

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C1: Arts

See GE Handbook for information on each section of this form

ABSTRACT

Course Abbreviation and Number: VSAR 131		Course Title: Drawing I	
Number of Units: 3			
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____		Desired term of implementation: <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer Year: 2014	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Judit Hersko		Email: jhersko@csusm.edu	Submission Date: 1/6/14

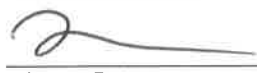

1. Course Catalog Description:

Focuses on developing drawing skills and the application of these skills to conceptually more complex projects. The first part of the course will emphasize practicing the ability to see and to render observations with the help of line, value, and other visual elements. As students develop these skills, they will be encouraged to reach beyond traditional drawing methods into areas of collage, mixed media and narrative media.

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

SIGNATURES

	<u>3/27/14</u>	<u>P.O.</u>		<u>3/27/14</u>
Course Proposer	Date	Department Chair	date	<u> </u> DC Initial

Please note that the department will be required to report assessment data to the GEC annually.

_____	Support	Do not support*	_____	Support	Do not support*
Library Faculty	<input type="checkbox"/>	<input type="checkbox"/>	Impacted	<input type="checkbox"/>	<input type="checkbox"/>
Date			Discipline Chair	Date	
_____	Support	Do not Support*	_____	Approve	Do not Approve
Impacted Discipline	<input type="checkbox"/>	<input type="checkbox"/>	GEC Chair	<input type="checkbox"/>	<input type="checkbox"/>
Chair			Date	Date	

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Judit Hersko Phone 4639 Email: jhersko@csusm.edu

From: Ginny Scott
Sent: Wednesday, April 09, 2014 9:04 AM
To: Marshall Whittlesey
Cc: Judit Hersko
Subject: FW: C1 Forms for your approval VSAR 120, 130, 131
Attachments: C1_VSAR_130_wSyllabus.pdf; C1_VSAR 120 wSyllabus.pdf; C1_VSAR 131_wSyllabus.pdf

Dear Marshall,
Attached, please find the C1 forms for VSAR 120, VSAR 130, and VSAR 131 from the Visual and Performing Arts/Visual Arts program. The email below from Judith Downie serves as her approval/electronic signature of approval from the Humanities & Archives librarian. Please let me know if you have any questions.
Thank you,
-ginny

Ginny Scott
Administrative Support Assistant
Visual and Performing Arts Department
California State University San Marcos
(760)750-4324

From: Judith Downie
Sent: Wednesday, April 09, 2014 7:42 AM
To: Ginny Scott
Subject: Re: C1 Forms for your approval VSAR 120, 130, 131

Hi Ginny, My apologies for the delay.

Please consider this email my approval signature for all three (VSAR 120, 130, 131).

Thanks,

Judith
Judith A. Downie
Humanities & Archives Librarian and Government Documents Coordinator
California State University San Marcos
San Marcos CA 92096-0001
760-750-4374

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Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.	Lectures, readings, writings and drawing assignments cover historical and contemporary art movements and focus on issues of diversity.	Writing assignments, drawing assignments and class discussions
C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.	Throughout the semester students practice analyzing works of art during class time. The approach is integrative focusing on how the visual qualities combine with content and context to create the meaning of their own work	Class discussions, theoretical writing, class critiques
C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.	Lectures expose students to various artistic styles from diverse cultures and peoples.	Through theoretical writing and art projects
C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.	Lectures and readings introduce the subject appropriate vocabulary	In class discussions and critiques students use the vocabulary in context discussing their own and each others work
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]	N/A	
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	N/A	
C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	This is a hands-on studio course focused on drawing assignments	Critique of drawing portfolio

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Introduction to analytical art language focusing on drawing (analogue and digital)	Class discussion, class critiques and writing

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Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Students critically analyze and discuss their work in terms of form and content and how the two relate	Class discussions, homework writing assignments, and critiques
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Introduction to some assignments include instructions on research through both print based and online media.	Critical and analytical response paper to reading assignment

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Part C: GE Programmatic Goals: *The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.*

GE Programmatic Goals	Course addresses this LEAP Goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe): Lectures cover historical and current art movements that address issues such as gender, race, class, etc. When relevant students write about these issues in their critical response papers.</i>
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe): Art and culture are embedded in local and global contexts and mirror these. The course stresses interrelatedness especially as it applies to art and culture in the global present.</i>

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	Critical response paper on readings, journal entries, and response papers to artists' work
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	VSAR 131 has three critiques, weekly class discussions, reading/writing assignments, pop critiques, individual sketchbook review and individual portfolio review

