

# DRAWING I: CART 260

M/W 12:30 am – 3:20pm

Spring 2014

Room: Art Studio

Creative Arts

## INSTRUCTOR CONTACT:

Instructor: Rondall Reynoso

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Office Hours: Available by appointment

## FOUNDATIONAL QUOTES:

Painting is easy when you don't know how, but very difficult when you do.

- Edgar Degas

People err who think my art comes easily to me. I assure you, dear friend, nobody has devoted so much time and thought to composition as I.

- Wolfgang Amadeus Mozart

The artist must prophesy not in the sense that he foretells things to come, but in the sense that he tells his audience, at the risk of their displeasure, the secrets of their own hearts.

- R.G. Collingwood

There are two kinds of people in the world. There are philosophers and drug addicts. And, Christianity is the drug of choice for a lot of people.

- Jack Crabtree

## COURSE CATALOG DESCRIPTION:

This foundational course will give students the techniques and tools to approach this traditionally black and white visual medium. Students will work on a variety of subject matter as they explore the world of drawing and much of what encompasses that world.

## OBJECTIVES:

This course seeks to develop the basic theoretical and technical skills required to produce effective drawings. Students are encouraged to develop primarily their technical skills but also their creative vision. Through in class critiques, students will hone their analytical and communication skills.

## OUTCOMES:

By the end of this course the student will:

1. Successfully identify and discuss the elements and principles of design within a drawing.
2. Reproduce the instructed skills and principles with accuracy, exactness, and originality.
3. Achieve the skill of intuitive application of instructed principles equivalent to the difficulty-level of the class.

4. Differentiate between good and bad skills through an awareness of aesthetic principles.
5. Have a strong understanding of the use of diverse drawing mediums.
6. Combine previously mastered skills and mediums to create a unique vocabulary.
7. Develop an understanding of the relationship of form and content.
8. Have a facility with the artistic tools and materials commonly used in drawing.
9. Be able to make written and oral critiques of their own work and the work of others.
10. Apprehend and adapt to the work level appropriate to a professional artist.

**REQUIRED TEXT:**

None required.

Suggested Text: Space Form and Expression, 4<sup>th</sup> Edition, by Enstice & Peters (Prentice Hall)

**WEBSITES:**

Class Website: <http://drawing1.rondall-reynoso.com>

This site will be the primary on-line presence for this course. The site will include at least a copy of the syllabus, the class schedule, a resources page, and a class blog.

Moodle:

William Jessup University provides the Moodle platform to aid instruction and communication. Moodle will be used in this course to one degree or another. So make sure to regularly access your Moodle account.

**ATTENDANCE POLICY:**

Class attendance is mandatory. Due to the rigorous pace of studio classes, it is important you are on time and work for the entire time each class period. Failure to do so is evident in the quality of work produced. Therefore, unexcused absences, tardies and early departures will count against you, since these represent a lack of motivation and work accomplished. The majority of each studio assignment should be completed in class allowing the instructor to observe and discuss with the student at different stages of progress, thus allowing for optimal instruction and student development. (See Department & University Attendance Policies provided below)

- Each unexcused absence beyond three will lower the final grade by 370 points.
- Three unexcused tardies or early departures will be considered an absence.

**PLAGIARISM POLICY:**

Although the research of pertinent visual images and techniques is essential to the creation of artwork, blatant copying of ideas or images will not be tolerated, except as assigned. The complexities of plagiarism as it applies to artwork will be discussed in class. Please consult with the instructor with any questions about or clarifications of this policy. (See University Plagiarism below)

## COURSE STRUCTURE:

The semester will consist of twenty-five drawing projects, the sketch book, writing assignments, an artist presentation, web critiques, digital portfolio, and a final critique.

This studio course meets six hours each week. In addition to the studio sessions, the student is expected to work a great deal outside of class to maximize each assignment. (See University Policy below)

## EVALUATION:

Each drawing's grade will be determined by assessing the progress of learning based on the quality of idea, execution, process, and by comparison with the work of peers and professional standards. The projects quality rather than accumulated hours will determine the grade. Projects for critique are due at the beginning of class and must be complete at that time or they will be considered late. Late projects automatically receive a 10% deduction. Projects accepted a week late or more will receive a 50% deduction.

