

Revised 4/29/98

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General Education Course Proposal

Proposed Course: Art 20 Drawing 3
Prefix No. Title Units

Department: Art and Design **School:** Art and Humanities

GE Category (Indicate one category only):

Foundation: A1____; A2____; A3____; B4____
Breadth: B1____; B2____; C1_x____; C2____; D____; E____
Integration: B____; C____; D____; International/Multicultural____

Existing Course x; **Revised Course** ____; **New Course** ____
Course Included in Current GE Program x____

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description:

Introductory experiences in drawing using observation, imagination, and expressive means. Fundamentals of form, space, techniques, and composition will be studied. General Education BREADTH, Division 4. (6 lecture-lab hours) (CAN ART 8)

Enrollment limit per section: 25

Expected number of sections per semester - Year 1 3; **Year 3** 3

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

Richard Wilbur 4.16.98
Department Chair Date

Kim Morin 5/26/98
School Curriculum Committee Date

Basil J. Costa 9/11/98
School Dean Date

Peter Ann 12/15/98
General Education Subcommittee Date

Brandt Kehoe 12/22/98
Associate Provost Date

Revised October 23, 1998
Department of Art and Design

Proposed Course: Art 20 Drawing

Attachment #2: General Syllabus

Art 20, Drawing
3 Units, no prerequisite

Semester, Year
Schedule # 00000

Catalogue description:

Introductory experiences in drawing using observation, imagination, and expressive means. Fundamentals of form, space, techniques, and composition will be studied. General Education Breadth C1. (6 lecture-lab hours) (CAN ART 8)

General Education:

This course meets General Education BREADTH , Division 4, requirements for students with catalogs 1998-99 or earlier. For all others students, it meets the requirement for Breadth C1.

Instructor: Name
Office: Instructor's office
Office hours: Instructor's office hours
Phone/email: Instructor's office phone/voice mail number, email address
Dept. Phone: 278-2516

Textbooks: Although no texts are required, the following are highly recommended:

The Artists Handbook of Materials and Techniques, Ralph Mayer, Viking Press
Elements of Art, R. Pumphrey, Prentice Hall
Culture and Values, Cunningham and Reich, Harcourt Brace
Artist and Audience, T. Grieder, Holt, Reinhart and Winston
Art and Ideas, W. Fleming, Harcourt Brace
Art Forms, J. Preble, Harper Collins
Living With Art, Rita Gilbert, McGraw-Hill
Art History, Volumes One and Two, Stokstad, Prentice Hall
History of Art, Janson, Abrams
A Contemporary Approach to Drawing, Claudia Betti and Teel Sale, Houghton/Mifflin
The Art of Drawing, Bernard Chaet, Holt, Reinhart and Winston
Drawing on the Right Side of the Brain, Betty Edwards, St. Martin Press
Drawing, D. Mendelowitz, McMillen

Fees: Students provide their own materials and supplies. Students should expect to spend between \$60 - \$85 for material. *Allards*, a locally owned art supply store on Blackstone and Griffith, offers supplies at considerable savings at the beginning of each semester. Students with valid ID are also given 10% discount year-round on non sale items.

Course objective: In all sections of Art 20, sequentially organized assignments, lessons and exercises are structured to promote the understanding of painting practices and elements **including color, surface, mass and pattern**. All sections develop **the capacity to experience art on many levels of response** including the active participation in creating paintings, group and individual critique of works in progress and completed assignments, gallery and museum visits, lectures from local and visiting artists, **study of significant art works and movements** through texts on reserve at the library and on video. A **2,000 work written response** either in the form of one or two assignments or shorter response papers is required of all classes.

Course Requirements: Attendance is required. 4 absences are permitted. Promptness to class is also expected. Legitimate absences should be recorded prior to class time on voice mail. Grades are based on understanding of painting concepts presented, ideas, presentation of the work, 3 written reviews of art exhibits, discussion in critiques, and attendance.

Evaluation: The final grade is determined in the following way:

60 % Paintings and Critiques
30 % Written reviews
10 % Attendance

Grade Scale:

90 – 100%	A
80 – 89%	B
70 – 79%	C
60 – 69%	D
below 60%	F

Final Exam: Day, date, time place.

