

# ART 121 – Modes of Drawing

Winter 2017

## COURSE OUTLINE

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### 1. Instructor Information

- (a) Instructor: Joseph Hoh
- (b) Office hours: Mondays & Wednesdays 1:00 – 2:00 PM. Tuesdays, Thursdays & Fridays 2:30 – 3:30 PM
- (c) Location: Young 101c
- (d) Phone: 250 370-3456
- (e) E-mail: [hoh@camosun.bc.ca](mailto:hoh@camosun.bc.ca)
- (f) Online: <http://online.camosun.ca/>

### 2. Intended Learning Outcomes

At the end of the course the student will be able to:

1. Draw with an understanding of line, shape, form, space, colour and texture.
2. Visually distinguish and describe space two-dimensionally, for example, through drawing techniques such as linear or atmospheric perspective.
3. Observe, interpret and represent objects two-dimensionally.
4. Give form to illustrative, subjective, conceptual and abstract ideas.
5. Evaluate and generate constructive and interculturally aware critiques of one's own and others' projects.
6. Describe historical and contemporary references.

### 3. Required Materials

- (a) Textbooks not needed
- (b) Other

Students are expected to bring the items listed below to each class.

- o Set of 6-12 sketching/drawing pencils
- o Graphite sticks: 2B or 4B or 6B 1-2 each
- o Black ink micron pens: 2
- o Conte crayons: set of 4, 1 each black, sanguine, grey, white
- o Compressed charcoal: set of 6-12, Black
- o 1 Blending chamois or blending stump
- o Erasers 1 each: gum, kneaded, plastic
- o Brushes for use with India Ink: 3 to 6 sizes 4, 6, 8
- o A roll of Masking tape 1 inch wide
- o Bulldog clips 2 (holds sheets of paper to drawing boards)
- o Scissors
- o Utility knife with snap-off blade
- o Glue stick: 40grams
- o Tool box: shoe box, plastic bin, hardware, fishing for all your supplies (please rent a locker in Young Bld. to store your toolboxes and back packs. Do not have back packs in the studio during classes)
- o Sketchbook! You will use your sketchbook every day.
- o Pad of newsprint paper
- o Optional colour medium: your choice 1 set of 12: chalk pastels, pencil crayons, brush pens or micron pens
- o Optional ruler: 24 inch