### Art Projects- Holistic Rubric

A	Demonstrates excellence in the employment of composition, craft, and concept. There will likely be small issues which could use improvement but no significant failings exist.
B	Demonstrates excellence in the employment of composition, craft, and concept. There are areas which could be improved but not are extremely distracting to the work.
C	Unequal or mediocre employment of composition, craft, and concept. Either all areas are competent but unspectacular or the piece is uneven but holds together minimally.
D	The project is largely problematic. There are some positive elements but by-and-large the project is not successful.
F	The project is unsuccessful compositionally, in craft, and concept.

The sketch book will be graded on a combination of technical quality, creative quality, and effort. The purpose of the sketch book is to encourage the student to less self-consciously explore ideas and practice skills. A seriousness of intent to use the sketchbook as a tool to develop both skills and ideas is important. It is acceptable and encouraged for students to work across mediums in their sketch books. The sketch book must be a minimum size of 8" x 10".

### Sketchbook- Holistic Rubric

Each page of the sketchbook is graded individually and those grades are totaled for the final sketchbook grade.

4	The page exhibits significant effort, thought and drawing skill.
3	The page exhibits some effort, thought, and skill.
2	The page exhibits limited effort, thought, or skill.
1	The page is almost devoid of effort, thought, or skill.

Critiques and Reviews are to be approximately one page (200-300 words). They are to be well written and concise. The writing will be graded for both content and form. So, both ideas and technical writing skills are being graded.

### Short Writing- Analytic Rubric

Content	Excellent (10 points)	Good (8 points)	Needs Improvement (6 points)	Poor (5 points)
<b>Style</b>				
Sentence Structure & Fluency	All sentences are well constructed with appropriate variation in structure.	Nearly all sentences are well constructed, with some variation in sentence structure.	Several sentences are not well constructed, or there is too little variation in sentence structure.	Many sentences are not well constructed, or there is much too little variation in sentence structure.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Grammar & Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes very few errors in grammar or spelling that distract the reader from the content.	Writer makes some errors in grammar or spelling that distracts the reader from the content.	Writer makes quite a few errors in grammar or spelling that distracts the reader from the content.
Capitalization & Punctuation	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes some errors in capitalization or punctuation, but the paper is exceptionally easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
<b>Use of Resources</b>				
Accuracy	All supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	Most supportive facts are reported accurately.	NO facts are reported OR most are inaccurately reported.
Evidence & Examples	All of the evidence and examples are specific & relevant; explanations clearly show how they support the student's position.	Nearly all of the evidence and examples are specific & relevant; explanations adequately show how they support the student's position.	Several of the pieces of evidence and examples are not relevant and/or some needed explanations are absent	The evidence and examples are largely not relevant and or needed explanations are absent.
<b>Presentation/ Analysis</b>				
Audience	The paper demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments, anticipates reader's questions, and provides thorough answers appropriate for that audience.	The paper demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	It is unclear for whom the student is writing.	The student aims at an audience in appropriate for the assignment.

Thesis Statement	A clear statement of the main conclusion of the paper.	The thesis is obvious, but there is no single clear statement of it.	The thesis is present, but must be uncovered or reconstructed from the text of the paper.	There is no thesis.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Reasoning	Writer's reasoning is logical and penetrating, yielding important insights.	Writer's reasoning is free of major errors.	Writer's reasoning has some errors.	Writer's reasoning is deeply flawed.
Sequencing	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/ introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Fairness	Positions opposed to the writer's view are stated accurately, evenhandedly, and thoroughly; criticism of the writer's own position is significantly addressed.	Positions opposed to the writer's view are stated accurately and evenhandedly; where needed, there is attention to criticism of the writer's own position.	Positions opposed to the writer's view are given inadequate explanation or dismissive treatment; or positions supporting the writer are accepted too uncritically.	Positions opposed to the writer's view are either completely ignored or derisively dismissed.
<b>Total ÷ 1.4 = Grade</b>				

Each student will do an 8-10 minute presentation on an artist of their choice. The presentation will be well researched, have a polished presentation, and use useful images.