Cheating and Plagiarism:

The full text of the university's written policy on cheating and plagiarism is available in the Dean of Student Affairs Office, Joyal Administration Building, Room 262. The following are the University definitions: Cheating is the practice of fraudulent and deceptive acts for the purpose of improving a grade or obtaining course credit. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of another by representing the material so used as one's own work.

Disabilities:

It is the responsibility of students with disabilities to identify themselves to the university and the instructor so reasonable accommodation for learning and evaluation within this course can be made.

Revised 4/15/98

April 15, 1998
Department of Art and Design

Proposed Course: Art 20 Drawing

Attachment #3: Typical Syllabus

CSUF ART AND DESIGN DEPARTMENT
Mary Mughelli, Instructor
ART 20 DRAWING

Office: Conley 217 phone: 278-2117
Office Hours: Monday & Wednesday 4 - 5 Conley 160 Printmaking
Tuesday 10 - 11 Conley 217
Thursday 9 - 11 Conley 217

COURSE TITLE & NUMBER: ART 20 Drawing

UNITS: 3 units

PRE-REQ: None

CATALOGUE DESCRIPTION:

Drawing (3)
Introductory course in drawing concepts, materials, and techniques.
General Education BREADTH, Division 4, (6 lecture-lab hours)

COURSE OBJECTIVES:

To learn terminology used in drawing and in 2D art.
To learn to draw from reality, from the imagination, and from memory.
To learn to create volumes with light and shade and to have a light source, as well as to understand abstraction.
To understand organizing space and pictorial composition.
To see art exhibits and to learn to discuss works seen in 3 written papers.
To generate ideas and a variety of ways to present these personal ideas in drawing.
To develop work habits and skills essential to the practice of studio art
To practice and discuss the critique process and establish skills in giving and receiving critiques.

EVALUATION:

ATTENDANCE: Attendance is required. More than 4 absences will cause your grade to be lowered by one grade. Promptness to class is also required. Being tardy 5 times or leaving the class very early will lower your grade by one grade. LEGITIMATE ABSENCES SHOULD BE RECORDED PRIOR TO CLASS TIME ON VOICE MAIL 278-2117.

GRADES: Grades are based on understanding of the drawing concepts presented, execution of the work, ability to handle media presented, presentation of the work, participation in discussion of the works, attendance, and three(3) written reviews of art exhibits.
The final grade is determined in the following way:
30% midterm portfolio
30% final portfolio
30% three written reviews of art exhibits
10% attendance

A portfolio of class work is submitted at midterm and a second portfolio is submitted at the end of the semester.

EVALUATION: (continued)

PLEASE REFER TO THE UNIVERSITY POLICY ON CHEATING AND PLAGIARISM.

IMPORTANT DATES:

Monday, Feb. 16 President's Day UNIVERSITY HOLIDAY

Thursday, March 5 First art review is due 600 words typed.

Thursday, March 19 MIDTERM PORTFOLIOS ARE DUE AND A CRITIQUE WILL BE HELD.

(Additional critiques will take place from time to time during the semester.)

Thursday, April 2 Second art review is due.

April 6 - 10 SPRING RECESS

Thursday, May 7th at 12noon (I will give a talk about my work at the
Fresno Art Museum. Attendance is required.)

Tuesday, May 12 LAST CLASS DAY. Third paper is due.
CRITIQUE AND PORTFOLIOS ARE DUE.

FINAL DATE: PICK UP PORTFOLIOS TUESDAY, MAY 19 11:00 to 12:00PM
IN CLASSROOM.

COURSE COSTS:

This class has no lab fee. All materials needed must be purchased by the student. Attached is a supply sheet. Approximate costs will be \$50 to \$60. These prices are based on the Allard's Sale prices at the beginning of the semester.

General Calendar:

Week I

Introduction and Exploration of line

Slide lecture including works by Hokusai (Japanese, C. 1820)
Benin culture (Africa, 16th century) Leonardo da Vinci (Italian Renaissance)
Investigation of materials for line: pencil, ink, magic marker

Weeks II, III, IV

Line Continued and Expanded: Line as Energy, Line as Expression

Slide lecture of visible linear patterns in science and nature, cultures with ideographic language, individual signatures
Projects, vocabulary and experience: gesture, contour, cross-contour, blind contour using still life, found objects and portraits.

