sketchbook/Journal
Students are required to maintain weekly entries into a sketchbook. It will include sketches based on direct observation, along with written text and visual imagery related to the art of drawing and the student’s chosen academic major/minor. Ultimately this written and visual resource collection will become instrumental in the development of the student’s culminating project.

Textbook Readings and Videos/Podcasts Viewings
Required textbook: On Drawing by Roger Winter, 4th edition. Students will complete weekly textbook readings related to the course of study. A series of video/podcast viewings of artist interviews will reinforce the textbook and studio topics. Brief summaries of the textbook readings and responses to videos/podcasts will be recorded in the sketchbook/journal. The readings and viewings combined will bring an awareness of the historical and contemporary role of drawing as a primary art form.

Three Cumulative Projects
Cumulative Projects 1 and 2
Cumulative projects 1 and 2 are extended projects that will synthesize the elements addressed in the sequential class exercises. A one-page written analysis will accompany the projects and contribute to the class critique/discussion of the work. Through these projects the students are directly engaged in the process of creative problem solving.

Cumulative Project 3
Culminating Individualized Project
A third extended cumulative project serves as an opportunity to synthesize a variety of topics explored throughout the semester, and to directly engage in the process of conceptual development. Written and visual research in the sketchbook/journal will inform the content of the project, which will address the student’s academic major/minor. A one-page written statement of intent will accompany the project and will contribute to the class critique/discussion of the work.
7. REQUIRED MATERIALS AND ACTIVITIES:
See: 6. ASSIGNMENTS.

8. COURSE ITINERARY
The class meets twice weekly, alternating between one classroom session and one studio session. Classroom sessions will focus on lectures, demonstrations, discussions/critiques, and field trips. Studio sessions will focus on sequential exercises related to topics presented in the classroom. Students will complete weekly sketchbook entries, textbook readings, and video/podcast viewings. Three major cumulative drawing projects will be developed at six-week intervals.

9. GRADING POLICIES:

1. Class attendance and completion of weekly assignments (class exercises, textbook readings, video/podcast viewings) = 120 points (4 points per class)

2. Semester Sketchbook/Journal = 70 points

3. Three cumulative projects and written summary = 210 points (70 points each)

Total possible points = 400

Final Grades:
388 points and above = A+
372 to 387 points = A
360 to 371 points = A-
348 to 359 points = B+
332 to 347 points = B
320 to 331 points = B-
300 to 330 points = C+
280 to 299 points = C
240 to 279 points = D
239 points and below = E

10. Sample Instructor Syllabus
See attached.
SAMPLE INSTRUCTOR SYLLABUS FOR
DRAWING AS SEEING AND THINKING

Developed by Janice Pittsley and Mark Pomilio

ART 194 Drawing as Seeing and Thinking
Fall 2011 Tuesday/Thursday
Room Numbers:
Instructor:
Email:
Office Hours:

COURSE DESCRIPTION:
This course seeks to immerse students from a broad range of non-art disciplines in the practice of drawing. During the course students will have an opportunity to consider and reflect on drawing in its most expanded form: as a primary tool of communication and creative problem solving, as movement, as sensory experience, and as its own unique method of cognition. Class meetings will be divided between lectures, exercises, field excursions and opportunities for critical dialogue. Students will leave this course with an appreciation of the unique power of mark-making and an improved understanding of its application in their lives.

COURSE OVERVIEW:
In Drawing as Seeing and Thinking students will engage directly in creative problem solving through a series of drawing exercises and cumulative projects. Students are first introduced to the fundamental visual elements, which are then synthesized in expanded individualized projects. Drawing as a primary means of generating thought will be explored through a diverse range of materials and processes. Students will also participate in each topic through weekly readings, sketchbook/journal entries, and discussions.