### Presentation- Analytic Rubric

Content	Excellent (10 points)	Good (8 points)	Needs Improvement (6 points)	Poor (5 points)
Clarity	Presentation is coherent, with clear introduction, transitions, language use, and conclusion; speaker demonstrates intimate knowledge of subject.	Presentation is coherent for the most part, but is lacking in some respects.	Presentation has problematic elements and is not entirely coherent.	Presentation lacks coherence.

Content (Double Value)	The speaker clearly identifies the research question or subject matter; demonstrates an advanced understanding of the subject matter; critically evaluates the subject matter	The speaker identifies the research question or subject matter; demonstrates an understanding of the subject matter; does not critically evaluate the subject matter.	The speaker does not clearly identify the research question or subject matter; does not properly understand the subject matter; fails to critically evaluate the subject matter.	The speaker does not identify the research question or subject matter; does not understand the subject matter, does not attempt critical evaluation of the subject matter.
Style/ Delivery	Presentation is polished, speaker uses sentences, enunciates well is fluent in the delivery, maintains an effective pace and eye contact.	Presentation is polished, for the most part, but a few elements are missing.	Presentation is largely lacking polish.	Presentation is not polished.
Use of Visual Aids	Slides and/or other visual aids clearly aid the speaker in telling a coherent story and provide important insight unavailable without them.	Slides and/or other visual aids clearly aid the speaker in telling a coherent story.	For the most part slides are helpful in telling the story with a few glaring problems.	Slides either interfere with the story or are irrelevant.
Ability to Answer Questions	Anticipates audience questions; understands audience questions; can integrate knowledge to answer questions; thoroughly responds to questions.	Does not anticipate audience questions; understands the audience questions; can integrate knowledge to answer the questions; thoroughly responds to questions.	Does not anticipate audience questions; makes an effort to address questions; can address some questions; often responds poorly to questions.	Either makes no effort to respond to questions or does so poorly.
Time	The presentation fits well within the time requirements.	The presentation is a little long.	The presentation is either quite long or a bit short.	The presentation is very short.
<b>Total x 1.43= Grade</b>				

Each student will be required to post one image of their work on the class blog which will be critiqued on-line. Additionally, each student must make at least two posts (50 word minimum) on the website in response to the posted images.

The final grade will be determined by the total number of points accumulated in the course. Points will be awarded using the following information:

- 2500 points from drawing projects, each project is worth 100 points
- 400 points from the sketch book (100 pages).
- 200 points from Final Critique- Students are expected to be able to intelligently and critically discuss their work and their development.
- 100 points from Critiques of Classmates work- 200-300 words each (50 points each)
- 100 points from Critiques of your own work- 200-300 words each (50 points each)
- 100 points from Gallery and Museum Reviews- 200-300 words each (50 points each)
- 100 points from On-line Critiques (50 for initial post and 25 for two comments)
- 100 points from Artist Presentation
- 100 Digital Portfolio

- The dedicated student may be able to earn additional points by producing more work than is required in the class. Not all work will merit additional points but quality additional work can earn up to 25 points per drawing with a course limit of 475 additional points.

The following scale will be used to determine the final grade:

Grade	Points
A	3441-3700
A-	2960-3440
B+	3219-2959
B	3071-3218
B-	2960-3070
C+	2849-2959
C	2701-2848
C-	2590-2700
D+	2479-2589
D	2331-2478
D-	2220-2330
F	0-2219

#### REQUIREMENTS:

- Completion of all assignments, including studio and outside assignments.
- Having supplies available for use during each class. Not having the appropriate materials to begin working when class starts on the first day of an assignment is an automatic 10 point deduction.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive a 30 point deduction for poor behavior.
- All class critiques are group critiques. Every student in the class is expected to participate. This includes having your work displayed and ready for the critique prior to the beginning of class and participating in the critical discussion of other student's work.
- Clean up your space in the studio when finished. Failure to do so may result in a 10 point deduction in your grade.

