ART 3130 section 002 Drawing I  
Fall 2016  
4 Credits

Class time:  
T/TH 9:10 AM - 12:05 PM
Class Location:  
ART 361
Pre- or Co-requisite:  
ART 2200 & ART 2250

Instructor:  
Xi Zhang (you can call me “C”)  
Assistant Professor of Painting and Drawing
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Office hours:  
By appointment.

Course Fee Explanation:  
$35.00. Covers classroom equipment needed for this class, and some materials.

Course Description
Drawing I provides an in-depth investigation of drawing process, to include an emphasis in design, color, and exploration of a wide range of wet and dry media.

Teaching and Learning Methods:
This course has a prerequisite of ART 2200 and ART 2250 and further develops the skill level established in the first two drawing classes. The content of ART 3130 focuses on drawing from direct observation, imagined subject matter and emphasizes composition. A range of drawing materials and approaches will be used to include color media as well as black and white.

Course Objectives:
• Successful use of sighting and measuring to achieve accurate proportions.  
• Use a variety of drawing materials to create the illusion of line and mass well as creative expression.  
• Successful and creative use of composition as part of visual language.  
• Utilize a variety of spatial devices to create the illusion of depth, form and space within a drawing.  
• Control a range of black and white as well as color drawing materials to successfully communicate an idea or concept.  
• Be able to vocalize ideas and a variety of drawing issues using correct and complex art vocabulary.

Required Text:  
None
Optional Text:  

List of Supplies:
Large drawing board  
To fit size 22 X 30” paper.
Drawing board clips: 2-4 large bulldog clips. Or masking tape.
Charcoal: Coates brand or Faber Castell. Assorted large and small. Hard, medium and soft.
Charcoal pencils: Generals, white and black.
Compressed charcoal: ‘Chunky charcoal’ one stick. (if the bookstore tries to sell you a pack of 3, ask them to split it as you only need 1).
Conte: Black & white. HB, B or 2B.
Graphite Pencils: Derwent Graphic. 2B, 3B, 4B.
Compressed Graphite: Wood less pencil, 3B.
Pencil sharpener: Check that the blade is sharp, ‘Prismacolor’ do a good one.
White eraser: Soft and ‘rubbery’
Pink eraser: Pink Pearl.
Kneadable eraser: Good quality.
Masking tape: Size 18 X 24”.
Tracing paper pad: Size 18 X 24”. Vellum surface. (or other good quality paper).
Bristol board pad: Hard back. Size 9 X 11”.
Sketchbook: Prismacolor. 12 pack or more.
Colored pencils: Faber Castell, 24 half stick pack or larger.
Paint brushes: Additional papers as needed. Black and toned Canson paper, rag paper.

Grading Policy:
In order to receive a pass grade at the end of the semester, each graded project must be completed and graded.

There will typically be at least one grading opportunity every week (see attached class schedule for critique dates). There will be extensive out of class work, in the form of research and preparatory sketches. Each student is expected to spend approximately 7 hours per week on homework.

Graded projects will be returned to students as soon as possible. Due to lack of long-term storage, projects not picked up by the final date at the end of the semester will be disposed of.

Incomplete:
Please refer to University policy.

Late projects:
Students will be given ample time to complete each assignment. If an assignment is handed in up to one class late, it will receive a drop in the letter grade. Assignments that are more than one class late still must be completed but will only receive a ‘late project grade’, which is equal to 50 points or less. This will affect the final grade.
Grades may be discussed with the professor at any point during the semester.

A project may be reworked and re-graded providing it is handed in on time to begin with. Re-grades are limited to one per project.

**Sketchbooks:**
Each student is required to keep a sketchbook to work through individual ideas. Students may draw, smudge, paint, cut, stick, write or sew in their sketchbooks. Sketchbooks will not be graded.

**Grading criteria:**
Each project will be graded on the ‘project goals and outcomes’ as well as on the following criteria:

1. Understanding of the project goals and techniques.
2. Demonstration of the required effort applied to the creation and completion of each project.
3. Overall success of visual aesthetic.
4. Successful thoughtful enquiry into the subject.

Mid semester and final grades will be calculated based on an average of project grades and participation grade.

**Grading Standards:**
Each project will receive a letter grade and a number grade as follows:

- **A** 93 - 100 Excellent
- **A-** 90 - 92
- **B+** 87 - 89
- **B** 83 - 86 Good
- **B-** 80 - 82
- **C+** 77 - 79
- **C** 73 - 76 Average
- **C-** 70 - 72
- **D** 60 - 69
- **F** 0 - 59 Failing

**Participation Policy**
The expectations of this class require each student to arrive on time, with the correct materials, and to actively participate in class critiques, discussions and collaborations. Due to the nature of each project, students are required to bring to class the correct materials in order to utilize class time appropriately.

