

ART 1500.001 SPRING 2020

# Drawing I

Lecture and Laboratory

University of North Texas College of Visual Arts and Design

## SYLLABUS

Instructor: Rachel Black, Senior Lecturer

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Lecture: Mondays 9-9:50, ART 223

Laboratory: ART 321 and 322. Times vary.

Office Hours in ART 307: 1-2 pm Mondays; 1-3 pm Wednesdays, or by appointment

### Course Description

Development of drawing skills based on art elements and concepts. Concurrent enrollment in lecture and laboratory components is required. No prerequisite.

### Required & Optional Course Materials/Textbooks

Rockman, Deborah. *Drawing Essentials*, 3<sup>rd</sup> ed. Oxford University Press, 2017 (required)

### Required Readings, available on Canvas

"*The Two-Dimensional Space of a Drawing*"

"*Drawing Projects: An Exploration of the Language of Drawing*"

"*Perspective: Brooke*"

"*Perspective: Brian Curtis*"

"*Methods for Creating 3D Space*"

### Online Course

Find handouts, review lectures, and check announcements at [canvas.unt.edu](https://canvas.unt.edu).

### Course Outcomes & Objectives

The goals of this course are:

- to cultivate your ability to translate visual relationships onto a two-dimensional surface
- to introduce media and methods of drawing and seeing
- to present approaches and terminology for critiquing artwork
- to introduce and expand your understanding of the elements and principles of art

Outcomes	Objectives
Knowledge: What students should know	
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	Place works in historical, cultural, and stylistic contexts of drawing.
Use the technology and equipment of the artistic discipline	Explore possibilities for innovative imagery and manipulation of techniques available to the draftsman

Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Produce drawings demonstrating understanding of basic design principles, concepts, media, and formats and awareness of technical and conceptual approaches to drawing.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Create drawings that demonstrate organization of design elements and development of solutions to aesthetic and design problems.
Analyze and evaluate works of art in the artistic discipline	Analyze and evaluate drawings.
Synthesis: How students will combine knowledge and skill to demonstrate learning	
Produce artworks demonstrating technical skill and disciplinary knowledge	Produce drawings demonstrating use of drawing media in the service of a specific aesthetic intent and conceptual position
Use knowledge of art and disciplinary vocabulary to analyze artworks	Participate in critique of own work and the work of others using the vocabulary of drawing and knowledge of the elements and principles of art and design.
Participate in critiques of own work and work of others	

### Course Requirements

Completion of 9 Projects: Shape, Contour Line, Sighting and Organizational Line, 2 Part Value Reduction, One Point Perspective, Conté Crayon, Elm Fork, Drapery, and Charcoal Study; five scheduled quizzes (lowest dropped); two scheduled Sketchbook Assessments; ePortfolio.

### Course Assignments and Assessments

This course comprises one lecture and two studio lab sessions per week. Expect to spend time outside of the scheduled lab sessions on work for this class. You will complete 9 projects over the course of the semester. At the end of each project, an in-class critique will be conducted in lab and you will receive a grade for your work. You are encouraged to work further on the drawing, or complete a new drawing, based on the feedback you are given for projects 1-6 and the Drapery project. You will have the opportunity to turn this work in for added points. Note: there is no Second Chance for Elm Fork or Charcoal Study projects.

Projects (a total of 9, worth 100 points each):	70%
Sketchbook A:	8%
Sketchbook B:	7%
ePortfolio:	5%
Quizzes (average score):	10%

The sketchbook is an ongoing, self-guided part of this class. You should spend approximately 2 hours a week working in your sketchbook. Use it to take notes in class, to make note of important terminology from your textbook reading, and to record feedback from your instructor and classmates in critique. Each Project will require exercises to be completed in the sketchbook. It will be handed in for assessment twice this semester.

Your ePortfolio submission will provide a narrative of your research for the Elm Fork project and will include images from the sketchbook, thumbnails, a short writing assignment, and an image of your final project.

Quizzes will be given periodically in lab and will be based on assigned reading from the textbook, terminology and approaches presented in class, and handouts. Your assigned reading provides you with important terminology and context for the skills we are learning in class and your commitment to completing it will aid in your success.

Missed quizzes cannot be retaken, regardless of whether an absence is excused. Your lowest quiz grade will be dropped before the average is figured.