## 4. Course Plan\*

\*subject to change

Week	Topic	Class agenda	Assignment (homework)
1 Jan 10	<b>Introduction</b> <b>What is Drawing?</b> <b>Objective. Subjective.</b> <b>Conceptual.</b> <b>1 Creative Cartography</b>	<ol style="list-style-type: none"> <li>1. Introductions/office hours/contact</li> <li>2. What is Drawing?</li> <li>3. Course outline</li> <li>4. Supplies list</li> <li>5. Attendance &amp; Labs</li> <li>6. Intro: Creative Cartography</li> </ol>	<ol style="list-style-type: none"> <li>1. Purchase supplies and sketchbook for next class</li> <li>2. Creative Cartography (Due January 31)</li> </ol>
2 Jan 17	<b>2 Creative Cartography</b> <b>2 Daily Practice</b>	<ol style="list-style-type: none"> <li>1. Review Course expectations</li> <li>2. Pass out cardboard for portfolios</li> <li>3. Intro: Sketch Book &amp; Daily Practice</li> <li>4. Classwork: Creative Cartography</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice. See list under Sketch Book p. 5</li> <li>2. Creative Cartography due next week</li> <li>3. Bring an object that can be broken down to component pieces e.g. a plastic toy, an instrument etc.</li> </ol>
3 Jan 24	<b>3 Broken Object</b>	<ol style="list-style-type: none"> <li>1. Class work: Blind Contour &amp; Tandem drawings, Negative Spaces</li> <li>2. Intro: Broken Object</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2. Broken Object (Due February 21)</li> </ol>
4 Jan 31	<b>4 Drawing with long sticks</b>	<ol style="list-style-type: none"> <li>1. Drawing with long sticks</li> <li>2. Critique Creative Cartography</li> <li>3. Class work: Broken Object</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2.</li> </ol>
5 Feb 7	<b>5 Space. Time. Place.</b>	<ol style="list-style-type: none"> <li>1. Class work: Broken Object</li> <li>2. Intro: Space. Time. Place. Types of Perspective drawing</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2. Space. Time. Place. (Due Mar 7)</li> </ol>
6 Feb 14	<b>Reading Break</b> College closed		<ol style="list-style-type: none"> <li>1. Prepare for mid-term interviews: Daily Practice sketchbook and portfolio</li> <li>2. Daily Practice</li> </ol>
7 Feb 21	<b>Optional Mid-term interviews</b> (~12:30am onwards)	<ol style="list-style-type: none"> <li>1. Critique Broken Object</li> <li>2. Classwork: Space. Time. Place.</li> <li>3. Daily Practice catch-up &amp; possibly "Show &amp; Tell"</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> </ol>
8 Feb 28	<b>Optional Mid-term interviews</b> (~11:30am onwards)	<ol style="list-style-type: none"> <li>1. Daily Practice catch-up &amp; possibly "Show &amp; Tell"</li> <li>2. Classwork: Space. Time. Place.</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> </ol>
9 Mar 7	<b>Optional Mid-term interviews</b> (~12:30am onwards)	<ol style="list-style-type: none"> <li>1. Critique Space. Time. Place.</li> <li>2. March 13 Withdraw Deadline</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> </ol>
10 Mar 14	<b>6 (Black Bag)</b>	<ol style="list-style-type: none"> <li>1. Intro: (Black Bag)</li> <li>2. Course feedback</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2. (Black Bag) (due Mar 28)</li> </ol>
11 Mar 21	<b>7 Final assignment: Self-Directed</b>	<ol style="list-style-type: none"> <li>1. Intro: Self-Directed</li> <li>2. Classwork: (Black Bag)</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2. Self-Directed (due Apr 11)</li> </ol>
12 Mar 28	<b>Work week</b>	<ol style="list-style-type: none"> <li>1. Critique (Black Bag)</li> <li>2. Classwork: Self-Directed</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2. Self-Directed</li> </ol>
13 Apr 4	<b>Work week</b>	<ol style="list-style-type: none"> <li>1. Classwork: Self-Directed</li> </ol>	<ol style="list-style-type: none"> <li>1. Daily Practice</li> <li>2. Self-Directed</li> </ol>
14 Apr 11	<b>Overview and Summary</b> <b>Final Interviews and Portfolio submission</b>	<ol style="list-style-type: none"> <li>1. Final interviews are optional</li> <li>2. Critique Self-Directed</li> </ol>	<ol style="list-style-type: none"> <li>1. Bring portfolio and sketchbook to interview</li> <li>2. Portfolios to be submitted to designated area in Y117</li> </ol>

## 5. Basis of Student Assessment (Weighting)

Each student will be expected to complete assignments on time, and are expected to attend each class and contribute at group analysis of completed works.

There are four components considered for the final grade:

1. **A portfolio of all assigned projects. 70%**
2. **A sketchbook full of Daily Practice & informal exercises** such as self-directed problems, notes, sketches, graphic concepts etc. that offer a personal involvement with Drawing. **10%**
3. **The student's engagement in the critical appraisals of their work and in the works of peers.** This will be conducted in both written and spoken form as the course progresses. **10%**
4. **Studio conduct & etiquette. 5%.** Students will start the semester with 5/5 for their Studio habits; and will keep their 5 if they demonstrate safe respectful use of communal facilities, studio interactions and material provisions. This includes returning all A/V equipment within specified borrowing time.