The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the first class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor." PPM, Policy 6-100III-O)

**Additional Policy:**
Each student will receive a participation grade for each class for which they are present, providing that the professor considers their level of participation as excellent. Participation grades will be calculated to give an overall participation grade at the end of the semester, and will be figured as a number grade out of 100. The participation grade will be a separate number grade, calculated as a percentage of the number of classes for which a student receives a participation grade, e.g. a student who receives a participation grade for all 29 classes, has 100% participation, which translates as 100 points. The participation grade is weighted equally with the project grades when calculated as part of the final grade, e.g. final grades are calculated by averaging a total of 16 numbers (15 project grade numbers, and 1 participation grade number).

Each student is required to be in class on time. Students arriving more than ten minutes late for class or returning from break (if one is given), more than five minutes late will not receive a participation grade for that class. A doctors note will be accepted for an excused absence, however, please make every effort to schedule appointments outside of class time whenever possible.

Students are expected to apply themselves to class tasks, participate consistently throughout the semester and meet set deadlines. Required Homework assignments must be completed outside of class time (approximately 7 hours per week).

**Faculty and Student Responsibilities**

All students are expected to maintain professional behavior in the classroom setting, according to student code, spelled out in the student handbook. Students have specific rights in the classroom as detailed in Article III of the code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, Plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from the class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning.

Students are not permitted to use cell phones in the classroom unless at a time permitted by the professor (such as looking up an artists work as suggested by the professor). All cell phones must be turned off or switched to ‘silent’ before class starts and must remain in storage for the duration of the class session. Students are not permitted to text or ‘take phone calls’ during class time either in the classroom or by leaving the classroom. Students are asked to inform the professor before the start of class, should they anticipate a need to receive a text or phone call during class.

All homework and research assignments must be completed before the start of the class on the due date. Students are not permitted to work on homework assignments during critique or during class time allocated to another project. Students are required to bring the correct materials to each class. Leaving class to purchase or find materials is not permitted, and will result in an absence.

**Resources:**

*Americans with Disabilities Act (ADA) Statement*
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

**Addressing Sexual Misconduct** Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

**TENTATIVE SCHEDULE OF STUDIO ASSIGNMENTS**
This is a tentative schedule subject to change. Students will be notified of adjustments. Explanation and demonstrations will be given at the beginning of each assignment.

Materials and size for each assignment to be discussed and determined in the process. Final project will be graded with preliminary sketches, notes and any other visual research. Projects done at home without in progress critique and approval of the instructor will not be accepted for grading.

This is an advanced drawing class and students are expected to challenge familiar materials, tools, subject matter, and style.

**Week one to Week Three**
I assignment
This first assignment is done from memory. It is content oriented assignment with title: DREAM, SCENE OR MEMORY FROM YESTERDAY, WAITING ROOM, IMAGINARY INTERIOR, ARCHITECTURE or TWO PEOPLE ARGUING OVER CHAIR IN THE FOREST.

**Week Four to Week Six**
II assignment
“IN THE GARDEN”.
As an inspiration for my first homework assignment is the book “In The Garden”, by Jennifer Bartlett. The book is a series of almost 200 works on paper devoted to a single theme: the garden of the villa she occupied in the South of France. This is an incredible study of one subject, with 200 different solutions, each one different and fresh. Some of them are representational, some not, elaborate or fast sketches,
depicting the same pool, which in her hands, turned into the source of inspiration for an enormous body of work.

24 drawings, with common denominator, theme, object, subject or idea; done with variety of drawing materials dry or wet, on regular surface Bristol board or watercolor paper if you use wet media or sketch pad for dry media.

Every 3 - 4 weeks we will have a review of those studies and in progress critique.

**Goal:** To generate a body of work with variety of drawing tools and different approaches on one subject, object, idea.

**Objective:** To realize how you can enrich your drawing abilities, by trying different media and approaches.

**Timetable:** 13 weeks. Note: this assignment requires 2 drawings a week.

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**Week Seven to Week Ten (Week Eight is the fall break)**

### III assignment

SPACE, FORM AND SHAPE AS WELL AS DEPTH RELATION, FLATNESS AND ABSTRACTION.

After initial several sketches exploring the subject, we will be working on three final 18” x 24” drawings.

1. **First drawing:** *(Week Seven)*
   - Make your drawing looking realistic.
   - Implicate depth, linear perspective, rules of good composition, Gestalt theory, balance between positive negative
   - Make yourself a viewfinder, cut frame 1”x1/5” in the middle window cut in letter size paper.
   - Imagine that this is your camera and that you take are taking pictures; try vertical, horizontal, closer, further away, looking from far corner of the room also looking from up down rally close to your still life. Choose your best 4 “shots”. Make sketches of them and decide with one will be your final drawing.
   - Use set of pencils which include soft ones 6B, 9B; use kneaded and gum eraser. Make sure that you values range from white to black. Don’t be afraid to press this pencil.