You will receive a zero for projects not turned in on the due date. **Late work is not accepted in this class.** However, late projects should still be completed. You will have the opportunity to turn them in for credit if completed by the last class day. *Note: A project completed for a Second Chance grade does not eliminate a zero. See page 11 of this syllabus for more information.*

### Sample Rubric, Project 1, Shape and Composition:

Arrangement of positive and negative areas creates sound composition Y N

*Composite is too small, leaving too much blank space. There is not enough trapped negative space. Composite is cropped off the page. The black shape is not a composite (there are disconnected positive shapes). Arrangement is unbalanced. Silhouettes do not provide enough variety.*

*Silhouettes are stylized. Silhouettes are simplified.*

Good craft? Y N

*Silhouettes are clunky and lack detail.*

Choice of subject matter is thoughtful, appropriate, ambitious, and original.

Choice of subject matter is boring, shapes are too similar, silhouettes are not recognizable.

There is a variety of dynamic compositional ideas in the studies. Y N *Studies appear too similar.*

Project is incomplete.

*There are required drawings missing. Composition, execution, subject choice lacks ambition.*

Comments:

Grade: \_\_\_\_\_/100

### DRAWING I 1500.001 Class Schedule SPRING 2020

<b>Week 1</b>	<b>M 14</b>	Course Introduction; Gesture and Shape
13-Jan		<i>textbook reading: 175-179 Canvas: Drawing Projects: An Exploration of the Language of Drawing</i>
	M 13 T 14	Course introduction.
	W 15 TH 16	Gesture and Shape
<b>Week 2</b>	<b>M Lecture</b>	<b>MLK Holiday</b>
20-Jan		<i>textbook reading: 14-35 Canvas: The Two-Dimensional Space of a Drawing</i>
	M 20 T 21	<b>MLK Holiday</b>
	W 22 TH 23	Gesture and Shape
<b>Week 3</b>	<b>M Lecture</b>	Contour Line
27-Jan		<i>textbook reading: 42-58</i>
	M 27 T 28	<b>1: Shape Due.</b> Introduce Contour Line.
	W 29 TH 30	<b>QUIZ #1</b> Contour continued.
<b>Week 4</b>	<b>M Lecture</b>	Sighting and Organizational Line
3-Feb		<i>review textbook reading: 3-14, 59-62</i>
	M 3 T 4	<b>2: Contour Due at the end of class.</b>
	W 5 TH 6	Introduce Project 3: Sighting and Organizational Line.
<b>Week 5</b>	<b>M Lecture</b>	Visiting Artists: TBA
10-Feb		
	M 10 T 11	Sighting and Org Line continued.
	W 12 TH 13	<b>QUIZ #2</b> Sighting and Org Line continued.

<b>Week 6</b>	<b>M Lecture</b>	2 Part Value Reduction
17-Feb		<i>textbook reading: 63-84</i>
	M 17 T 18	<b>3: Sighting Due.</b> Introduce Project 4: 2 Part Value Reduction
	W 19 TH 20	2 Part Value Reduction continued.
<b>Week 7</b>	<b>M Lecture</b>	One Point Perspective. Discuss sketchbook requirements.
24-Feb		<i>textbook reading: 105-116, 131-134</i>
	M 24 T 25	<b>4: Two Part Value Due.</b> Introduce Project 5: One Point Perspective
	W 26 TH 27	One Point Perspective (on location)
<b>Week 8</b>	<b>M Lecture</b>	One Point Perspective continued.
2-Mar		Canvas: <i>Perspective: Brooke and Perspective: Brian Curtis</i>
	M 2 T 3	One Point Perspective (on location)
	W 4 TH 5	<b>Sketchbook A Due. 2nd Chance, projects 1-3 Due. QUIZ #3.</b> <i>In-progress crit, one point</i>
<b>Week 9</b>	<b>M Lecture</b>	The Six Categories of Light; Conté technique.
16-Mar		<i>review textbook 63-84</i>
	M 16 T 17	<b>5: One Point Perspective Due.</b> Introduce Project 6: Conté
	W 18 TH 19	Conté continued
		<b>SPRING BREAK</b>
<b>Week 10</b>	<b>M Lecture</b>	Visiting Speaker Dr. James Kennedy, Elm Fork Natural Heritage Museum
23-Mar		<a href="http://efnhmuseum.unt.edu">efnhmuseum.unt.edu</a>
	M 23 T 24	Conté continued
	W 25 TH 26	<b>6: Conté Due at end of class.</b> Introduce Elm Fork Project.
<b>Week 11</b>	<b>M Lecture</b>	Guest Speaker Vida Sacic
30-Mar		<a href="http://vidasacic.com">vidasacic.com</a>
	M 30 T 31	Project 7: Elm Fork (on location at EESAT Building)
	W 1 TH 2	Elm Fork (on location at EESAT Building)
<b>Week 12</b>	<b>M Lecture</b>	Additive/Reductive technique (Drapery) and Elm Fork
6-Apr		<i>textbook reading 257-271, see Canvas for "Artists to Discover"</i>
	M 6 T 7	<b>QUIZ #4</b> Introduce Project 8: Drapery
	W 8 TH 9	<b>Sketchbook B Due. Second Chance, 2 Part Value and One Point due.</b> Drapery continued
<b>Week 13</b>	<b>M Lecture</b>	Guest Speaker Yoonmi Nam
13-Apr		<a href="http://yoonminam.com">yoonminam.com</a>
	M 13 T 14	Drapery continued. Elm Fork in-progress crit (50% of grade)
	W 15 TH 16	<b>8: Drapery Due at the end of class</b>
		Basic and Atmospheric Perspective with Simulated Texture (Charcoal Study)
<b>Week 14</b>	<b>M Lecture</b>	
20-Apr		<i>textbook reading 85-87 Canvas: Methods for Creating 3D Space</i>
	M 20 T 21	Introduce Project 9: Charcoal Study.
	W 22 TH 23	<b>7: Elm Fork Final Drawing Due; ePortfolio Due.</b> Cont. Charcoal study
<b>Week 15</b>	<b>M Lecture</b>	TA guest speakers
27-Apr		
	M 27 T 28	<b>QUIZ #5</b> Continue work on Charcoal Study.
	W 29 TH 30	<b>9: Charcoal Study Due. Second Chance, Conté and Drapery Due.</b> Classroom clean-up