All students are also required to commit themselves to the following concepts prior to participating in this course:

- The student should understand that this course could expose them to a wide range of experiences, some of which, for example, may contain themes, language, graphic violence, and sexual reference not consistent with Christian values.
- The student should also understand that the purpose for studying such material is to seek a mature understanding of the potential and accomplishment of the course subject as a means of exploring the human predicament.
- And furthermore, the student should understand that the instructor will strive for a mature Christian discernment of the moral and aesthetic appropriateness of the materials and assignments for this course.

## APPROACH TO MATERIALS

In the beginning of the semester, the assignments will focus on building basic representational drawings skills with a particular emphasis on learning to see. Students will explore line, shape, space, value, texture, and form. Students will develop both hand eye coordination and stamina through drawing natural and manmade objects.

Later in the class students will work on developing finished drawings that demonstrate stamina, technical skill, compositional structure, and a personal voice (expression).

Throughout the semester students will be continually introduced to a variety of black and white drawings mediums. Students will expand both their technical skill and the artistic vocabulary through experimentation with multiple mediums.

## SKILL LEVEL AND GOALS

This is an introductory level class and is appropriate for students who are just learning to draw. However, students with more advanced skill will be equally challenged and expected to grow beyond their comfort zone. Whether the student comes to class completely new to drawing or with years of experience I will seek to work with the student at the student's current level to develop the student's skill and artistic voice.

## CRITIQUES

Critiques are an integral part of studying art. Students typically want honest and helpful feedback on their work. A critique is in some ways both an examination and a review. In a studio course, students are presented with problems which they seek to solve in the allotted time. During a critique the professor and the class will discuss the successes and failures in that effort. Critiques are a necessary component in a student's growth. The critique is about the art work and its relationship to the viewer not the artist. Learning to speak about and analyze art are important skills. Articulating observations about artworks helps students to develop their visual vocabulary.

Understanding how others perceive an artwork is helpful to students and helps students grow in their work. To hear how others perceive one's work helps artists to evaluate if they are communicating effectively. All members of the class are expected to participate enthusiastically in critiques.

## STUDIO ETIQUETTE

The studio atmosphere should be relaxed and comfortable. The setting is informal because students will be wearing work clothes and they will often be working on their own for large periods of time. However, the room should not be noisy or disruptive. Students will be engaging in dedicated work and in deep concentration. Quiet is the general byproduct of such an environment.

Students should:

- Participate in room set-up and breakdown.
- Clean table, drawing horse, easel, floor, or any other work surface before leaving class. Spray cleaner and paper towels are available.
- Chatting and side conversations should be limited to a volume and frequency that does not distract other students.

- Turn off cell phones during the duration of the class. Please no texting, calling, Facebook, games, etc. during class.
- If you arrive after class begins, enter the room quietly and slip into a work station.
- Please do not leave the room during instruction or critiques.

## DIGITAL PORTFOLIO

All artists need a good record of their best work. In today's technological world, a digital record can be used in numerous self-promoting arenas. Students in this course are required to keep a digital record of their work which will be turned in as a digital portfolio. Each image needs to be identified by title, medium, dimensions, and date.

## SUPPLIES:

Each student is expected to furnish their own supplies and tools, with the exception of items generally unavailable to the student and major equipment provided in the facilities. Fees, which will cover the use of such materials and equipment, are listed in the course schedule.

Each student is responsible for securing materials necessary to complete their drawings.