Students will be evaluated on their ability to clean up after themselves (or their group) each day before leaving the studio. Works left in common spaces 30 minutes prior to the next class start time, or 9a.m. the next day will result in an immediate deduction of 3% per work (i.e. a painting left out to dry overnight not in designated storage spaces in Y117). Work may only be stored in designated storage areas (or with special permission of instructor and instructional technician). \*Failure to properly store, remove or dispose of projects during the semester and / or within the deadlines communicated at the end of the semester will result in a deduction of 5% per work from their portfolio grade.

5. **Attendance.** Absences affect how you interpret and understand projects. In the arts, working in class allows your teacher to mentor you according to your individual interpretation and development of project ideas. A student who misses classes puts themselves in jeopardy of passing the course. Should a student miss a class, it is the student's responsibility to contact the instructor regarding their absence, and to provide a medical note. 3%/day will be taken off your final grade without a note.

### Optional Mid-term and Final Interviews

There will be mid-semester interviews with Visual Arts program students. This will provide the student with an indication of their achievement as artists during the first half of the course.

There is also an optional final interview for Visual Arts program students during examination week\*, and final grades will be posted at a later date. The criteria will be as stated in the student handbook. A grade of "C" or higher is required in order to continue in the Visual Arts program.

**\* do not book your Christmas flights for this week**

A student who attends the course on a regular basis will be given a clear indication of a possible grade anticipated by the instructor from the mid-semester onwards.

### Factors to be considered in Grading of Drawing Work

1. Sensitivity to, and employment of, relationships that may involve a combination of Drawing elements, e.g. line, value, shape, space, colour, texture;
2. Ability to recognize and use/manipulate Drawing processes
3. Ability to conceptualize (convert an idea or message into) a drawing
4. Ability to simplify an idea or drawing to its essential elements
5. Engagement and research on the critical aspects of projects
6. Exploration and imagination in working with the above elements
7. Thought and care in planning and execution; and
8. Thought and care in the presentation of work; meeting assignment datelines
9. Appropriateness of project solutions
10. Progress and improvement

## 6. Grading System

### Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 <sup>rd</sup> course attempt or at the point of course completion.)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

## 7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

Students are also encouraged to browse library shelves for other material available. Excellent sources of Drawing information:

### Learning Support and Services for Students

There are a variety of services available for students to assist them throughout their learning. This information is available in the College Calendar, Registrar's Office or the College web site at <http://www.camosun.bc.ca>

### Academic Conduct Policy

There is an Academic Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, Registration, and on the College web site in the Policy Section.  
[www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html](http://www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html)

# Sketch Book

Other Project Descriptions will be provided at the introduction of each Project.

## Daily Practice

From Josef Albers' *To Open Eyes* and *Art as Experience*.

Draw these daily in whatever combination. You have a lot of expressive scope. These can transcend the exercise into beautiful patterns and revelations about mark making.

1. Mirror writing: backwards writing, upside down writing – your name or a random word
2. Target practice: make dots on your paper, and draw straight horizontal lines to connect the dots. \_\_\_\_\_.
3. Triangles: draw parallel lines first in one direction, then in another, and finally in a third
4. Receding: draw a series of parallel lines, varying the relative lengths, weight or spacing of the lines where the lines would seem to recede into one or more vanishing points
5. Arcs: draw overlapping rows of consistent, connected half circles until you fill the page
6. Coils: draw consistent size circles repeatedly in a line
7. Breathing lines: draw vertical line of varying weights
8. Squares: draw equally spaced and equal length lines to create squares
9. Engineer's scale: draw horizontal lines in columns, increasing and decreasing the spaces between the lines
10. Engineer's ripple: draw horizontal lines in columns, increasing and decreasing the spaces between the lines AND increasing and decreasing the weight of the line
11. Zigzag lines: draw rows of zigzag lines on your paper
12. Typofacture: subject is a commercially printed page of text, study the appearance of the page not to copy it or reproduce it, but to simulate the shapes and tones by inventing an abstract mark and applying it row after row