

**Seeing and Believing**  
**Art 107—Introduction to Drawing**  
Section T2--Spring 2003  
Tuesday/Thursday, 2-4:50 pm  
Instructor: Sarah Kanouse  
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“Seeing and Believing” (Art 107: Introduction to Drawing) teaches students to see with the eyes of an artist in order to make both believable drawing and drawing about systems of belief. Student will work in pencil and charcoal as well as non-traditional media. The course teaches visual literacy and critical thinking alongside drawing skills because what an artwork says is at least as important as how it looks. As the semester progresses, increasingly complex projects will challenge students to apply their individual interests, perspectives and experiences to create original, expressive works of art.

**Part I: Seeing**  
January 21-March 6

**January 21—Welcome and Introduction**

*Art lube:* Icebreaker activities  
*Activities:* introductory writing exercise  
distribute and review course philosophy and syllabus  
distribute glossary, materials list and homework packet  
preliminary drawing: 30 minute still life

**January 23—Observation**

*Materials:* sketchbook, newsprint and drawing pads, pencils  
*Terms:* contour, observation, representational art  
*Art lube:* icebreaker activity  
faces to vases drawing  
*Activities:* blind contour drawings  
modified contour drawing  
*Homework:* 2 exercises from packet

**January 28—Line**

*Materials:* sketchbook, newsprint and drawing pads, pencils, charcoal, fixative  
*Terms:* line quality, gesture, cross-contour, hatching, cross-hatching  
*Art lube:* musical lines  
*Activities:* line quality experiments  
slide show: line drawings  
cross contour figure  
3 drawings of cloth

### January 30—Space

*Materials:* sketchbook, newsprint and drawing pads, pencils, charcoal, fixative, X-acto  
*Terms:* positive space, negative spaces, composition, picture plane  
*Art lube:* blind contour of hand  
*Activities:* negative space exercises  
viewfinder construction  
single chair negative space drawings  
multiple chair negative space drawing  
*Homework:* 2 exercises from packet

### February 4—Perspective and Sighting

*Materials:* sketchbook, newsprint and drawing pads, pencils, erasers, Sharpie markers, viewfinder  
*Terms:* linear perspective, sighting  
*Art lube:* negative space drawing  
*Activities:* review of concepts  
perspective and sighting introduced  
window grid exercise  
corner drawing

### February 6—Value I

*Materials:* newsprint and drawing pads, pencils, charcoal, fixative, viewfinder  
*Terms:* value, chromatic, achromatic, light, shadow, form volume, chiarascuro  
*Art lube:* shout out the value  
*Activities:* 3 value scales (pencil, cross-hatching, charcoal)  
3 value still lives in pencil and charcoal  
*Homework:* 2 exercises from packet

### February 11—Value II

*Materials:* sketchbook, newsprint and drawing pads, pencils, charcoal, fixative, viewfinder, value scales  
*Terms:* unity, rhythm  
*Art lube:* 3 objects in space line drawing  
*Activities:* slide show  
value reduction still life  
introduce end of semester group project

### February 13—Group Feedback I

*Materials:* sketchbook, pencils, 8 drawings: 1 blind contour, 1 modified contour, 1 cloth drawing, 1 single chair negative space drawing, 1 multiple chair negative space drawing, 1 pencil value drawing, 1 charcoal value drawing, 1 value reduction drawing  
*Terms:* gestalt, subject matter, object matter, intent  
*Art lube:* scribble drawing

*Activities:* group feedback session  
slide show: look at drawing elements with eye toward unity and intent  
*Homework:* bring in discarded found object (aka trash)  
*Collaborative project component due:* thought paper on initial meeting with your partner

### February 18—Texture

*Materials:* sketchbook, newsprint and drawing pads, pencils and erasers, charcoal, fixative, viewfinder  
*Terms:* texture—actual, crossover, simulated  
*Art lube:* texture rubbings  
*Activities:* texture simulation exercises  
found trash object still life  
*Homework:* Bring in found object that has personal significance to you. Research the object's history, including its history before you received it (i.e. store where sold, factory and/or country where manufactured, conditions of manufacture, raw materials used, etc.) Write a one-page story about the object's history.