COURSE OBJECTIVES:
• Develop an understanding of drawing as a primary means of generating ideas and visually articulating thought.
• Develop an understanding of the role of drawing in various disciplines, including visual art, applied arts, and science.
• Directly engage in creative problem solving through a variety of exercises and extended projects.
• Participate in the critique process as a means of developing critical thinking skills through written and verbal analysis of actual artwork in the studio, galleries, and museum settings.
• Examine the language of drawing through analysis and synthesis of the fundamental visual elements, including line, value, shape, pattern, and texture.
• Develop knowledge of the materiality of drawing through the demonstration and application of a wide range of substances, surfaces, and processes.
• Develop an appreciation of the historical and contemporary role of drawing as a primary art form.

COURSE ASSIGNMENTS:
1. Class Exercises:
A series of sequential drawing exercises will explore the fundamental language of drawing.
2. Sketchbook/Journal:
Weekly entries will include sketches, text, and visual imagery related to the art of drawing and the student’s chosen academic major/minor.
3. Textbook Readings and Video/Podcast Viewings
Weekly reading and viewings related to the course of study. Brief summaries and responses will be recorded in the sketchbook/journal.
4. Three Cumulative Projects
Two extended projects will synthesize the elements addressed in the sequential drawing exercises. A third extended cumulative project will result from sketchbook research gathered throughout the semester. The project will address the student’s major/minor and will be informed by the materials and processes studied throughout the semester. A brief written analysis will accompany each project and contribute to the class critique/discussion of the work.

REQUIRED TEXTBOOK:
On Drawing by Roger Winter, 4th edition

ART SUPPLIES:
Materials list attached

GRADING POLICIES:
1. Class attendance and completion of weekly assignments (class exercises, sketchbook/journal entries, textbook readings, video/podcast viewings) = 90 points (3 points per class)
2. Semester Sketchbook/Journal = 60 points
3. Two cumulative projects and written summary = 120 points (60 points each)
4. Final cumulative project and written statement of intent = 130 points

**Total possible points = 400**

**Final Grades:**
- 388 points and above = A+
- 372 to 387 points = A
- 360 to 371 points = A-
- 348 to 359 points = B+
- 332 to 347 points = B
- 320 to 331 points = B-
- 300 to 330 points = C+
- 280 to 299 points = C
- 240 to 279 points = D
- 239 points and below = E

Assignments will not be accepted after one week from their assigned collection date. Failure to complete and hand-in even one assignment within the time allotted could dramatically affect your over-all course grade.

**ATTENDANCE REQUIREMENTS:**
This course is highly participatory and experiential, therefore regular attendance is mandatory. Each absence beyond three will lower your grade by 1/3 letter grade. For example, a B+ drops to a B, a B- drops to a C+, and so on. If you arrive to class more than five minutes late it will be considered tardy. Three tardies equals one absence. Students are responsible for all materials presented and discussed in class. There are no exceptions. It is strongly encouraged that you save all absences for sickness or absolute emergency situations. Doctor's appointments, make-up finals and/or meetings with other faculty members do not constitute a valid excuse for missing class.

**SPECIAL ACCOMMODATIONS**
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

**ACADEMIC DISHONESTY**
All necessary and appropriate sanctions will be issued to all parties involved with
plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated.

<http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.html>

MATERIALS LIST:

**Required Course Text:**

**Drawing Materials:**
- Extra Soft Vine Charcoal, 24 pack
- Compressed Charcoal Sticks, 6B
- Charcoal Pencils: soft or extra soft
- Graphite Pencils, 4B, 2B, HB & 4H
- Graphite Stick, 4B
- Black Sharpie
- Micron pen, .45mm
- Erasers: kneaded & white plastic

**Surfaces:**
- Drawing Pad: 18” x 24”, 50 sheets
- 9” x 12” sketch pad, 100 sheets

**Related Drawing Supplies:**
- Glue Stick
- Pencil Sharpener

**Optional materials:**
- Drafting Tape
- 100 Grit, Sandpaper or sanding pad
- Ruler
- Large Portfolio
- Carrying case or shoebox for materials
DRAWING AS SEEING AND THINKING
WEEKLY SCHEDULE