Weeks V, VI, VII Light, Shape, Mass, Surface, Modeling

Slide lecture on *CHIAROSCURO* Compare and contrast Italian Renaissance with T'ang Dynasty painting
Explore differences of visual representations of shape, weight, mass and light cross-culturally.
Projects, vocabulary, experience: Grey scale, still life, landscape Materials: charcoal, ebony pencil, plastic and gum erasers
Note: Paper #1 due Week VI

Weeks VIII, IX, X Perspective, Proportion and Balance

Slide lecture including: Albrecht Dürer (study for Anatomical Proportion) Raphael ("School of Athens") Leonardo da Vinci ("Complete Man") and architectural renderings for Borabadour, Buddhist site in Java
Projects, vocabulary, experience: Guidelines for 1, 2, 3 point perspective, drawing circles o perspective, examination of T'ang Dynasty landscape painting interior and exterior space, materials: dry and wet brush, pen and ink, charcoal
Note: Paper #2 due Week X

Weeks XI, XII, XIII

Pattern, Rhythm in Visual Contexts

Slide lecture on Hmong Needlework, Japanese screen paintings, Amish quilts, Mondrians' "Broadway Boogie Woogie"
Projects, vocabulary, experience: Traditional materials used in class thus far, class exploration and experimentation with non-traditional materials

Weeks XIV, XV, XVI

Abstraction, Metamorphosis, Expression

Slide lecture: Cubism (Picasso, Braque), M. C. Escher, Joseph Cornell, Xu Bing
Projects, vocabulary, experience: Expansion of non-traditional materials, personal experience translated visually, group and collaborative work with other students in class.

GENERAL SUPPLY LIST

1. 1 Berol charcoal marker, medium No. 633T
2. 1 box of vine charcoal, medium soft regular round size
3. 1 charcoal stump or 2 small ones
4. 1 chamois
5. 1 stick of compressed charcoal Conte a Paris BBB, very soft only
6. 1 kneaded eraser
7. A.W. Faber Castell Magic Rub Eraser
8. 1 single edge razor blade to sharpen pencils or sandpaper block for sharpening points
9. 1 DESIGN Ebony Jet Black Pencil #6325 preferred or Eagle drafting pencil 6 B
10. 1 Koh-I-Nor Graphite stick 6B (optional)
11. Krylon or Blair fixative spray (fixative for charcoal and graphite drawings)
12. 1 bottle of Pelikan or Higgins black drawing ink or other India ink
13. 3 pen points Speedball C6, A5, B6, Hunt 512 or comparable
14. 1 pen holder
15. #10 brush (round soft), such as Grumbacher #10 or comparable brush
16. Oil pastels box of 10 or 24 (Guitar is good) Pentel
17. 20" x 26" drawing board (optional)
18. 18" x 24" newsprint pad (50 sheets if available, rough surface)
19. 18" x 24" drawing paper pad (Strathmore 400 series 18" x 24" all purpose pad)
20. 2 sheets of white Strathmore charcoal paper, 19" x 25" (optional)
21. White watercolor cups or plastic paint tray
22. Portfolio (at least 26")
23. Ruler (needs to be at least 24")
24. 8 oz. Weber Odorless Turpenoid/Turpentine Substance

You will also need a container for water and a paint rag. Scissors and glue might also be needed.

Additional drawing materials may be requested as the semester continues.

ART SUPPLY SHOPS

Kennel Bookstore
(on campus)

Allard's
1850 E. Griffith Way (near Blackstone)
(209) 225-1500

CSUF

Art & Design Dept.

ART 20 Drawing
Mary Maughelli, Instructor

MIDTERM PORTFOLIOS ARE DUE Thursday, March 19

Include the following in the portfolio:

½ page agitated lines & ½ page zig zag exaggerated lines

½ page textures

½ page tones/values

½ page patterns

4 small geometric or biomorphic compositions using charcoal (6 x 9")
gesture and contour drawings on newsprint of bowls, pots, pitcher, etc.