\*\*\*This schedule is subject to change with notice.

## Attendance Policy

Attendance is mandatory for all lecture and lab sessions. Three late arrivals or early departures will together count as one absence.

**Three unexcused absences are allowed over the course of the semester**, and four or more unexcused absences will result in a penalty of one letter grade per absence. The highest final grade a student with four unexcused absences can receive is a B, and a student with five unexcused absences can get no higher than a C. A student with six absences can get no higher than a D, and a student with seven unexcused absences automatically fails the course.

*Up to two additional absences will be excused in extenuating circumstances with proper documentation.* An Excused Absence Request Form with proper documentation must be turned in to your lab instructor upon your return to class. A funeral, medical emergency, or similar emergency circumstance may qualify to be excused, but this is subject to approval following the receipt of your documentation. Absences or tardies due to car trouble, scheduled doctor visits, work responsibilities, and traffic jams will not be excused. This attendance policy is non-negotiable and is the same policy which is in place for all Core students.

See the Undergraduate Course Catalog for university policy regarding absences due to sponsored activities (such as sports) and religious holidays. Students involved in such activities are encouraged to have absences approved in advance or as early in the semester as possible. Any absences which are not approved or noncompliant with these terms are automatically considered unexcused. *Note that each lecture or lab session that you miss counts as a distinct absence.*

Attendance is taken during each class session via a sign-in sheet. If you do not sign the sheet, you are counted absent. If you miss class, you are responsible for the topics we covered and the projects that were assigned in your absence. Ask your classmates what you missed, check Canvas (<https://canvas.unt.edu/>) and ask your lab instructor for pertinent project sheets and handouts. All handouts, forms, and lectures are posted on Canvas for your review. **If you must miss class on a day when a project is due, make arrangements for a friend or classmate to deliver your work.**

Food is not allowed in class during work time. You may snack during breaks only. Food is not allowed in the lecture hall. Cell phones, laptops, and personal stereos may not be used during class.

You should be drawing and actively working during class time. If you have completed the assigned project, you are expected to be working in the sketchbook. Idle time during class is not acceptable. Photographing still lifes, models, or other subject matter is not permitted. This class is intended to enable you to draw from life.

## Academic Integrity

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

## Financial Aid Satisfactory Academic Progress - Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility.

Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

### Incompletes

An incomplete is only given under extenuating circumstances and/or if student is eligible as per University Policy regarding Title IX, ADA, and/or Call to Active Duty Military. This policy is meant to accommodate extenuating circumstances, something beyond a student's control, which prevented them from completing some part of the course. It is not intended to give a student extra time to improve course work (which would be unfair to other students) or accommodate poor time management. It is always the responsibility of the student to see that all assigned coursework is made up within the allowed period of time.

### Title IX

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: [http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0). UNT's Student Advocate she can be reached through e-mail at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students' office at 940-565-2648.