**VSAR 131
DRAWING I**

Spring 2014

Tony Allard

Email: tallard@csusm.edu

Telephone: VPA Admin. Asst Linda Muse: 760-750-4137

Technician: Albert Rascon, 1-760-750-8801, arascon@csusm.edu

Technician: Chad Huggins cehuggin@csusm.edu

COURSE OBJECTIVES

This course will provide you with a unique opportunity to develop your drawing skills with 21st Century tools and techniques, and will be divided into two parts: **Part 1**, analogue drawing with traditional drawing materials, and **Part 2**, digital drawings made on computers and mobile devices. The purpose of this course is to master a range of drawing skills and concepts that will strengthen your ability to represent the illusion of the three-dimensional world on a two-dimensional surface, to develop your sense of composition and to work with content/subject matter in your drawings. In addition to achieving technical mastery in your drawings you will create a series of drawings in which you will be conceptually and aesthetically engaged with personal subject matter and content.

Over the course of the semester, we will explore a wide range of contemporary and historical approaches to drawing from both analogue and digital perspectives. This exploration will take the form of drawing assignments, lectures, theoretical readings and writings, screenings of video, DVDs, visiting web sites and, if possible, trips to gallery exhibitions off campus.

Part 1

Analogue Drawing

As stated above, the purpose of this course is to master a range of drawing skills and concepts that will strengthen your ability to represent the illusion of the three-dimensional world on a two-dimensional surface and develop your sense of composition. You will learn analogue methods and techniques of perceptual drawing (drawing what you see) and on methods and techniques used in composing a drawing. You will be introduced to several drawing techniques and a range of drawing materials. Some of these techniques are: tonal and contour drawing, measuring and proportion, eye-hand coordination exercises, gesture drawing, perspective and 2 and 3-dimensional elements of composition.

Part 2

Digital Drawing

Part 2 will focus on learning perceptual drawing (from observation) on the computer and mobile devices. The analogue perceptual drawing process involving human vision will be augmented with what the writer Paul Virilio has identified as 'visionics', or machine vision VIA the camera, the computer and mobile devices. A series of traditional analogue drawing techniques, which have been modified for drawing digitally, will be taught using a combination of analogue and digital mediums such as the lab computer - Wacom tablet combination, iPads and cell phones. You will be using Photoshop for producing raster-based/bitmapped images/drawings in layers and for compositing, Illustrator for making vector-based, scalable drawings, Ultimate Pen for drawing directly on the desktop, and Tinkercad and Google Sketchup for drawing in 3D, navigable

spaces. Additional digital hardware and software will be used, such as Mac laptops, cell phones and various freeware programs and Apps for drawing and image processing.

During the second part of the course you will work with two primary methods for combining analogue and digital drawings:

1) Digital to Analogue to Digital (DAD), which will involve first creating a digital drawing, then making an analogue print to be drawn on, then scanning or photographing the analogue drawing and bringing it back into the digital realm to be further drawn on and processed.

2) Analogue to Digital to Analogue (ADA), which involves first creating an analogue drawing on paper and then scanning or photographing the drawing, then digitally drawing on the scanned image in the computer, then outputting the digital drawing as an analogue print, which could then be drawn on.

GRADING:

Your grade will be determined as follows:

60% Perceptual drawing skills in both analogue and digital mediums

30% Digital - analogue workflow skills

10% Participation & Critique Skills

100%

PORTFOLIO REVIEW & CRITIQUES:

There will be a total of three class critiques, with the third critique taking place during finals week. In the critiques I will be evaluating the quality of your work in terms of skill, your work with concepts and subject matter, and most importantly your demonstrated progress with perceptual drawing in both digital and analogue mediums. You must date all your drawings and maintain an orderly and neat arrangement of your analogue and digital portfolio contents. Occasionally, I will conduct unannounced but brief critiques in order to address current issues and problems. You may also set a time with me for individual consultation during my office hours.

PORTFOLIO REVIEW & CRITIQUE DATES:

Critique #1: February 18th

Critique #2: March 11th

Critique #3: May 13th

SKETCHBOOK/JOURNALS

A sketchbook/journal is required. Throughout the course, you will maintain a sketchbook that will also function as a journal. This Sketchbook will be used primarily to take notes in class and to complete assignments. You will also use it for sketching, for personal observations and incidental information. As with the portfolio, you must date each page.

PARTICIPATION

Participation in class discussions and critiques is essential. I can determine a great deal of your progress by your participation in class. Specifically, I will be looking for your ability to use, in context, the terminology, concepts and historical references that are the foundation of this course. In addition, I will be looking for your individual contributions to daily discussions and class critiques.

ATTENDANCE

Simple. Come to every class. If you miss just one class you miss one step in a series that are designed to build upon previous steps. The majority of assignments are done in class and cannot be made up outside of class, therefore, attendance is critical to your performance and grade in class. More than two consecutive absences or more than three in the semester may be sufficient grounds to drop you from the class. I should be notified as soon as possible of extenuating situations that will cause you to miss a class.