### Suggested supplies:

Drawing Pencils (6B, etc)  
 Erasers (Pink Pearl & kneaded)  
 Compressed Charcoal  
 Vine Charcoal  
 Charcoal Pencils  
 India Ink  
 Bamboo Brush/ Ink Brush  
 Chalk Pastel  
 Citrus Thinner  
 1-2" Chip Brush  
 Rag 18" Ruler  
 Sketch Pads (minimum 8" x 10")  
 Drawing Board  
 18" x 24" News Print- Likely will need two or more pads  
 18" x 24" Drawing Pad  
 Several single sheets of quality drawing paper

### Art Stores:

Aaron Brothers  
 10333 Fairway Dr Ste 160  
 Roseville, CA 95678  
 (916) 781-6448

Art Ellis  
 2508 J Street.  
 Sacramento, CA 95816  
 (916) 448-1875

Hobby Lobby  
 1815 Douglas Blvd.  
 Roseville, CA 95661  
 (916) 788-0264

Michael's  
 1192 Galleria Blvd  
 Roseville, CA 95678-1950  
 (916) 789-2216

University Art  
2601 J Street  
Sacramento, CA 95816  
(916) 443-5721

Utrecht  
1612 Howe Avenue  
Sacramento 95825  
(916) 641-6400

## Elements of Design

1. **Line-** Line is the basic element that refers to the continuous movement of a point along a surface, such as by a pencil or brush. The edges of shapes, forms, and colors also create lines. Lines are the basic building blocks of two dimensional shapes. Every line has length, thickness, and direction. There are curved, horizontal, vertical, diagonal, zigzag, wavy, parallel, dash, and dotted lines.
2. **Shape-** A shape is an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes may show perspective by overlapping. They can be geometric or organic.
3. **Value-** Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.
4. **Color-** Color is seen either by the way light reflects off a surface. Color and particularly contrasting color is also used to draw the attention to a particular part of the image.
5. **Space-** Space is the area provided for a particular purpose. Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two types of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.
6. **Texture-** Texture is perceived surface quality. In art, there are two types of texture: tactile and implied. Tactile texture (real texture) is the way the surface of an object actually feels. Examples of this include sandpaper, cotton balls, tree bark, puppy fur, etc. Implied texture is the way the surface of an object looks like it feels. This type of texture is typically used by artists when drawing or painting.
7. **Form-** Form is any three dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of form, geometric (man-made) and natural (organic form). Form defines what 3-D art is. It is that which occupies 3-D space. The actual physical contour of a work, the volume of mass. Form is the complete state of the work.
8. **Time-** Movement or change through time on the part of the viewer- kinetic, film or sound elements.

## Organizing Principles of Design

1. **Unity-** *Coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.

**Repetition-** The use of similar design features again and again; pattern.

**Variety-** Variations on a theme.

**Concept-** The elements and principles can be selected to support the intended function of the designed object; the purpose, message, or philosophical point of the object unifies the design.

2. **Rhythm-** Movements in and out, up and down, flowing and pausing, and sudden changes in size, value or complexity create visual effects that can be compared to music.

**Linear rhythm-** The characteristic flow of the individual line; artists can have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed, can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

**Repetition-** The use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.

**Alternation-** A specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).

3. **Balance-** Visual weight- suggests a degree of lightness or heaviness. To balance a work is to distribute the visual weight of its parts so that the viewer is satisfied the piece is not about to fall over.

**Symmetrical-** Identical parts on each side of the imaginary fulcrum.

**Approximate-** Equivalent but identical forms arranged around the fulcrum line.

**Asymmetrical-** Areas are not identical in either side of a certain vertical axis, but appear to have a balance in visual weight.

**Radial-** Elements arranged equally around a central point.

**All over Pattern-** Elements are patterned over the entire surface of the work.

4. **Emphasis-** Stressing a particular area; make one area dominant. That area may be the largest, brightest, darkest, or the most complex part of the whole.

**Contrast-** Emphasis is established by contrasting an element(s) with the rest of the composition.

**Isolation-** The isolation of a particular element within the composition is used to establish emphasis.

**Placement-** prominent placement of an element establishes emphasis.

**Absence of focal point-** Some work lacks a focal point and thus creates a different sort of emphasis.

5. **Proportion-** Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. When proportions are correct they "feel right" the work as a whole will tend to fall into place.

6. **Movement-** The eye is moved again and again through the work in a way that does not distract from other principles of design.

7. **Economy-** The removal of nonessentials to reveal the essence of a visual idea; to reduce a form to its simplest components.

