

USC Roski School of Art and Design

ART 110: Drawing for Art and Design (4 units)

Fall 2017, Section 33847. M/W 11:00 – 1:50 pm, Watt Hall 102a

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Office Hours: By appt. only, M/W 5-7pm, Watt Hall 102a

(Possibly other days/times. Email in advance)

"I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle. "

~Frederick Franck, The Zen of Seeing

"Drawing is the art of hollowing out the paper" ~Georges Seurat

"Drawing is putting a line (a)round an idea." ~Henri Matisse

Catalogue Description: An introduction to drawing, both skill and perception oriented, as the basic tool for all the visual arts and design.

Course Description

Drawing is the foundation for all of the visual arts and design, and in this class you will establish a foundation for your own creative practice. This course will teach you how to draw and provide both a practical and theoretical introduction to the discipline of drawing within contemporary art and design contexts. These skills are also applicable to other disciplines (concept artists, story boarders, filmmakers, architects, engineers and scientists, among others).

A goal of drawing can be to produce compelling and meaningful artworks in and of themselves. In addition, drawing is often used in planning, thinking, communication, and experimentation. In a world that communicates increasingly through images, drawing is an essential skill.

Students will learn the fundamental elements of art and drawing (line, shape, form, space, value, and texture) through an emphasis on direct observation. In drawing you can reproduce literally what you see. Learning to really *look* and *see* will frame drawing as a new way of experiencing and understanding the world, with a heightened perceptive ability. Drawing also incorporates artistic freedom, allowing for expressionistic, personal, social, emotional, and intellectual interpretation. In addition to direct observation, students will also work on drawing in rapid visualization exercises and use drawing as a thinking tool and means to develop proposals and make ideas visual.

Skills are developed by focusing on the *process* of drawing through many exercises, as well as creating "finished" works. During the first weeks, the assignments are more specific; in time, they expand to more creative, open-ended projects, with conceptual development, technique, materials, and content allying to make meaning in pictures. We will investigate a variety of subject matter and drawing materials to accomplish our goals. Instruction will be provided in all aspects of the class through one-on-one discussions, group critiques, and demonstrations. Lectures and presentations will cover historical and contemporary artists and artworks. Class-time will also be supplemented with a field trip to a relevant exhibition and to various locations for on-site drawing experiences.

Course Objectives

The ultimate goal is for each student to deeply engage with drawing, and thus expand skills, and gain insight into his/her/their creative process, individual aesthetic, vision, and direction as an artist/designer. Most importantly, we are going to get excited about drawing, produce a ton of work, and put out a lot of energy!

Specific goals are as follows:

- *Gain an expanded notion of drawing to recognize it is as a tool of thought as much as a craft.
- *Recognize drawing as a universal means of engaging the world at large and a potent way to communicate meaning.
- *Fine-tune one's ability to see and transpose what is seen onto a two-dimensional surface, improving hand/eye coordination and overriding preconceptions for ways of seeing.
- *Increase conceptual skills and the ability to draw structure and space to generate meaning through drawing.
- *Learn to use drawing in your thinking process and communicate visually for a wide use of applications: sculpture, installation, concept art, story boarding, design brainstorming, etc.
- *Become more proficient at using a wide range of drawing media, tools, techniques and approaches.
- *Gain confidence in drawing, and in talking about art.
- *Develop critique skills in order to analyze and to articulate observations of your own work and work of others, and acquire an analytical vocabulary to be able to do so.
- *Expand knowledge of contemporary and historical artists/designers and the dialogue surrounding drawing, and see how drawing has developed and changed throughout history.
- *Develop research, creative problem solving, and time management skills in response to projects.
- *Develop an understanding of how context (e.g. cultural, social, geographic, etc.) influences one's perceptions and use of drawing– in order to see a relationship of your work to contemporary culture.

Production Expectations (Outside of Class Drawings)

Homework: In addition to class work, there is homework every week. Some projects span a few weeks, but I STRONGLY advise you against waiting for the last minute, trying to cram the work in the weekend before. The USC guideline is that “for each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester”. Each assignment prompt will be explained in class and written out on handouts and in Powerpoints available on Blackboard. Some assignments will involve research; all will involve making preliminary sketches. Late homework is highly discouraged but will be accepted with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. (The final project will not be accepted late).

Sketchbook: A sketchbook is required. You are expected to draw in your sketchbook outside of class and bring your sketchbook to class. You may use your sketchbook for drawings and quick studies of things from life, experiment with materials, record thoughts, observations, and questions in class, take notes on lectures, technical advice, and response to your work in critiques. And most importantly, have a place to brainstorm ideas, record your research and conceptual development for projects, make compositional sketches, keep clippings and photos of your sources of visual inspiration, show announcements, articles, etc. You may also use your sketchbook like a journal. Sketchbook size should be approximately 9”x12”.