STUDENTS WITH DISABILITIES

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.

MATERIALS

Analogue materials

Mark-making Materials

pencils: 2B, 4B, 6B

Vine Charcoal (2 or 3 packages)

Charcoal pencils: soft, ex. soft (4B & 6B)

Kneaded eraser (the gray ones that look like putty)

Pink Pearl eraser (these look exactly like the eraser on the end of a pencil)

Paper & Drawing Board:

pad of 18" X 24" NEWSPRINT paper

pad of 18" X 24" Strathmore 400 Series drawing paper

sketch pad/journal: hard or soft bound, either 9" X 12" or 11" X 14"

drawing Board with bull dog clips attached at the top 26" X 23"

Additional Supplies

--small hand mirror, at least 4 inches in size which can be round or rectangular in shape

x-acto knife (for sharpening pencils and cutting paper)

ruler (18" or 24")

supply box to carry drawing tools

portfolio case aprx. 20" X 26"

can of spray fixative (this is a must item, particularly for charcoal drawings)

Computer-based materials

USB Drive

You will be using USB Drives to save all your work to. If you do not have a USB Drive, then you will be able to check one out in the VPA Checkout, Arts Building, Second Floor, Room 239. The number in Checkout is: 1-760-750-8801.

“Bamboo Capture” Wacom Tablet

I will be providing the Wacom Tablets in class. However, in the event that you will need to check out a Wacom Tablet to complete assignments, you will be able to do so in the

VPA Checkout, Arts Building, Second Floor, Room 239.

Note: If you have a Mac laptop or desktop computer at home and will be working on either of these you will need to download the drivers for the Wacom Tablet. The following is the link to the Wacom tablet site where you can download the drivers:

<http://www.wacom.com/support/drivers>

Stylus Pen (Brand: Targus Stylus, for iPad, iPhone, iPod)

This Stylus will be used for drawing on iPads and iPhones. You can purchase it a Fry's Electronics in San Marcos or the Fry's in San Diego for \$15.

Freeware Software and Apps

These pieces of software will be uploaded onto your Firewire drive and the Apps will be uploaded to your iPhone or iPad if you have one.

Software:

Google's Sketchup: <http://www.sketchup.com/download/gsu.html>

Magic Pen: <http://magic-pen.mac.informer.com/download/>

Ultimate Pen (trial software): <http://ultimate-pen.en.softonic.com/mac>

Tinkercad: <https://tinkercad.com/>

Apps for iPads and iPhones:

Brushes: <https://itunes.apple.com/us/app/brushes-3/id545366251?mt=8>

SkyViewer Free: <https://itunes.apple.com/us/app/skyview-free-explore-universe/id413936865?mt=8>

COURSE OBJECTIVES & STUDENT LEARNING OUTCOMES (SLOs)

Perceptual drawing skills and composition in both analogue and digital mediums

After completing this course students will be able to:

- Draw from observation in both analogue and digital drawing mediums (**Perceptual drawing skills**)
- Understand and use in their drawings the picture plane, foreground, background, middle ground, point-to-line-to-shape-to-plane, six primary space-making devices: 1) overlapping shapes, 2) size change, 3) diagonal lines, 4) atmospheric perspective, 5) cross contour, 6) light and shadow (**Fundamentals of pictorial space**)
- Compose with the oculus, symmetry, a-symmetry, 2 dimensional (2D) and 3 dimensional (3D) composition, compositional strategies, center of interest, subject dictating composition (dynamic vs. static), visual weight, working with the picture plain oriented to landscape or portrait (**Fundamentals of composition**)
- Use methods of measuring 1) eyeball it, 2) blind contour, 3) oculus, 4) linear perspective (**Methods of measuring**)
- Understand and use Renaissance perspective, locating the horizon line to establish vanishing points, one, two and three-point perspective, above eye level, at eye level,

below eye level (**Linear Perspective**)

- Represent the movement or action of the subject, drawing with search lines, composition through gesture drawing (**Gesture drawing**)
- Create the illusion of volume of objects through rendering of light and shadow, composing patterns of light and shadow, advancing a gesture drawing into an expression of light and shadow, mood of light, building up layers of shadow, using the eraser as a mark making device, using the white of the page as the light in the drawing (**Light and Shadow**)
- Develop their own personal subject matter for drawing and the corresponding visual language creating a composition in support of the subject of the drawing—for example static composition for static subject, dynamic for dynamic subject matter, working with personal objects of positive and negative power as subject, setting up a still life (**Advanced composition and introduction to subject matter**)

Digital – analogue workflow skills SLOs

After completing this course students will be able to:

- Translate an analogue drawing to digital (scanning/digitizing) and saving it in a range of file formats appropriate to the presentation medium such as jpegs and tiffs for print and screen, etc
- Manipulate digital images (Adjustments, Filters, Effects, etc) using Adobe Photoshop and Illustrator
- Combine scanned analogue drawings with digital drawings in the computer
- Combine digital drawings with analogue drawings done outside the computer
- Create a basic animation and Rotoscoping through layers in Photoshop
- Create a 3D, navigable drawing in Google Sketchup
- preparing / optimizing digital images for output, including:
 - Resize digital images with the appropriate resolution for screen, web, and print
 - Print to analogue surfaces such as computer paper, onto newspapers, onto existing drawings and photographs
- Present their work through screen-based methods such as on a computer monitor, through a video projector, on a cell phone, or on other mobile devices
- Present their portfolio through an online personal or public database such as Flickr, or through Screeningstation server

Participation & Critique Skills SLOs

After completing this course students will be able to:

- Use vocabulary specific to analogue and digital drawing criticism
- Articulate theoretical and critical interpretation of analogue and digital drawings (as practiced in in daily class discussions and in three major class critiques)
- Articulate aesthetic interpretation of analogue and digital drawings (as practiced in daily class discussions and in three major class critiques)

Week 1
January 22nd

Class Objectives:

Class Introduction

- > Syllabus and week-to-week schedule covered
- > Materials list covered
- > Oculus introduced and instructions given for making your oculus

‘Socialized Vision’

- > discussed and exercises done to break habitual patterns of seeing and socialized visual habits
- > Drawing the Subject
 - drawing approaches to content and subject matter in drawings
 - analogue and digital examples given

Sketchbook homework assignment for next week:

One drawing of anything you would like to draw. This can be from your imagination, from nature, from popular culture, etc.

Materials needed for next week:

- > Oculus
- > Drawing materials covered in class
- > One small hand mirror

Week 2
January 29th

Class Objectives:

Notes taken on:

- > Fundamentals of Pictorial Space introduced
- > Fundamentals of composition & Oculus introduced
- > Five Methods of Measuring introduced:
1) eye ball it, 2) blind contour, 3) oculus 4) pencil-thumb, 5) linear perspective

Work begins in class

- > eye ball it exercise (Upside down Picasso drawing copied)
- > blind contour drawings

Sketchbook homework assignment for next week:

Two blind contour drawings of curvilinear objects in your non-dominant and dominant hands.

Week 3)

February 5th

Class Objectives:

Continuation of mastery of methods of measurement:

- > blind contour warm-up drawings
- > oculus method of measurement introduced
- > Pencil-thumb method introduced

Work begins in class

- > on oculus and pencil-thumb method of measurement.

Sketchbook homework assignment for next week:

--One oculus drawing made that includes below, at and above eye level.

Week 4)

February 12th

Class Objectives:

Continuation of mastery of methods of measurement:

- > Linear Perspective (from the Renaissance) introduced.
- > Brief talk and presentation of Renaissance artists' work.

Work begins in class

- > on linear perspective
- > one, two and three-point perspective drawings copied from handouts.
- > still life drawn that includes all three views—below, at and above eye level

Sketchbook homework assignment for next week:

One drawing of a rectangular architectural structure, eye level, outside view. Buildings on campus are especially good subjects for this assignment.

Week 5)

February 19th

Class Objectives:

1st Critique

(During the first half of the class)

- > Bring your sketchbooks and all the drawings you have done thus far in class.

NOTE: No Sketchbook homework assignment for next week

Week 6)

February 26th

Class Objectives:

Review of the 6 major space-making devices from the Fundamentals of Pictorial Space:

1) overlapping shapes, 2) size change, 3) diagonal lines, 4) atmospheric perspective, 5) cross contour, 6) light and shadow.

5th and 6th space-making devices introduced:

- 5) cross contour
- 6) light and shadow

Work begins in class on cross contour and light and shadow exercises.

- > copying cross contour drawings from video projection
- > copying light and shadow drawings from video projection

Introduction to texture and synesthesia

Work begins in class

- > on texture and synesthesia:
- > copy texture images from video projection

4 Pass exercise introduced and demo given

- 1st pass: verbs, action, gesture, what the objects are doing
- 2nd pass: composition using the oculus
- 3rd pass: light and shadow
- 4th pass: nouns, texture, surface texture and synesthesia, what the objects look like

Work begins in class

- > on four pass exercise:
- > two compositions on one page: wide angle and zoomed in
- > one large drawing of zoomed in drawing which will emphasize the surface texture of the objects in the still life

Sketchbook homework assignment for next week:

One light and shadow drawing using the 4-Pass method, of several highly textured objects randomly placed on either a table top or on the floor. The composition will be an all-over composition rather than a symmetrical or asymmetrical composition. You will use your charcoal pencils, erasures and your oculus to complete the drawing.