## CREATIVE ARTS DEPARTMENT POLICIES:

### FIELD TRIPS

Students must attend any field trips related to class and it is up to the student to clear their schedule with the instructor to partake in these field trips.

### ATTENDANCE

For every three credit hour class you are given 3 excused absences. Once you go beyond the three absences, your overall grade will be dropped by an entire letter grade. Therefore, if you have 4 absences and currently have a B+ grade, you will get a C+ on your final grade. The only exceptions are family emergencies, extreme sickness and/or hospitalization and in those cases a doctor's note is required. However, even in extreme cases, your maximum allowable absences are used until you have no more. After a rare extreme case, you may not miss another class unless you have any of your excused absences left.

### PARTICIPATION IN CREATIVE ARTS EVENTS

It is expected that all Creative Arts Students will lend a hand in all Creative Arts Events if needed. The department must work to support all that we do and we must do it with a good attitude and willingness to make the department a success.

### JURIED ART SHOWS

All Visual Arts Majors must submit work toward the juried art shows whenever they come up during the calendar year. It is expected that you will both submit and help out to make the event a success. You may be asked to help promote the event, to serve during the event, to aid in managing the event, to set up, to clean up after and a multitude of other responsibilities.

If you are asked to help out, you are expected to do just that. If you show poor behavior, a bad attitude, or don't complete tasks assigned to you, you will be reprimanded through your ability to submit for future work in the department, and/or through the reduction or dismissal of your talent based scholarship.

### CLASSROOM PROTOCOL- ART STUDIO

- 1) Students should not touch any of the equipment in the Art Studio without permission. This includes the fume hood, the easels and drawing donkey, and any other equipment.
- 2) Students will never touch any solvents or chemicals without a faculty member's ok and presence unless directed to by a faculty member.
- 3) Students must clean up after themselves and turn off lights and sound when they are done using the classroom.
- 4) Students will not use any of the classroom materials/supplies (pencils, markers, ink, paint) for any reason. These are for the faculty to use. The faculty have the right to use these materials as they see fit. Students should buy and use their own supplies.
- 5) Students must use protective eyewear and clothing for handling chemicals and other dangerous items and materials.
- 6) Students must treat all equipment with respect.
- 7) Students are not allowed to change the tables, walls, floors, ceilings or anything else in the studio without express permission from the faculty.
- 8) Students cannot use the smart podium without prior permission from the faculty.

- 9) Students are to wear the proper attire for the classroom and what is happening in the class at all times.
- 10) Students are prohibited from bringing any dangerous items into the class including: fire, chemicals, explosives, sharps, weapons, etc.

#### SCHEDULING

- Students must go through scheduling to reserve any of the classrooms and that includes the art Studio. The student cannot use the space without scheduling their time.

#### ART GALLERY PROTOCOL

- 1) Respect the artwork. Never touch any artwork in the gallery. Art is meant to be observed not interacted with (unless the exhibit is specifically for that purpose and you are encouraged by the curator to do so)
- 2) Listen to the supervisor of the gallery.
- 3) Do not horse-around in the Art Gallery.
- 4) Do not bring food or drink into the gallery space and NEVER bring it near the art.

#### UNIVERSITY POLICIES

##### ATTENDANCE

Class sessions are important for fulfilling the objectives of this course. Attendance is expected at all class sessions. A student who misses 20% of class sessions will be dropped one full grade. There are no differences between excused and unexcused absences, with the exception of a death in the family. It is in the best interest of the student to attend class faithfully. If the student has an emergency that precludes them from attending class it is the responsibility of the student to get notes from that class from a classmate. It is recommended that students get contact information of dependable and thorough classmates that can give them the notes of the class they missed. A professor has the right at some point to fail a student for excessive absences. Student athletes must provide professors a copy of their season schedule at the beginning of the semester listing the dates of their upcoming absences for games. Student athletes will be allowed to miss class sessions for games plus an additional 15% of remaining class sessions before their final grade drops one full grade.