Portfolio: Keep a portfolio to properly store all of your in-class and take-home assignments. This may be hand-made. You must save everything! Each assignment will be graded at midterms and at finals.

Participatory Requirements

Group Critiques: Your engaged participation during class critiques is expected and will be part of your grade. In critiques, students and instructor discuss the merits and weakness of each drawing, as well as offer suggestions and constructive criticism. The purpose of the critiques (crits) is to develop the ability to articulate your observations of art and to hear how your work is received and interpreted by others. We will do so by learning a visual and critical vocabulary.

For the final project, a written analysis (artist' statement) outlining the conceptual framework for your piece will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work. I will provide written comments to you regarding your statement if you turn it in in advance.

Readings/Handouts Discussion: Your engaged participation during class discussions on distributed texts and topics is expected and will be part of your grade. I will upload all mandatory readings to Blackboard (under "Content"). I am also happy to suggest texts on an individual basis as well.

Student Presentations: You will each give a short presentation on a contemporary artist/designer who draws. Guidelines and a list of possible people to research will be provided.

Field Trip: A class day is cancelled/traded to devote hours to a field trip.

Attendance

This is a studio-based class and therefore attendance is mandatory. We will begin promptly every session. Absences are not acceptable unless you have a written explanation as to why you have to miss class. Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade. If you are unable to attend, it is your responsibility to notify the instructor via email. You should also exchange contact info with your classmates so you can find out what you missed.

- After missing the rough equivalent of 10% of regular class meetings (3 classes) the student's grade and ability to complete the course will be negatively impacted.
- For each subsequent absence (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 3 = the lowering of the final course grade by one full grade. 7 absences constitute an automatic failing grade.
- Being absent on a critique day (think of it as a due date or an exam) is strongly discouraged and your work will be marked down for being considered 'late' with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. You will also have no credit for class participation in that crit. The final project will not be accepted late.
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- Tardies can accumulate and become equivalent to an absence. 3 tardies, early departures, and returning late from breaks = 1 absence.
- Attendance will be taken at the beginning of each class.
 - Any student not in class after the first 10 minutes is considered tardy.

- After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
- Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 45 min.

Evaluation/ Grading

All drawings must be saved and turned in for review. Grades are based on the drawings produced, meeting deadlines, class participation, attendance, and attitude.

- Attitude refers to enthusiasm about your own work, level of involvement, preparedness, respect for the work of others, and the studio. (You are expected to clean up after yourself.)
- Participating in class means engaging in discussions and critiques through feedback, questions, comments, etc.
- Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade.
- Drawings will be graded on the quality of the work- execution and the use of media, portrayal of accurate observation (when appropriate), effort demonstrated (the craft of drawing takes time and practice), degree of challenge, ambition, thoughtfulness, creativity, professionalism (presentation and punctuality), research, and a consideration of the relationship between form and content.

Form & Content– Form refers to craftsmanship, technical quality and handling of materials, aesthetic quality. Content refers to conceptual clarity, originality, complexity, consideration of the image and appropriateness to the assignment.

- Final grades are also based on overall growth, dedication to developing your drawing skills, and level of commitment towards your work in general.

Grading breakdown will be posted on Blackboard (blackboard.usc.edu). The final grade is based on:

45% Classwork

45% Homework (includes sketchbook and final project)

10% Class participation (includes all discussions, critiques and student presentation)

→**A full breakdown with specific percentage points is on the Blackboard Grade Center.** Grades for each project will be posted on Blackboard after the critique. A midterm grade will be determined by the “weighted total” on Blackboard, but if you have any questions at any time, please come see me.

→Classwork and sketchbook will be turned in two times during the semester for grading. See day-by-day Course Outline for dates (subject to change).

Studio Access, Maintenance and Classroom Conduct

This studio is used by several classes, so you must thoroughly clean your work area at the end of each class session. No materials should be left in the classroom, including trash.

Studio Access: You must have a USC ID-“prox-card” for 24/7 access. Facilities has your information and will sign you up for access. If working here outside of class time, keep the door locked (and your card on you), even when running to the bathroom.

Conduct: When there is no lecture, you are welcome to listen to your own music, provided you keep it low enough to hear an announcement, or use only one ear-bud. Time in the studio is not used for phone calls, texting, or surfing the web. Enter the studio and set all that aside. This time is for creating and thinking about drawing.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

COURSE OUTLINE

Specific dates and activities are subject to change. Assume that we are drawing every day. Many class days will begin with a brief showing of slides and demo, even if not noted. The slides are meant to visually demonstrate, inspire, and help place what we are doing in the classroom into a larger art context.