- > First, set up a still life on a table top or on the floor by randomly placing several highly textured objects on the table top or floor. Because this is an all-over composition with no center of focus, the random placement of the textured objects will work well to achieve no center of interest where the eye settles in on one particular object or texture.
- > Second, set up a light oriented at an angle on the clock face of either 10 o'clock or 2 o'clock.
- > Third, using your oculus follow the steps of the 4-Pass method to complete the drawing.

Week 7)
March 5th

Class Objectives:

Review of texture, synesthesia and 4 Pass exercise:

- 1st pass: verbs, action, gesture, what the objects are doing
- 2nd pass: composition using the oculus
- 3rd pass: light and shadow
- 4th pass: nouns, texture, surface texture and synesthesia, what the objects look like

Work continues in class

- > on four pass exercise:
- > two compositions on one page: wide angle, zoomed in
- > one large drawing of zoomed in drawing

Sketchbook homework assignment for next week:

For this assignment you will create a grid of six 3" x 3" squares. Next, choose six extreme surface textures and then draw them in the corresponding 3" x 3" squares.

Week 8)
March 12th

Class Objectives:

Second critique

- > I will explain at the beginning of class which drawings you will put up for the critique today.

Introduction to Part 2 of the course, Digital Drawing

NOTE: Please bring your cell phones (and digital cameras and iPads if you have them) to class next week.

- > In preparation for next week's class we will proceed over to University Hall, Room 272 where I will introduce the second half of this course,

Part 2: Digital Drawing.

- > In addition, I will review the materials you will need and the homework you will need to have completed.

Due next week:

Digital materials:

--USB drive checked out from Checkout (if you have your own USB drive, formatted for a Mac, you will not have to check a drive out)

Checkout is located on the second floor of the Arts building, Room 239.

--Stylus for drawing on iPads, iPhones, Androids

Brand and type of Stylus: TBD

Analogue materials:

--Your sketchbooks you used from first half of semester

--4B and 6B pencils

--Erasures

--Drawing boards

--Note: we may be using your drawing boards and the boards 18" x 24" Newsprint and Strathmore 400 Series drawing pads, so keep them available.

Homework Due:

> Before next class, please watch these introductory videos on Photoshop online:

<http://tv.adobe.com/watch/learn-photoshop-cc/what-is-photoshop/>

"What"

"Workspace and workflow"

"Image and color basics"

"Layers"

"Drawing and painting"

> Download the Bamboo Capture Wacom Tablet Manual on Cougar Courses

PART 2

Important Note: For Part 2 of this course we will be meeting over in the digital lab in University Hall, Room 272.

Week 9)

March 19th

Class Objectives:

Presentation on Digital Drawing, 'Visionics' and a screening of digital drawing art works

> A brief introduction the theoretical, conceptual, historical and aesthetics of digital drawing

> Discussion of Paul Virilio's article, 'The Vision Machine', followed by a screening of digital drawing art works.

> Please download the Virilio article on Cougar Courses (See Below)

> 'Visionics' deconstructed

> Digital Drawing art works presented

> <http://drawinginthemediastream.net/>

> David Hockney drawing on iPad: <http://www.youtube.com/watch?v=0jabJKtqK0k>

> David Hockney interview where he discusses drawing on the iPad:

> <http://arts.nationalpost.com/2011/12/15/qa-artist-david-hockney-on-canvassing-for-new-ideas/>

Introduction to the Lab, Workstations assigned

A brief introduction to the lab and lab rules will be given and you will be assigned a Workstation for the semester.

Preparing and familiarizing yourself with your Workstation

I will give a brief introduction to the Workstations, connecting the Wacom tablets and also how to access the server where you will upload all your digital work for Part 2 of the semester.

--Installing additional software on your hard drives and signing up for online freeware:

--Ultimate Pen

--Google Sketchup

--Tinkercad, online freeware:

<https://tinkercad.com/>

--Optional software installation on your iPhone/iPad

File Management and digital projects workflow covered

It is essential that you learn and maintain exquisite file management skills. I will cover the basics here as well as the basics of a digital project workflow.

Introduction Photoshop and the Wacom Tablets

Introduction to the Photoshop application, followed by a demonstration on the basics of drawing in Photoshop on the Wacom Tablet.

Photoshop

- "Photoshop getting started tutorials"
- "Workspace and workflow"
- "Image and color basics"
- "Layers"
- "Drawing and painting" (working with pencil and brush tools)

Wacom tablet

NOTE: Before we start with the introduction to the Wacom tablet open the .pdf Wacom tablet Manual that you downloaded last week from Cougar Courses to your USB drive.