No extra credit work will be given to make up for absences.

##### Plagiarism

Academic integrity is an essential component of Christian higher education. Instances of plagiarism will not be treated lightly. If it is a student's first offence, the paper will simply receive a zero. The student may or may not have the option to re-write the assignment for half credit, according to the instructor's discretion. If evidence of plagiarism exists a second time the student will receive no credit for the assignment and will be referred to the academic committee. See the university catalog for possible consequences.

##### Work Load

Learning activities to accomplish course goals and objectives include discussion, lecture, textbook and outside readings, studio lab work, rehearsal, internships, co-curricular events and performances, presentations, observations, field trips, and other studies and experiences. The Creative Arts Program is both a practical and theoretical course of study that provides for face-to-face on campus, and off campus field experiences, assignments, and instructions. Students should expect to spend 6-12 hours per week to complete course assignments.

## DRAWING PROJECTS:

- 1) Still life drawing  
Size: 18" x 24"  
Students will spend the day drawing a still life in class.
- 2) Ellipse exercises & Cylinder Drawing  
Size: 18" x 24", newsprint
  - Students will draw three newsprint pages of ellipses
  - Students will also make a gradation of ellipses on a single page from line to circle.
  - Students will draw two newsprint pages of cylinders.
  - The students will then do multiple quick still life drawings where the ellipse will play a large role.
- 3) Cylinder Still Life Homework  
Size: 12" x 24" minimum  
As homework, the students will draw a still life which contains at least three cylinders on Drawing Paper.
- 4) The Box  
Size: 18" x 24", newsprint
  - Students will do three pages of drawings of boxes and cubes of various sizes and shapes.
  - Boxes and Horizons -Students will produce a composition containing at least five boxes based on the box and horizon exercise.
  - The students will do quick drawings of a still life which heavily incorporates the box.
- 5) Box Still Life Homework  
Size: 12" x 18" minimum  
As homework, the students will draw the still life, in which boxes play a crucial role, on Drawing Paper.
- 6) The Sphere  
Size: 18" x 24", newsprint
  - Students will draw three pages of circles of various sizes.
  - The students will do quick drawings of a still life which heavily incorporates the sphere.
  - Students will do an extended drawing of the still life.
- 7) Sphere Still Life Homework  
Size: 12" x 18" minimum  
As homework the students will draw the still life, in which spheres play a heavy role, on drawing paper.

- 8) Contour Drawings  
Size: 18" x 24", newsprint  
The students will spend the day doing quick contour drawings of a still life.
- 9) Shade and value homework.  
Students will make a shade chart with 10 shade gradations (2" squares) from white to black.
- 10) Seven Shade Drawing  
Size: 18" x 24"  
Students will draw a still life in which they can identify at least seven shades from their chart.
- 11) Three Shade Drawing  
Size: 18" x 24"  
This drawing is an abstraction where students may only use three shades from their chart.
- 12) Mouse Perspective  
Size: 18" x 24" minimum  
This is an out of class assignment. The idea is to draw something... your room, the TV, a class...anything...from a mouse's perspective.
- 13) Shade Only  
Size: 18" x 24"  
This drawing will contain no line work. The entire drawing will be executed only through shading.
- 14) Extended Still Life  
Size: 18" x 24"  
Students will use what they have learned in the previous weeks to draw a still life.
- 15) Pastel Sheet Drawing  
Size: 18" x 24"  
This drawing is done in pastel of a white sheet however only colors may be used in the execution of the drawing.
- 16) My friend and I  
Size: 18" x 24"  
This is a portrait of someone in the class.
- 17) Headless Self-portrait  
Size: 18" x 24" minimum  
The student must draw a self-portrait in any medium using a part of their body other than their head/face as a metaphor for themselves.