Week 1:

M 1/8: Introductions and review of syllabus, materials list and Blackboard site.

In-class “ice-breaker” drawing with provided pencils and paper (with discussion at end). Show viewfinders (materials offered to make them).

Homework (HW): 1. Buy materials for next class. 2. Read handouts on Blackboard in “Early Handouts” folder under “Content”: *Glossary of Materials, Form/Content, Picture-Plane, Types and Functions of Line*. 3. Make viewfinder if desired.

W 1/10: **MARK MAKING**, introduction to **LINE** and the fundamental aspects of drawing.

•Explore all kit supplies and try out different ways to make marks and lines while going over vocabulary handouts and slides for an introduction to drawing and line, and the concept of the Picture-Plane. Make each type of line as you test out all supplies.

•Exercises for learning to “see”. **SIGHTING** and seeing the picture-plane (with viewfinder/frame). Focus on rapid visualization contour lines (blind and sighted), including the use of continuous line and modeled contour, and practice working from the general to the specific.

HW#1 for Monday: Paste into your sketchbook 8-12 images of drawings that inspire you. These can be an old master drawing, an image from the walls of an ancient cave, a contemporary drawing or a doodle you found on the street. This exercise is to help you become aware of what visual language you respond to. You may also practice contour drawing in your sketchbook as we did in class, looking at objects. Throughout the semester, I encourage you to keep drawing in your sketchbook. All extra work will be noted and credited in “sketchbook” grade (and the practice will further your skills). Ideally, you will develop a daily practice of visual learning. The sketchbook must have your name on it and each assignment must be clearly dated.

1/12, 6pm & 1/13, 10am: *Live Artists Live Simultaneity* (multiple performances). Roski Talks and Visions & Voices. At Graduate Fine Arts Building (IFT), 3001 S Flower St, LA. Reservation required: Visionsandvoices.usc.edu [*List of all Roski Talks on separate handout*]

Week 2:

1/15: No class, MLK Jr. Day

1/17: Continue **LINE**– Slides and various exercises for gesture (line/mass) and rapid visualization. Exercises lead to 3–4 thumbnail sketches for composition for a sustained 18x24 drawing that will continue on Monday. Establish proportion and compose the page with accurate spatial relationships. •Focus on gesture, drawing through the form, continuous-line. Assign **HW#2**, due Wednesday

Week 3:

1/22: **LINE** continued: Focus on weight of line variation, modeled lines and line quality, diagrammatic and cross-contour analysis. Assign artist/designer presentation projects with library books/ Powerpoints; to begin week 4, 1/29 (depending on class size).

1/24: Critique HW#2. Slides for **COMPOSITION/ NEGATIVE SPACE**: Positive-negative shape relationships, foreground/ background, principles and elements of art/design. •Draw negative space of provided set-up; 3–4 thumbnails first, evaluate composition to select and scale up to full drawing focusing on the negative spaces to improve perceptual ability and strengthen composition. Assign **HW#3** for Monday. In addition, read handouts on *Perspective*.

7pm at CAAM: ROSKI TALKS w/Visions & Voices– Theaster Gates (artist/ social practice). Reservations required: Visionsandvoices.usc.edu

1/25-28: Art Fair: *Art Los Angeles Contemporary @ The Barker Hangar* in S.M. Opening Th, Jan 25, 7–9pm. Fri 11–7, Sat 11–7, Sun 11–6. (I may be able to get students free tix)

Week 4:

1/29: Mini-critique of HW#3. Go over handouts. Slides: **PERSPECTIVE** and perceptual phenomenon. Creating illusionistic space (implied depth and space) through linear 1, 2, and 3 point, atmospheric, circles/cylinders in perspective/ellipses, proportional division, etc. Make schematic drawings of each type. Exercises with horizon line, vanishing points and various points of view. Student presentation #1.

1/31: Perspective continued– draw outside, weather permitting. Applications for perspective with multiple vanishing points and architecture drawn from life. Assign **HW#4** (due in 2 weeks, 2/12) & for Wednesday 2/7: Read handout: *Value and Light Logic* and do exercises in sketchbook (explained on handout/ Blackboard).

Week 5:

2/5: Drawings continued– outside.

2/7: Slides and drawing for **VALUE/ TONE**: Rendering light and modeling to create illusion and establish volume, using “light logic”. Draw elementary forms with a single light source. Focus on hatching/ cross-hatching/ “optical grays”, actual grays/ shading, chiaroscuro, sfumato. **HW**: Finish #4

Week 6:

2/12: Critique #4. Value continued with a focus on sfumato. A project to loosen up, get messy, and learn “edge control”, additive and subtractive value, and atmospheric effects. Draw from a progression of blurry slides that slowly come into focus

[2/13, 7-10pm: LACMA College Night. Free tix! www.lacma.org/event/college-night-6](http://www.lacma.org/event/college-night-6)

2/14: Continue drawing from Mon. Student presentation #2. Assign **HW#5** (due wk 9 on 3/5)

Week 7:

2/19: No class. President’s Day

2/21: Class cancelled to trade for a weekend field trip!