Manual for the Wacom Bamboo Tablet online (model number CTH-470)

<http://www.wacom.com/~media/WTC/Files/Manuals/Current/Bamboo%20Connect%20Capture%20and%20Create%20Manual.pdf>

--Adjusting the Wacom Tablet and Stylus

Review of Fundamentals of Pictorial Space

1 & 2

Review of the picture plain, foreground, background, middle ground, point-to-line-to-shape-to-plane, six primary space-making devices: 1) overlapping shapes, 2) size change, 3) diagonal lines, 4) atmospheric perspective, 5) cross contour, 6) light and shadow.

Digitally copying Analogue notes from Part 1 of the course on Fundamentals of Pictorial Space 1 & 2

- Creating and Saving a project in Photoshop
- Begin digitally copying Analogue notes you took on the Fundamentals of Pictorial Space 1 & 2 in your sketchbook in Part 1 of the course.

Review of Fundamentals of Composition

- > 6 major compositions introduced
- > implied lines, actual lines
- > visual weight, symmetry, a-symmetry, all-over composition
- > working with the picture plain oriented to landscape or portrait.

Digitally copying Analogue notes on Fundamentals of Composition

> Begin digitally copying your analogue notes you took on Fundamentals of Composition in Part 1 of the course.

Work Due next week:

1) Digital copy of analogue notes on the Fundamentals of Pictorial Space. Place your completed work in your folder on the server in a newly created folder with your full name on it and inside a second

folder named "Part 2"

2) Digital copies of Analogue notes in your sketchbook on Fundamentals of Composition

Begin reading 'The Vision Machine' article and start writing your 750-word Response Paper (Due: April 30th)

Materials for next class:

> Oculus (16:9 aspect ratio) I will give you the dimensions of the opening in class today
--12 inch ruler

Week 10
March 26th

Class Objectives:

In-class time to complete Homework due for this week

> If you do not already have the homework complete, take this time to do so.

Brief File Management demo and file "uploading" to server

> In order to keep your files/assignments in exquisite order, you will now download your digital homework to the server into the folder I have created for Part 2.

Methods of Measuring Reviewed

> We will now review your analogue notes taken in your sketchbook in Part 1: eyeball it, blind contour, oculus and linear perspective (we will not be using the pencil-thumb method in Part 2)

> Eyeball it exercise: copying Picasso's line drawing of Igor Stravinsky (upside down).
--Download the Picasso drawing .psd from Cougar Courses server, then open the file in Photoshop
--make the copy using the **Brush** tool with a brush tip size of **4 pixels (px)**, set in the upper left hand corner of the top tool bar.

Two blind contour drawings:

- 1) drawing your dominant hand holding curvilinear objects
- 2) blind contour self portrait using the Photo Booth application (I will demonstrate)

Methods of Measuring continued, Oculus & Linear Perspective using the Brush Tool)

> Oculus method of measurement reviewed, then you will make an analogue drawing in your sketchbook using the oculus method of measurement of objects on your physical desktop.
> Then you will make a digital copy of the analogue drawing made of your physical desktop. You will do this drawing in Photoshop and using the Wacom tablets. I will instruct you on how to set up the Photoshop file.

Due for next week:

Methods of Measurement drawings due:

- 3) eyeball it, the Picasso drawing of Stravinsky
- 4) drawing your dominant hand holding curvilinear objects
- 5) blind contour self portrait using the Photo Booth application

Spring Break
March 31 – April 6th

Sketchbook Homework over Spring Break
2 Self Portrait Bling Contour Drawings:
1st one with Non dominant hand
2nd one with dominant hand

Week 11

April 9th

Class Objectives:

Methods of Measuring continued, Linear Perspective reviewed from analogue notes taken in Part 1

- > Linear Perspective method of measurement reviewed from analogue notes taken in **Part 1**
- > Analogue copies of handouts made in sketchbooks: 1, 2, and 3 Point perspective
- > Begin making digital copies of handouts copied in your sketchbooks: 1, 2, and 3 Point perspective

Short video on how to draw straight lines in

Photoshop: <http://www.youtube.com/watch?v=4ggvfmhWZcQ>

Oculus method of measurement reviewed from analogue notes from Part 1

- > Review of oculus method of measurement from analogue notes from **Part 1**
- > Digital drawing made using the oculus method of measurement of objects on your virtual desktop (image size: 8.5 x 11, 300 dpi, landscape orientation, using the **Brush Tool**)

Cross Contour & Light and Shadow reviewed from analogue notes from Part 1

- > Cross Contour & Light and Shadow reviewed

5th and 6th Space Making Devices Introduced:

- Cross Contour (5th space-making device)
- Light and Shadow (6th space-making device)

Demonstration on drawing light and shadow on the Wacom

- > Make a digital drawing from the photograph of light and shadow (photo is on the server in the Cross Contour & Light and Shadow folder in Part 1), image size: 8.5 x 11, 300 dpi, landscape orientation, using the tools and methods I used during my demonstration and tools and methods you come up with.