### ADA Accommodation

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu).

### Course Safety Procedures

Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

### Course Risk Factor

According to University Policy, this course is classified as a category two course. Students enrolled in this course will be exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to

exact-o knives, airborne charcoal dust particles, and spray fixative. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others. Most importantly, we will use spray fixative in a spray booth with hood ventilation or outside of the building.

### Best Practices for Health and Safety/Studio Rules

#### Health & Safety Area Specific Information: Drawing (Studio) & Drawing (Foundations)

##### **1. Hazards of Media (inherent)**

Educate yourself about the drawing materials you are using by reviewing the SDS for all materials you use.

Drawing materials are pigments suspended in “vehicles” such as wax (crayons), inert materials (pastels, conte crayons, chalks), clay (pencils), and liquids (solvent/water-based inks and marking pens). The hazards of traditional drawing materials arise from exposure to pigments, vehicles and solvents, and are dependent on the toxicity of those elements. Exposure can cause a variety of health issues (for both you and those around you) ranging from skin irritation to lung cancer. The primary forms of exposure to these toxic materials are inhalation, contact, and accidental ingestion. See the “Best Practices” section for way to avoid/lessen exposure.

	PIGMENTS	SOLVENTS	PROPELLANTS	ADDITIONAL NOTES
Fixative				High exposure through inhalation of solvent and plastic particulates.
Spray Adhesive (not allowed in CVAD spray booths)				High exposure through inhalation of solvent and other toxic chemicals. Possible skin irritation.
Spray Paint				Very dangerous in all respects.
Pencils				No real hazards.
Charcoal/Chalk				Nuisance dust, but can cause chronic lung problems if large amounts are inhaled.
Pastel				Very dangerous because of the toxicity of pigments, and greater chance of inhalation.
Crayon/Oil Pastel				No real hazards, except if accidentally ingested.
Liquid Materials (solvent-based)				Solvent-based drawing inks and permanent felt tip markers often contain Xylene or Alcohol.

##### **2. Best Practices**

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Many of these hazards can be prevented by following these guidelines:

- In case of emergency, call campus police at (940)565-3000 or call 911
- Wear gloves, wash hands regularly, and avoid any over exposure to materials.
- Try to brush items rather than spraying if possible.
- Never use aerosol media in the classroom. Use the spray booths provided.
- Never try to spray paint by blowing air from your mouth through a tube.

- Use the least dusty types of pastels, chalks, and charcoal
- Don't blow off excess pastel or charcoal dust with your mouth. Instead tap off the build up dust so it falls to the easel tray, trash bin, or floor.
- Wet-wipe or vacuum all surfaces clean of dusts. Do not sweep.
- Use water-based media rather than solvent-based media when possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers
- All solvent-based drawing inks and permanent markers should be used with good dilution ventilation.

### **3. Area Health & Safety Rules**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: <https://art.unt.edu/healthandsafety>)
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office) within 48 hours of the event)
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
- Respect the workspace and your fellow classmates.
- Leave the space cleaner than you found it
  - Clean up and organize your surroundings
  - Throw away trash- whether it is yours or not
  - Wipe down your easels, drawing horse and floor area using a wet towel
  - Wipe down sinks at the end of class
- Respect other's work. Do not use or move other students' work/materials
- No food or drink allowed in the studio
- Practice best practices for material handling. If you have questions, ask your instructor
- Do not create "daisy chains" with multiple electric cords.
- No hazardous materials down the sink
- Store all flammables in the flammable cabinet. Keep the flammable cabinet door at all times.
- First aid kits are found in each studio. Notify your instructor or area technician.
- All courses must engage in the end of semester clean up.
- Only use your class' designated flat files for storage
- Theft will not be tolerated.
- Follow the **CVAD CONTAINER POLICY** (see below)

*There are 3 types of labels used in CVAD.*

**All containers must have a label identifying the contents at all times.**

UNIVERSAL LABELS (while chemical is in use):

All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous -i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):

All containers solely containing a universal waste must have a universal waste label identifying the contents as "Universal Waste - (type of universal waste)" that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS

All hazardous waste containers must have a label identifying the contents as hazardous.

*Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.*



### General Problems and Concerns

Please direct all problems or concerns to your lab instructor before or after class. If the problem is not resolved, email me at [Rachel.Black@unt.edu](mailto:Rachel.Black@unt.edu). You are welcome to visit my office at ART 307. My office hours are M 1-2 pm and W 1-3 pm. If this time does not work with your schedule, request an appointment via email.