2. **Second drawing:** *(Week Nine)*
   - Abstract your subject by manipulating linear perspective or; and using “old-means” of showing depth; isometric and oblique projection, vertical location, overlapping; Giotto, early Piero Della Francesca, Cezanne, Picasso, Gris, Braque, Analytical Cubism and Synthetic Cubism. Look at the examples of isometric projection from Middle Ages, Oriental Art, as well as Contemporary Art.
   - Discussion about different ways to abstract the image: distortion, improvisation, “repeat and simplify”, intellectual response, change a little - stylize, change a lot - make an image hardly recognizable.
   - **Objectives:** Students will understand what does it take to abstract the image. Students will learn how to manipulate image into good compositional abstraction.

3. **Third drawing:** *(Week Ten)*
   - Abstract your subject by making everything looking flat. Solve problems related to compositional difficulties with the flat approach. Use Matisse as an example, early 3-D work versus late flat collage work, also Milton Avery, Braque and Jacobs Lawrence etc.
This task is difficult, especially after you did some image realistically. It requires more creativity and intellect to make it flat and interesting at the same time.

**Week Eleven to Week Thirteen**

**IV assignment**

**MAP PROJECT. PHYCHOLOGICAL LANDSCAPE, PERSONAL GEOGRAPHIES; MEMORY OF THE PLACE**

**EMPHASIS ON NARRATIVE**

From the Princeton Architectural Press' web site:

"Mapmaking fulfills one of our most ancient and deep-seated desires: understanding the world around us and our place in it. But maps need not just show continents and oceans: there are maps to heaven and hell; to happiness and despair; maps of moods, matrimony, and mythological places. There are maps to popular culture, from Gulliver's Island to Gilligan's Island. There are speculative maps of the world before it was known, and maps to secret places known only to the mapmaker. Artists' maps show another kind of uncharted realm: the imagination. What all these maps have in common is their creators' willingness to venture beyond the boundaries of geography or convention.

In the last thirty years, mapping has come a long way. Maps are no longer just the domains of geographers; many new and previously inaccessible domains are being mapped. Maps can go anywhere: chromosomes, galaxies, the brain, the cell, the spaces between atoms, and molecular biology of the gene.

Map has been an art form for a while. Artists are using format of old maps, contemporary charts, diagrams to put personal content in the project. For example you could use a format of the map of molecular biology of the gene, and replace it with map of personal joy or pain. Or you could use format of historical map and create your own treasure map, your own “Hundred acre wood” map. Examples of possible titles: Journey of life, map of my life,

By definition, a map is a flat surfaced pictorial representation of earth or heavens. Using idea of the map as a point of departure develop a project described below. Consider incorporating elements associated with the maps, such as legend, a compass, or visual topography.

This assignment can be approached in many different ways. It could be anything as long as it resembles a map in some way. It could be a map of your neighborhood, historical map of same sort, map of your day, week, year, live, special place, your new dream house, childhood, map of your every day to school, work, map of your favorite vacation spots, a maze, map of your consciousness, memory, dreams, fantasies, nightmares or just a map of the book you have just read.

Note: This problem uniqueness lies in the connection between the two given points of a journey and the time- sequence visual documentation that follows. The idea of what is actually being communicated; going from one place to another is secondary importance here - the critical aspect is not what but how.

There is no limitation on the use of media.

Size and format may vary; taped, collapsible, rolled; details to be discussed.
Objectives:
1. To use cartographic approaches for an artistic interpretations.
2. To use format of old maps, contemporary charts, diagrams to put personal content in the projects, to tell stories and convey ideas.
3. To create project of an unusual format, supported with imaginary legend, symbols.
4. To develop interesting personal interpretation of the word.
5. To describe an idealized, if not unreal place.

Demonstrate a self-expression, creative approach to solve problems in drawing, and develop personal style.

Week Fourteen to Week Sixteen
V Final assignment
CONTEMPORARY GUERNICA.
ANATOMY OF VISUAL MESSAGE, EMPHASIS ON CONTENT.
Discussion on the difference between form and content, also how artists in different times have created works of art with direct or implied meaning and narrative content, social or political message, story; and the communication between Artist and audience.

As an inspiration for the assignment is the book with Pablo Picasso sketches for Guernica.

Emphasis: Process, developing strong image and statement, by building the image from the scratch, drawing it over and over again to arrive with stronger visual statement.

*This is you final project, which involve preparation, sketches, notes etc.