1 charcoal study of pitcher, teapot, etc. on white paper

Studies of 4 fruits and vegetables on white paper. Draw each two
ways: one in charcoal pencil, and one with vine and charcoal pencil.

½ page composition of fruits and vegetables on a table.

6 drawings using light sources on cup, sphere or egg, and cylinder.

Still life composition using full page and with vine and compressed
charcoal with composition cutoff on two sides of the paper.

1 visualized drawing using ½ page paper of a memory drawing, colliding
forms in space, or exploding shapes and forms in space.(optional)

1 point perspective (6 drawings)

2 point perspective (5 drawings)

inside of the hall 1 point with tone

3 or 4 leaves drawn front, back, side in charcoal, pen and ink,
and brush and ink.

DRAWINGS MUST BE SPRAYED WITH FIXATIVE.
SUBMIT WORK IN A PORTFOLIO.

CSUF
Art & Design Dept.
ART 20 DRAWING
Mary Maughelli, Instructor

FINAL PORTFOLIOS ARE DUE MAY 12.

THERE WILL ALSO BE A CRITIQUE THAT DAY OF THE LAST TWO ASSIGNMENTS.

PICK UP GRADED PORTFOLIOS ON Tuesday, MAY 19, from 11:00 to 12:00PM.

Include the following from the first portfolio:

6 drawings using light sources on cup, sphere, or egg, and cylinder.

Still life composition using full page with vine and compressed charcoal with shapes cutoff on two sides of the paper.

Inside of the hall 1 point perspective with tone.

Choice of one other work.

Include the following from the second half of the semester:

3 or 4 leaves drawn in front, side, and back views with one in charcoal, one in pen and ink, and one with brush and ink and pen.

$\frac{1}{2}$ page branch with pen and ink and two values with ink and brush

tree with no foliage in charcoal and same tree in pen and ink and brush

2 charcoal trees with foliage on newsprint

same two trees but on white paper and done with brush and ink and brush

$\frac{1}{2}$ page composition of branches and leaves in the negative with textures, lines, etc. in background using pen and ink or color pastels.

$\frac{1}{2}$ page color wheel

$\frac{1}{2}$ page doodles

$\frac{1}{2}$ page color transparency assignment using biomorphic shapes or a design which overlaps so new colors are made. (oil pastel)

Real to abstraction or real to metamorphosis composition going from black and white to color and selecting something new to draw or selecting some objects previously drawn.

Front view of head of someone in class drawn in charcoal (lifesize).

Front view or side view of head of someone in class in charcoal.

Two final assignments in mixed media (oil pastel and pen and ink or oil pastel and graphite).

SEE ATTACHED PAPER WITH DETAILED DESCRIPTIONS OF THESE ASSIGNMENTS.

Art 20 Drawing

The following assignments are due Tues. May 12 when they will be critiqued.

1. Do a composition of invented shapes or one shape in oil pastels and pen and ink or graphite. For example: draw a flat, irregular, geometric shape using straight lines to establish its boundaries. Make it 3-dimensional by adding thickness. Draw circular holes into it (like holes in Swiss chesse). Draw spaghetti-like rods looping through the holes and add any forms you wish that will give a sense of space and volume. Include a sense of deep space by gradations or an horizon line.

2. Compose a series of objects that you have drawn previously in this class and change their scale relationship in space. Do not necessarily put these objects on a table but consider putting them in some unexpected place. By objects I am referring to any forms drawn in class including the head, the hand, the leaves, teapot, etc.

Use mixed media combining oil pastels and ink with pen or graphite.
(If using pen and ink with oil pastels the ink must be put down first.)

3. OR
Do a social commentary on violence in contemporary life which can be based on images from T.V., video, or newsmedia. Human disaster such as earthquakes, or the deterioration of our environment, pollution, etc. can be dealt with in this assignment.

Use gradation of colors with mixed media. Pen and ink, or brush, graphite as well as oil pastels are to be used. Positive and negative space or perspective can be used in this assignment. Collage can be used in this assignment.

or

4. Abstraction used with the idea of the dehumanization of the individual or of our world due to mechanization in our society. Numbers and language can be used in this work. Combine mixed media of your choice in this work. Positive or negative space should be dealt with in this assignment.