I cannot discuss your grade via email. All grade inquiries must be made in person. Follow the chain of command: only after your lab instructor and professor have been consulted about any matter should you bring it to a divisional chair or dean.

### Emergency Notification & Procedures

Emergency numbers: 940-565-3000 (Campus Police) OR 911

<https://guidebook.com/app/emergency/guide/unt/emergency/>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to our online course for contingency plans for covering course materials.

### Center for Student Rights and Responsibilities

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information.

### Disclaimer

The instructor reserves the right to modify the syllabus, supply list, and timelines to help students perform to the best of their ability.

## ART 1500: DRAWING I SPRING 2020 PRESENTATION REQUIREMENTS

### **When submitting a drawing, prepare it as follows:**

Always have work ready to turn in at the beginning of class on the due date. You may not utilize class time to spray fix, collect, or label the work.

Draw on one side of a sheet of paper only. Use the type of paper specified.

Take the time to remove unintentional smudges and fingerprints, and use fixative on pencil, charcoal, or conté works. Spray the fixative a safe distance from the work, (ten or twelve inches) with the work set up vertically (spraying downwards may result in drips which can ruin your artwork).

Spiral edges should be carefully removed with an x-acto knife, or removed at the provided perforation.

Artwork should be protected by a slipsheet (usually a piece of clean newsprint) which is *the same size of the drawing* when turned in for grading. **Label the slipsheet with your name, the date, section, and project name, i.e. "One Point."** Do not use tape to affix your slipsheet to the drawing. Place the slipsheet on top of the drawing, arrange everything you are required to turn in into a stack, and turn in.

Label the back of your drawing with your name and section number in pencil. If you choose to sign the front of the piece, use the same media that the drawing was completed in. For instance, do not use pen to sign a charcoal gesture drawing.

Ripped or torn edges, uneven edges, dirt, or general messiness will result in points lost.

**Drawings which are submitted for credit in this class must have been completed THIS semester, for THIS class only.** This includes sketchbook entries.

### **SKETCHBOOK**

In the sketchbook, all bets are off. You may use a variety of media, draw on fronts and backs of sheets, glue and clip in drawings and collages, etc. However, you should make some effort to preserve the work in your sketchbook. Use spray fixative on drawings which will transfer (conté, charcoal, soft pencil, etc.), and protect them with small slipsheets.

Make sure your name appears somewhere clearly on your sketchbook, and date your entries. Label your entries to indicate which requirement they fulfill (i.e. "Shape"). Make it a goal to spend at least a couple of hours a week in the sketchbook as homework. Sketchbook requirements (see Page 11 of syllabus) are the minimum requirements. You are encouraged to integrate your own drawings and musings in addition to required entries.

You must have a unique sketchbook which will include work for this class only. Please do not combine sketchbook entries for Design or any other classes in your Drawing I sketchbook.

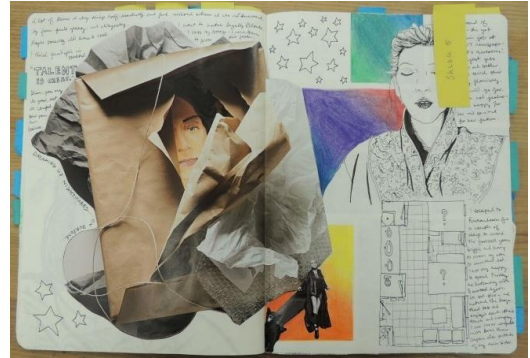
Your sketchbook will be graded twice this semester. You will turn in the entire book each time.

## ART 1500: DRAWING I SPRING 2020

### Sketchbook Due Dates and Second Chance

Your sketchbook will be turned in twice this semester.  
Below are the required entries.

Sketchbook entries are open media  
*unless specified on the project sheet.*



2-page SKLOG by Diane Tyler

### SKETCHBOOK A

#### DUE W 4/TH 5 March

- Gesture: variety of media and approaches. Include animate and inanimate objects
- Shape: 5 composite shape line drawings in pen
- Contour: two items *drawn from life* which represent you
- Organizational Line: layered space exercise (top drawing in eraser)
- 2 Part Value: value study in crosshatch; value scale
- 4 SKLOGs
- Lecture notes

### SKETCHBOOK B

#### DUE W 8/TH 9 April

- Conte: 6 categories of light value study; charcoal value scale
- One Point Perspective: 3 labeled collage images of spaces (these can be drawn or "found" printed images)  
*Include a projecting space, a receding space, and an obstructed view*
- Elm Fork: 4 artist entries; include drawn and collaged images and notes
- Elm Fork: minimum of ten specimen studies
- 3 SKLOGs
- Lecture notes

### SKLOG

A SKLOG (Sketchbook/Log) is a visual journal. It *can* include collage and text but *should* include drawings. Each SKLOG is a two-page spread. Consider composition as you organize each SKLOG.