Work Due next week:

Digital copy of handouts copied of 1, 2, and 3 Point perspective in sketchbooks from **Part 1:**

- 6) 1 point perspective
- 7) 2 point perspective
- 8) 3 point perspective
- 9) Digital drawing from the photograph of light and shadow

Materials for next class:

NOTE: If you have an iPhone or an iPad bring it to class next week.

Week 12)

April 16th

Class Objectives:

1st Digital Drawing Session on iPads and iPhones

- > Drawings made of a still life on iPads (and possibly iPhones) using oculus method of measuring
- > Drawing made of a still life in your sketchbooks using the oculus method of measuring

Note: Because we will only have access to 12 iPads, half the class will do the digital drawing first, while the other half of the class does the analogue drawing in their sketchbooks. We will then switch this arrangement so the other half of the class can make their digital drawing on the iPad and vice versa on the analogue drawing.

- > After you have made your digital drawing on the iPad, take a photograph using the iPad camera (or your cell phone) of the still life (which you will use as a reference to correct perspective, measurements, etc in your digital and analogue still life drawing
- > Go online on the iPad (and your iPhone if you used it) and email to yourself both your digital drawing on the iPad and the photo of the still life you took
- > Retrieve these images from your email at your workstation and download them to your USB Drive and place them in your **Part 2** folder

Demonstration of correcting perspective, measurements, etc in Photoshop

- > Review of setting up .psd documents to work on your analogue and digital drawings

Demonstration of correcting perspective, measurements, etc. in layers in Photoshop

- finding and establishing the vanishing points
- finding horizon line based on location of vanishing points
- correcting

Scanned (or photographed) analogue drawings worked on in Photoshop

- > Scanning and photographing demo
- > scan the analogue drawing you just did of the still life and save the scan to your USB drive
- > load the scanned analogue drawing into Photoshop
- > If needed, re-size the scanned images to the standard 8.5 x 11 inch, 300 dpi file format we have been using
- > In-class work in Photoshop correcting the perspective of the scanned analogue drawing (refer to the photos you took of the still life to make the corrections)

Digital drawing of still life done on iPads worked on in Photoshop

- > Load into Photoshop both the digital drawing on the iPad you just did and the photo you took of the still life
- > Re-size both images to the standard 8.5 x 11 inch, 300 dpi file format we have been using
- > In-class work in Photoshop correcting perspective of the Digital drawing you made today (refer to the photos you took of the still life to make the corrections)

Work Due next week:

- 10) uncorrected First Digital drawing done on iPads done in class today
- 11) corrected perspective, measurement, etc., of first iPad drawing of still life
- 12) uncorrected, scanned analogue drawing of still life
- 13) corrected perspective, measurement, etc., of scanned analogue drawing of still life

Materials for class next week

Bring a small mirror and your objects of positive and negative power to class next week—I will explain in class today what I mean by a positive and negative object.

Week 13)

April 23rd

Class Objectives:

2nd Digital Drawing Session on iPads and iPhones

In-class time to complete Homework due for this week

> If you do not already have the homework complete, take this time to do so.

Subject Matter/Content, Working with objects of positive and negative power

Digital Drawing on iPads and iPhones

> Digital drawing on iPads and iPhones created from a still life of positive and negative objects of your choice and the small mirror, using the oculus method of measuring

> Light and Shadow drawn in after oculus drawing is completed

> Take a photograph of the still life just for reference

> After you have made your digital drawing on the iPad, online on the iPad (and your iPhone if you used it) and email to yourself both your digital drawing on the iPad and the photo of the still life you took

> Retrieve these images from your email at your workstation and download them to your USB Drive and place them in your **Part 2** folder

> Analogue drawings created from a still life of positive and negative objects of your choice and the small mirror, using the oculus method of measuring

> Light and Shadow drawn in after oculus drawing is completed

> Once the analogue drawing is done, scan it just like you did last week and save it to your USB drive

> Take a photograph of the still life—which you will use to, if you need to, correct perspective, measurements, etc in your analogue drawings once they are brought into Photoshop

Raster-based images/drawings converted to a Vector-based drawing in Illustrator.

> demonstration of converting Raster-based images to Vector-based drawings.

> In Illustrator, convert the scanned analogue drawing made in class today and work on it in Illustrator.

Work Due next week:

- 14) Digital drawing on iPads and iPhones created from a still life of positive and negative objects of

your choice and the small mirror, using the oculus method of measuring

15) Scanned (and if needed, corrected) Analogue drawings created from a still life of positive and negative objects of your choice and the small mirror, using the oculus method of measuring

16) Converted raster-based scanned analogue drawing to Vector-based image/drawing of the still life of your positive and negative objects and the small mirror

17) Converted raster-based digital (iPad) drawing to Vector-based image/drawing of the still life of your positive and negative objects and the small mirror

Attention!