- 18) Charcoal Sketches  
Size: 18" x 24", newsprint  
A day of quick charcoal drawings.
- 19) Charcoal Drawing  
Size: 18" x 24"  
This is an extended drawing done in charcoal.
- 20) Charcoal & Thinner  
Size: 18" x 24"  
This drawing will be executed by using a combination of Charcoal and thinner.
- 21) Ink Sketches  
Size: 18" x 24", newsprint  
A day of quick ink sketches.
- 22) Ink Drawing  
Size: 18" x 24"  
This is an extended drawing done in charcoal.
- 23) Draw only what your told  
Size: 18" x 24"  
This is an in class assignment where the students draw whatever they are told with only linguistic and not visual input.
- 24) Abstract Drawings (non-objective)  
Size: between 8" x 10" and 18" x 24"  
As homework, the student must make three abstract drawings.
- 25) Large Abstract Drawing (non-objective)  
Minimum Size: Single sheet of paper approximately 22" x 31"  
The previous three drawings are springboards to this drawing. This drawing must develop out of the previous three in some way. This is primarily an at home

**COURSE OUTLINE/ CALENDAR:**

Below is a tentative course schedule which may be deviated from somewhat as necessary.

**Week 1:**

W 1/22 Introduction

**Week 2:**

M 1/27 Critique #1

W 1/29 Critique #2

**Week 3:**

M 2/3 Critique #3 (homework), Critique #4

W 2/5 Critique #5 (homework), Critique #6

**Week 4:**

M 2/10 Critique #7 (homework), Critique #8

W 2/12 Critique #9 (homework), Critique #10

<b>Week 5:</b>		
M	2/17	No Class
W	2/19	Sketchbook Due (pages 1-25)
<b>Week 6:</b>		
M	2/24	Critique #11
W	2/26	Critique #12 (full class critique)
<b>Week 7:</b>		
M	3/3	Critique #13
W	3/5	Self-Critique #1
<b>Week 8:</b>		
M	3/10	Critique #14 (full class critique)
W	3/12	
<b>Week 9:</b>		
M	3/17	Critique #15 (full class critique)
W	3/19	Sketchbook Due (pages 26-50)
<b>Week 10:</b>		
M	3/24	Peer-Critique #1
W	3/26	Critique #16, Critique #17 (full class critique)
<b>Week 11:</b>		
M	3/31	Critique #18
W	4/2	
<b>Week 12:</b>		
M	4/7	Critique #19 (full class critique)
W	4/9	Self-Critique #2
<b>Spring Break</b>		
<b>Week 13:</b>		
M	4/14	Critique #20 (full class critique)
W	4/16	Critique #21, Sketchbook Due (pages 51-75)
<b>Week 14:</b>		
M	4/21	No Class
M	4/23	Peer Critique #2
<b>Week 15:</b>		
W	4/28	Critique #22 (full class critique)
W	4/30	Critique #23
<b>Week 16:</b>		
M	5/5	Critique #24 (full class critique)
W	5/7	Critique #25 (full class critique), Sketchbook Due (pages 21-30)
<b>Final Exam:</b>		
M	5/12 10:15-12:15	Final Critique- Three or more pieces from each student.

**About your Professor:**

Rondall Reynoso studied art and art history at the Pratt Institute in Brooklyn, NY where he received his M.F.A. in painting and a Masters in art history. Currently, he is in the PhD program in Art & Religion, with a focus on art history, at the Graduate Theological Union in Berkeley, CA. His work has been exhibited in over sixty solo and group exhibitions across North America. The venues have been as varied as commercial galleries from Manhattan to California, art centers, churches, museums, colleges and universities. Also, he has been profiled and his work reviewed across the nation in regional media, including journals, newspapers, television, and radio. Reynoso's formal abstraction deals heavily with metaphors, both sociological and spiritual, including the exploration the boundaries between 2-D and 3-D as a metaphor for the relationship of the corporeal and the spiritual. In 2008, Reynoso was one of seven North American artists selected by the Nagel Institute to take part in a cross cultural seminar in Indonesia from which an international traveling exhibition emerged. From 2007-2012, Reynoso lived in Louisiana where for four years he was the head of the art department at Louisiana College followed by a year teaching at Northwestern State University in Natchitoches, Louisiana. Presently, he teaches in the Creative Arts program at William Jessup University in Rocklin, CA.

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