[2/22: Graduate Open Studios, at IFT](#)

Week 8:

2/26: Large, two-day, complex still-life with chiaroscuro. Draw fabrics and objects with various surface textures while translating color to value.

[2/27, 6pm: ROSKI TALKS– Patty Chang \(Roski Professor, Performance & Film\), at IFT](#)

2/28: Continue above. **Turn-in sketchbook.** Student presentation #3. Assign **HW#6** (if time for slides). **HW**: Finish #5 & prepare work for mid semester crit next week! Bring in ALL in and out of class work to be graded. All charcoal work must be sprayed and all papers neatly presented to be graded. For the critique next week, choose 2 of your strongest in-class drawings to present to the class and be prepared to talk about your progress thus far– your strengths and weaknesses etc.

Week 9:

3/5: MID-SEMESTER CRITIQUE. Critique HW#5 & chosen 2 in-class works to show. **Turn-in portfolio.**

3/7: Critique continued. Begin midterm individual meetings today. Various activities will take place during 1-1 meetings; for example, rapid visualization games/exercises, drawing in pairs, working with clay and drawing together for expression (finding parallels to ceramics through gesture). **HW: #6** (Although not critiqued until week 12- 4/2, begin this project now. There will be new assignments after this and you don’t want to fall behind. I will ask you about your idea and want to see work in your sketchbook when we meet after the break).

*****SPRING BREAK March 11-18*****

Week 10:

3/19: Continue meetings and activity/project with clay. *Maybe time to work on homework in class.* **HW** for Wednesday: Prepare printed reference material/ photographs for the ink project. Bring in at least two printouts of a picture of your face in b/w, simple computer paper. These

images must have distortion, either through Photoshop or scanning your face onto the bed of a photocopier, etc. (Further explained in class). Printout 8 ½” x 11” or larger.

3/21: Slides for **INK/ Distortion→Abstraction**. Drawing with liquid media (bring ink and brush). Achieve value and expressive mark-making with liquid media. Ink wash exercises will lead to sustained drawing/s from reference photos (on provided watercolor sheets, and option to work larger on the wall.) Learn wash techniques and use alternative drawing tools (found utensils outside-- sticks, rocks, leaves, etc.) Student presentation #4. **HW**: Continue work on #6

Week 11:

3/26: Continue with ink. Assign **HW#7** (due Monday). Discuss Natural History Museum plan and meet there on Wednesday. Student presentation #5&6

3/28: Draw at Natural History Museum from taxidermied animals.

Week 12:

4/2: Critique HW #6, #7. Assign **Final Project**

4/4: Slides for the **human head/portraiture and COLOR theory**. Handouts/demo: proportions of the human head. Exercises of drawing heads and skulls lead to thumbnail sketches and beginning a value-to-color drawing of a skull with provided oil pastels (continued on Monday). Student presentation #7&8. Assign **HW #8** (may be done in sketchbook) & Brainstorm final project: 3 sketches in your sketchbook of preliminary ideas. Begin taking/ gathering reference photos if needed.

Week 13:

4/9: Continue drawing of skulls with color. Student presentation #9&10. Slides for the figure/ drawing from the model. Handouts/demo: proportions of the human body. Initial check-in regarding final project ideas (we can meet outside of class too).

4/11: FIGURE, model: Begin 3 days of drawing from the live model-- A mix of long and short (gesture) poses, long poses with compositional consideration, and a focus on the head/portraiture. Student presentation #11&12. **HW**: Work on final project.

Week 14:

4/16: Model continued. Student presentation #13&14.

4/18: Model continued. Student presentation #15&16. **HW**: Work on final project and the artist statement you will turn in during the final crit. In addition, bring in ALL in-class drawings and any reworked out-of-class drawings, and sketchbooks, for next class. No need to include work from the first half of the semester which was already graded.

Week 15:

4/23: Work in class on final project. Portfolio and sketchbook due for final review. Student presentation #17&18&19.

4/25: CRITIQUE on Final Project first half OR work on final if, depending on everyone's schedule, we can stay past 2 hours on our final exam day. If not, we will begin final critiques today.

Final Exam-Critique: Wednesday May 2, 11-1pm. 2nd half of FINAL CRITIQUE. Portfolio pick-up.

*The syllabus is subject to change