Due next week through Turnitin:

750-word Response Paper to the Paul Virilio Article, 'The Vision Machine'

Week 14)

April 30th

Class Objectives:

Drawing in a 3D, navigable space application

Tinkercad Introduced

> before I introduce Tinkercad, please visit this link and sign up: <https://tinkercad.com/>

> introduction to Tinkercad

> First, set up a still life with your objects of positive and negative power on your physical desktop.

> Second, start a project in Tinkercad and then create a drawing of your positive-negative still life on your physical desktop. This drawing can include the monitor that has the drawing you are making on screen!

> Third, take a series of screen shots of different views of your still life. You should have at least five screen shots: front, back, left side, right side and top views (I will explain how to take a screen shot on a Mac.)

> Fourth, gather the screen shots off your virtual desktop, name each screen shot, such as "Front view, left side, etc", then place them in a folder on your USB drive named "(Your first initial & last name) plus *Tinkercad Pos-Neg Still life*

NOTE: There is actually a 3D printer in the library that can print your objects of positive and negative power. I am looking into the possibility of making this happen.

Google's 'Sketchup' Introduced

> Google's 'Sketchup' 3D, navigable drawing application introduced, freeware downloaded

> <http://www.sketchup.com/intl/en/index.html>

> <http://www.sketchup.com/intl/en/download/gsu.html>

> <http://www.sketchup.com/intl/en/training/videos.html>

> First, create a Google Sketchup project and save it in a folder named "(Your first initial & last name) plus *Google Sketchup Pos-Neg Compotation*" on your USB drive.

> Next, create one navigable, 3D drawing in Google Sketchup. This should be a composite drawing of your objects of positive and negative power and your blind contour self portraits made in Photo Booth. (I will explain in greater detail how to import images—your drawings—and create a navigable, 3D composite drawing.

> Next, just as you did with the Tinkercad drawings, take a series of screen shots of the different views of your composite Google Sketchup drawing, and save them in a folder with the same naming convention you used to save the Tinkercad screen shots.

Work Due next week:

18) Screen shot series of Tinkercad drawings of Positive and Negative still life. You should have at least five screen shots: front, back, left side, right side and top views

19) Google Sketchup project file

20) Screen shots of the different views of your Google Sketchup Composite drawing.

Week 15

May 7th

Class Objectives:

In-class time to complete Homework due for this week

> If you do not already have the homework complete, take this time to do so.

Exporting and Outputting file formats for your drawings for Final Critique

For Computer Screens & Mobile Devices

> For screens: computer, video projections and mobile devices

For the WWW and Social Media sites

> output for the Web and Social Media using Photoshop and Illustrator

For Print Media

> printed as hard copy on an 8.5" x 11" standard letter-sized paper

Work Due next week for Final Critique (see next week)

Week 16) Final Critique

May 14th

Class Objectives:

Third and Final Critique

Meeting time: Wednesday, 1:45 to 3:45 p.m.

Drawings Due for the critique

You will need to have all of these drawings uploaded to your folder on the server **before** class starts. Each file must be named and organized chronologically using the list below.

Week 10)

- 1) Digital copy of analogue notes on the Fundamentals of Pictorial Space.
- 2) Digital copies of Analogue notes in your sketchbook on Fundamentals of Composition

Week 11)

- 3) eyeball it, the Picasso drawing of Stravinsky
- 4) drawing your dominant hand holding curvilinear objects
- 5) blind contour self portrait using the Photo Booth application

Week 12)

- 6) 1 point perspective
- 7) 2 point perspective
- 8) 3 point perspective
- 9) Digital drawing from the photograph of light and shadow

Week 13)

- 10) uncorrected First Digital drawing done on iPads done in class today
- 11) corrected perspective, measurement, etc., of first iPad drawing of still life
- 12) uncorrected, scanned analogue drawing of still life
- 13) corrected perspective, measurement, etc., of scanned analogue drawing of still life

Week 14)

- 14) Digital drawing on iPads and iPhones still life of positive and negative objects
- 15) Scanned Analogue drawings still life of positive and negative objects
- 16) Converted raster-based scanned analogue drawing to Vector-based image/drawing pos-negative objects
- 17) Converted raster-based scanned analogue drawing to Vector-based image/drawing pos-negative objects

Week 15)

- 18) Screen shot series of Tinkercad drawings of Positive and Negative still life.
- 19) Google Sketchup project file
- 20) Screen shots of the different views of your Google Sketchup Composite drawing.

Hard Copy Drawings

4 drawings, in your estimation, of your best digital drawings printed out on 8.5 x 11 sheets of paper.

Thank you for your interest in learning the art of analogue and digital drawing!