### Second Chance additional point opportunity

You have an opportunity to improve projects 1-6, plus the Drapery project, to add points. **All Second Chances must be submitted by the last lab day.** There is no Second Chance for Elm Fork and the final project, Charcoal Study. There is no Second Chance for Sketchbook.

*Note: Original project grades stand in all instances. Second Chance opportunities will improve your overall project average but will not change original grades.*

If the original grade is a zero, the Second Chance drawing will be graded and half credit assigned. *For instance, if the Second Chance drawing earns an 85, you will receive 42.5 points added to your project points total.*

If the original drawing was turned in, you have the opportunity to receive up to 15 additional points added to your project points total. *For instance, if you received a 70 for the original project grade, you may create a new drawing or improve the original. You can earn up to 15 additional points depending on the quality of the new piece or the improvements added to the original. If the improvements are minimal, your TA may give an additional 5 points. If the changes greatly improve the piece, your TA may give an additional 15 points.*

## ART 1500: DRAWING I SPRING 2020

### SUPPLY LIST

*The art supplies required for ART 1500: Drawing I may be purchased as a kit at Voertman's. All items in the kit may also be purchased individually. Be prepared with supplies on the second lab session. Additional items not listed below may be required during the course of the semester, and prior notice will be given by at least one class period. Brand substitutions are unacceptable.*

### Paper and Portfolios

Portfolio envelope with handles, 24" x 36"  
 Drawing board: **24" x 36"** sheet of Masonite or MDF panel and two bulldog clips  
 Spiral sketchbook, 9" x 12" or larger  
 Pad of drawing paper, 18" x 24"  
 Pad of newsprint paper, 18" x 24"  
 High-quality rag paper, *Rives BFK*, white, 22" x 30" (1) sheet  
 Stonehenge paper, white, 22 x 30" (1) sheet  
 Toned pastel paper, *Canson Mi-Teintes*, (2) sheets Steel Gray and (1) sheet Stygian Black  
 One sheet of illustration board, 20" x 30"

### Drawing Media

Drawing pencils, assortment, 6B, 4B, 2B, HB, 2H (optional: 4H)  
 Faber Castell 4 pack or 8 pack assortment of Pitt artist pens (black)  
 Wide-tip black permanent marker  
 Conte crayons, one white, one sanguine (natural), and one black, HB  
 Compressed charcoal, 3 sticks  
 Vine charcoal, *extra soft is recommended*  
 Wrapped charcoal sticks, Berol, one medium and one extra soft  
 Black India ink, *DR Ph Martin's "matte black star" is recommended*  
 White synthetic eraser  
 Click-type synthetic eraser with refills, *Pentel Clic* or equivalent  
 Kneaded eraser  
 Twist-type pencil sharpener

### Miscellaneous

Watercolor brushes, 1/2" flat and #8 round  
 Workable spray fixative, *Krylon* or *Spectrafix*  
 Ruler, 18" stainless steel with cork or rubber on back  
 Snap off blade utility knife  
 Masking or drafting tape  
 Plastic mixing cups (such as baby food bottles or yogurt cups)  
 Container for supplies (tackle or tool box works well)  
 Apron or studio shirt (optional)

## ART 1500: DRAWING I SPRING 2020 SYLLABUS CONTRACT

Printed Name \_\_\_\_\_ Student ID # \_\_\_\_\_

Phone \_\_\_\_\_ email \_\_\_\_\_

### Acknowledgment

*I have read the syllabus and understand what is expected of me in this course. I understand the course structure, grading, and attendance policies as well as the risk factor rating. I have had the opportunity to ask questions. I hereby agree to the syllabus and its provisions.*

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course number and section

risk rating

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Signature

date

### PERMISSION TO USE STUDENT ARTWORK (OPTIONAL)

We would like to use your work to spread the news about the amazing art made at CVAD. Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD's social media, websites, and paper advertising. Thank you!

*I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.*

**1. Scope of Permission.** This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

**2. Certificate of Ownership.** I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

**3. Privacy Release.** I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

**4. Signature.** By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_