Developed by Janice Pittsley and Mark Pomilio

WEEK 1
A. INTRODUCTION TO CLASS

B. THE PRIMACY OF DRAWING

*Slide Lecture: Mark Making*
Topic presented in historical and contemporary context, with examples of master drawings and current work. Drawing as it applies to various disciplines and modes of visual problem solving will be presented.
*Suggested References:* cave painting, petroglyphs, pictographs, graffiti, Vincent Van Gogh, Jasper Johns, nascent drawings

*Class Exercise: Making Your Mark*
Using charcoal pencil, explore a variety of marks in the sketchbook: dashes, dots, curved lines, angular lines, etc. Experiment with variations of tempo (some fast, some slow) and weight (some heavy, some light). If time allows, do several short poses of hand, emphasizing gestural, broad approach.

*Reading/Viewing Assignment: Textbook Chapters 1 - A Brief History, and 2 - Process or Product?*

WEEK 2
A. PROCESS OR PRODUCT? DRAWING AS A NOUN AND A VERB

*Slide Lecture: Drawing as a Noun and a Verb*
Topic presented in historical and contemporary context, with examples of master drawings and current work. Instructor presents drawings that are spontaneous and gestural, along with highly finished work in various media.
*Suggested References:* Picasso flashlight drawing, Susan Hauptman, Charles Sheeler, quick sketches, doodles,

*Class Presentation/Discussion:*
Students bring examples to demonstrate how drawing exists in their everyday life, from doodles while talking on the phone to self-portraits to scribbles in the margins of their notes. Instructor brings examples of “noun drawings” and “verb drawings”.
B. DRAWING AS A VERB: THE GESTURAL APPROACH

Class Exercise: Drawing as a Verb: Movement and Marking Time
Do several timed studies of irregular objects, such as a pair of old shoes. Use Sharpie pen – no erasing or correcting. Draw through the form, emphasizing automatic response to the objects being drawn. Create a composition that fills the page.

INTRODUCTION TO SKETCHBOOK/JOURNAL
Instructor discusses importance of sketchbook/journal and its use as a visual/text research collection throughout the semester. The resources gathered in the sketchbook/journal will ultimately contribute to the Culminating Project later in the semester. Each week students are required to produce three types of entries:
1. Sketches related to the class topic (i.e. gesture, line, value) with the intention of relating those sketches to their academic major/minor.
2. Images related to the class topic and academic major/minor.
3. Text (written or copied) related to the class topic and academic major/minor.
4. Small scale copy of a master drawing found in text or other source.

Sketchbook/Journal Entry #1: Topic: Drawing as a Verb - Gesture

WEEK 3
A. ASU MUSEUM VISIT: FUNDAMENTAL VISUAL VOCABULARY
Fundamental visual vocabulary is introduced through a walk to the museum and then viewing of selected work. Elements such as texture, perspective, positive and negative space can be discussed through natural and built forms on campus. Emphasis is placed on viewing positive and negative space, line, value, and composition in the museum’s exhibitions.

B. SIGHTING AND ORGANIZATIONAL LINE: SEEING VS. KNOWING

Class Exercise: Beyond Outlines: Take Measure and Build the Scaffolding
Informed by instructor demonstration, the students will use sighting techniques to transfer 2D to 3D, taking measure of both figure and ground. Paper bag still life. Begin with vine charcoal, develop later stages of the drawing with charcoal pencil. Let lines extend into space, draw through the forms as if they were transparent.

Video Assignment: Video: Vija Celmins, Art 21 website

Sketchbook/Journal Entry #2: Topic: Sighting
WEEK 4
A. INTRODUCTION TO VALUE

*Slide Lecture: Value - Description and Expression*
Topic presented in historical and contemporary context, with examples of master drawings and current work. Drawing as it applies to various disciplines and modes of visual problem solving will be presented.
*Suggested References:* Seurat, Susan Hauptman, x-ray images, natural history and botanical drawings

*Class Exercise: Scribbles = Value*
Create a small value study of a bell pepper that students provide. Using scribbled line with ballpoint pen in the sketchbook, create a full range of values. Develop value in the positive and negative space.

B. VALUE AND COMPOSITION: GENERAL TO SPECIFIC

*Class Exercise: Learning to See General to Specific*
Create a value study emphasizing general to specific development of the composition. Use an upside down recognizable image that is projected and gradually brought to focus. Additive/Subtractive on paper toned to middle gray.

*Sketchbook/Journal Entry # 3: Topic: Value*

INTRODUCTION TO FIRST CUMULATIVE PROJECT:
*Topics to be explored in this project:*
Primacy of Drawing, Mark Making, Process or Product, Drawing as a Noun and a Verb, The Gestural Approach, Movement and Marking Time, Beyond Outlining: Taking Measure and Building the Scaffolding, Value as Description and Expression.
Students are required to pick three or more of these topics to be incorporated into an ambitious, extended drawing.

*Theme: Time and Movement*
Students are required to address this theme within a conceptual framework, such as the following: cultural, sociological, biographical, environmental, or physiological.

*Written explanation:*
Students will submit a brief written statement outlining their use of the topics and theme in their project.

*Group Critique:*
This project will culminate in a group critique. Students are guided to participate in constructive analysis of the projects.

*Reading Assignment: Textbook Chapter 3 - Cutting*
WEEK 5
A. DRAWING AS AN EVER EXPANDING MEDIUM

Slide Lecture: The Ultimate Dividing Line: Silhouette, Collage, Assemblage, and Installation
Line and positive/negative space are presented through alternative approaches to drawing processes and materials: silhouette, collage, assemblage, and installation. Suggested References: Kara Walker, Romare Bearden, Max Ernst, Richard Tuttle

Class Exercise: Collage
Use wrappings from everyday food products along with blank pieces of paper to create a small-scale collage in the sketchbook. Emphasis is placed on pattern and positive/negative shape relationships.

B. POSITIVE AND NEGATIVE SPACE

Class Exercise: Seeing Negative Space: Making the Invisible Visible
Create a cut paper drawing of negative shapes in a still life or interior space. Use black paper, white paper in drawing pad, glue stick, scissors.

Sketchbook/Journal Entry #4: Topic: Positive and Negative Space

WEEK 6
A. CLASS CRITIQUE: FIRST CUMULATIVE PROJECT DUE
Students are guided to participate in constructive analysis of the projects.

B. DRAWING AS A NOUN: SUSTAINED VALUE STUDY

Class Exercise: Drawing as a Noun: Illumination, Shadow, and Composition
Additive/Subtractive study of paper bags, dramatic light if possible. Emphasis on full value range and positive/negative shape interaction in composition.

Reading Assignment: Textbook Chapter 4 – Drawing and Writing

Sketchbook/Journal Entry #5: Topic: Drawing as a Noun
WEEK 7
A.  INTRODUCTION TO LINE

*Slide Lecture: Line - Drawing in Its Elemental Form*
Topic presented in historical and contemporary context, with examples of master drawings and current work. Drawing as it applies to various disciplines and modes of visual problem solving will be presented. Include material from “Drawing and Writing” in chapter 4 of textbook.
*Suggested References:* Klee, Julie Mehretu, cartography, hieroglyphics, diagrams, Japanese calligraphy, Arabic calligraphy, Chinese brush painting

*Class Exercise: Exploring Line Weight*
Sketchbook exercises in line weight variation in graphite pencil and stick. If time allows, apply to studies of hand.

B.  LINE:  DRAWING AND WRITING

*Class Exercise: Contemporary Pictography*
Fill the page with stacked images - see hieroglyphics and other examples in Chapter 4 of the textbook. Use a combination of known and invented symbols that are repeated to create a pattern that fills the page.

*Viewing Assignment:* Tony Orrico website: see YouTube videos, William Kentridge, Art 21 video

*Sketchbook/Journal Entry #6: Topic: Drawing and Writing*

WEEK 8
A.  DRAWING AND MOVEMENT

*Slide Lecture: Drawing as a Verb: Kinetic Drawing*
Topic presented in historical and contemporary context, with examples of historical and current work. Drawing as it applies to movement, dance, and the body will be presented.
*Suggested References:* Jackson Pollack, Merce Cunningham, Michael Heizer

*Class Exercise: Contemporary Pictography continued*

B.  LINE:  DRAWING AND MOVEMENT COLLABORATION

*Class Exercise: Drawing as Movement*
Using charcoal taped to a long stick or yardstick, small groups develop a large collaborative drawing comprised of as many sheets of drawing paper as there are students in the group. Each student identifies a pattern, mark, dynamic, or energy
visible in their surrounding environment, and applies that mark to the paper. The
group determines how the individual marks will contribute to the overall
communal composition, and applies earlier lessons involving line weight variation.

*Sketchbook/Journal Entry #7: Kinetic Drawing*

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**WEEK 9**

**A. VALUE THROUGH LINEAR MARKS**

*Slide Lecture: Linear Marks = Light and Shadow*
Topic presented in historical and contemporary context, with examples of master
drawings and current work. Drawing as it applies to various disciplines and modes
of visual problem solving will be presented.
*Suggested References:* Vincent Van Gogh, Giorgio Morandi, medical illustration

*Class Exercise: Linear Marks = Light and Dark*
Students experiment with a variety of linear marks to develop light and dark tones.

**INTRODUCTION TO SECOND CUMULATIVE PROJECT:**

*Topics to be explored in this project:*
The Ultimate Dividing Line: Silhouette, Collage, Assemblage, and Installation;
Seeing Negative Space – Making the Invisible Visible; Drawing as a Noun –
Sustained Value Study; Line: Drawing in its Elemental Form; Line: Drawing and
Writing; Contemporary Pictogram. Students are required to pick three or more of
these topics to be incorporated into an ambitious, extended drawing.

*Theme: Outside/Inside*
Students are required to address this theme within a conceptual framework, such as
the following: cultural, sociological, biographical, environmental, or physiological.

*Written explanation:*
Students will submit a brief written statement outlining their use of the topics and
theme in their project.

*Group Critique:*
This project will culminate in a group critique. Students are guided to participate in
constructive analysis of the projects.

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**B. VALUE THROUGH LINEAR MARKS**

*Class Exercise: Line Makes Value*
Students draw natural forms on campus using a variety of linear marks to develop
 tonal passages. Combine at least two drawing materials.

*Reading Assignment: Textbook Chapter 5: Geometry*

*Sketchbook/Journal Entry #8: Value through linear marks*
WEEK 10
A. PICTURING SPACE: GEOMETRY, PERSPECTIVE AND ALTERNATIVES

Slide Lecture: Systems of Seeing: Eastern and Western Approaches to Pictorial Space
Topic presented in historical and contemporary context, with examples of master drawings and current work. Drawing as it applies to various disciplines and modes of visual problem solving will be presented. Suggested References: Renaissance artists, Robert Stackhouse, architectural sketches, Jasper Johns, Tale of Genji, Navaho sand paintings, petroglyphs

Slide Lecture: Introduction to Looking at the Overlooked Project

B. COLLABORATION: GEOMETRY MEETS GESTURE

Class Exercise: Collaborative Drawing: Geometry Meets Gesture
Working in small groups, students develop a collaborative drawing. Each student chooses a number and a letter and adds it to the page in a manner similar to figure A.8 in the textbook. The group develops the drawing together, adding and subtracting as they choose, but maintaining a linear approach throughout.

Sketchbook/Journal Entry #9: Non-western Approaches to Pictorial Space

WEEK 11
A. DRAWING AS A NOUN: LOOKING AT THE OVERLOOKED

Class Exercise: Orchestrating the Picture Plane
Students bring small low-relief sculpture built from natural forms and man-made objects that they have attached to a small rigid surface. The objects should be things that are weathered, broken, tattered, or that would otherwise be discarded. Sketch out the composition in vine charcoal in preparation for a sustained value study.

B. DRAWING AS A NOUN: LOOKING AT THE OVERLOOKED

Class Exercise: Sustained Value Study
Develop full value charcoal drawing with emphasis on general to specific development. Apply knowledge of value, line weight, linear marks. Vine charcoal, compressed charcoal, charcoal pencil

Viewing Assignment: William Kentridge, Art 21 video

Sketchbook/Journal Entry #10: open entry related to individual visual/conceptual interests.
WEEK 12
A. CLASS CRITIQUE: SECOND CUMULATIVE PROJECT DUE
Students are guided to participate in constructive analysis of the projects.

B. DRAWING AS A NOUN: LOOKING AT THE OVERLOOKED

Class Exercise: Sustained Value Study continued

Reading Assignment: Textbook Chapter 6 - Subjects

WEEK 13
A. INTRODUCTION TO CULMINATING PROJECT: SUBJECT MATTER AND MEANING

Slide Lecture: Subject Matter and Thematic Development
Topic presented in historical and contemporary context, with examples of master drawings and current work. Emphasis is placed on the relationship of form and content. Students will work in class and out of class on this project.

CULMINATING PROJECT:
Topics to be explored in this project:
Geometry: Picturing Space – Geometry, Perspective, and Alternatives, Systems of Seeing: Eastern and Western Approaches to Pictorial Space, Geometry Meets Gesture, Looking at the Overlooked, Drawing: The Sense of Touch, Alternative Drawing Practices: Texture and Frottage. One or more of these topics will be incorporated with sketchbook/journal research.

Sketchbook:
The resources gathered throughout the semester in the sketchbook/journal will contribute to the theme of the Culminating Project.

Theme: Seeing/Thinking/Drawing
Students will apply lessons learned from their perceptual, analytical, and creative drawing experiences throughout the semester. Key to the thematic development of this project is the application of the information gathered in the weekly sketchbook assignments, and the integration of their academic major/minor into the conceptual framework of this project.

Written explanation:
Students will submit a brief written statement outlining their use of the topics and theme in their project.

Group Critique:
This project will culminate in a group critique. Students are guided to participate in constructive analysis of the projects.
B. DRAWING AS A NOUN: LOOKING AT THE OVERLOOKED

Class Exercise: Looking at the Overlooked continued

WEEK 14
A. DRAWING: THE SENSE OF TOUCH

In-class video: Mark Bradford, Art 21

Class Exercise: Alternative Drawing Practices: Texture and Frottage
Work outside to develop a small series of texture studies. Using a graphite stick, create rubbings from both natural and manmade surfaces.

B. CULMINATING PROJECT
Open progress review of work in process.

WEEK 15
A. CULMINATING PROJECT
Open progress review of work in process.

B. CLASS CRITIQUE: CULMINATING PROJECT DUE
Students are guided to participate in constructive analysis of the projects.
TABLE OF CONTENTS:

Chapter One: A Brief History
• Nascent Drawing
• Prehistoric Drawings
• Replication
• The Age of Disillusion
• New Questions

Chapter Two: Process or Product?
• Drawing as a Verb
• Gesture Drawing
• Ephemera
• Drawing as a Noun
• A Complete Sentence

Chapter Three: Cutting
• Scissors
• Assemblage
• Installations

Chapter Four: Drawing and Writing
• Early Writing
• Hieroglyphics
• Arabic
• Chinese Calligraphy
• Illuminated Books
• Contemporary Hand Lettering
• Modern Pictography

Chapter Five: Geometry
• The Golden Section
• Geometry in Aboriginal Art
• Geometry and the 20th Century
• Linear Perspective
• Isometric Drawing
• Oblique Drawing
• Options
• Vernacular Geometry
• The Geometric Figure in Contemporary Art
• Pure Form
Chapter Six: Subjects
- The Nude
- The Head
- Landscapes
- More Flora and Fauna
- Social Commentary
- Della Street
- The Landscape of the Mind

Chapter Seven: The Picture Story
- The Comics
- Graphic Books
- Animation
- Illustrated Children's Books

Chapter Eight: The Learning Process
- The Academy
- The Atelier
- University Art Departments
- A Challenge
- Teaching and Technology

Epilogue

Appendix