### February 20—Personal Object Still Life

*Materials:* newsprint and drawing pads, pencils and erasers, charcoal, fixative, viewfinder, writing assignment, personal object  
*Art lube:* sharing personal objects  
*Activities:* personal object still life

### February 25—Figure/Portraiture I

*Materials:* sketchbooks, newsprint and drawing pads, pencils and erasers  
*Art lube:* frontal portrait and figure reference drawings  
*Activities:* human proportion exercises  
portrait drawings

### February 27—Figure/Portraiture II

*Materials:* sketchbooks, newsprint and drawing pads, pencils and erasers, charcoal, fixative, X-acto  
*Art lube:* figure gesture drawings  
*Activities:* arm's length figure drawings  
small scale figure drawings  
full figure portrait

### March 4—Figure/Portraiture III

*Materials:* sketchbooks, newsprint and drawing pads, pencils and erasers, charcoal, fixative, mirror, interview write-ups  
*Art lube:* figure gesture drawings  
*Activities:* portraiture slide show  
self-portrait

*Collaborative project component due:* thought paper/notes on sharing objects meeting with your partner

### March 6—Mid-Semester Group Feedback

*Materials:* sketchbooks (to turn in), 8 drawings: best drawing from first feedback session, trash still life drawing, personal object still life drawing, 1 classmate portrait drawing, 1 arm's length model drawing, 1 small scale model drawing, full length model portrait, self-portrait

*Activities:* mid-semester course evaluation  
mid-semester group feedback

*Homework:* bring in an ad you respond to strongly, either positively or negatively

## **Part II: Believing**

March 11-May 8

### March 11—Media Literacy workshop

*Materials:* magazine ads, sharpie markers, pencils, sketchbooks

*Art lube:* write down as many slogans as possible in 5 minutes

*Activities:* media literacy workshop  
written ad analysis  
ad alterations

*Homework:* one day ad tally

### March 13—Video: *Merchants of Cool*

*Materials:* sketchbooks, pencils, one day ad tally card

*Art lube:* review/discuss one day ad tally

*Activities:* view *Merchants of Cool*  
complete worksheet  
discuss video

*Collaborative project component due:* additional interview questions

### March 18—Authentic Self Portrait

*Materials:* sketchbooks, pencils, charcoal, glue, x-acto, drawing pad, fixative, mirror, list/description of your partner's objects and images

*Art lube:* written ad analysis

*Activities:* exquisite corpse collage  
begin "authentic" self portrait project

### March 20—Authentic Self Portrait

*Materials:* sketchbooks, pencils, charcoal, glue, x-acto, drawing pad, fixative, mirror

*Activities:* complete "authentic" self portrait project  
oral/written response to project

April 1—Culture Jamming/Visual Satire (meet in room 229)

*Materials:* sketchbooks, pencils, erasers

*Terms:* culture jamming

*Activities:* culture jamming presentation  
review visual satire project guidelines  
begin working on visual satire project

*Collaborative Project component due:* written interview with partner

April 3—Visual Satire Project Workday

*Materials:* as needed

*Activities:* continue working on visual satire/culture jamming project

April 8—Visual Satire Project Workday and Group Feedback Session

*Materials:* as needed, completed Authentic Self Portrait, collaborative project work

*Activities:* complete visual satire/culture jamming project  
group feedback session on satire and self portrait

April 10—Postcard Project

*Materials:* sketchbooks, pencils, erasers

*Activities:* review postcard project guidelines and view examples  
begin postcard project work

*Collaborative Project component due:* sketches of your partner

April 15—Postcard Project Workday

*Materials:* as needed

*Activities:* continue postcard project work

April 17—Postcard Project Workday and Group Feedback Session

*Materials:* as needed

*Activities:* complete postcard project  
Group feedback session on postcard project

April 22—Final Project: Collaborative Book

*Materials:* as needed

*Activities:* slide/art show  
begin work with partner on designing and writing book

*Collaborative Project component due:* drawings of your partner

April 24—Final Project: Collaborative Book Workday

*Materials:* as needed

*Activities:* continued group and individual work

April 29—Final Project: Collaborative Book Workday and Workshop

*Materials:* as needed

*Activities:* continued group and individual work

bookbinding workshop

May 1—Final Project: Collaborative Book Workday

*Materials:* as needed

*Activities:* continued group and individual work  
begin writing reflection paper on collaborative process

May 6—Final Project: Collaborative Book Workday

*Materials:* as needed

*Activities:* continued group and individual work  
complete reflection paper

May 8—End-of-Semester Group Feedback

*Materials:* Completed collaborative book projects, all preparatory materials,  
and reflection papers

*Activities:* group feedback session  
group discussion  
course evaluations

**Materials List**

(other materials will need to be purchased to develop individual projects)

**required:**

hardcover sketchbook

18"x24" newsprint pad

18"x24" drawing pad (charcoal/pencil weight)

manual pencil sharpener

drawing pencils: HB, 2B, 4B, 6B, and ebony

compressed charcoal (buy a box in groups of 2-3 to share)

workable fixative

erasers; kneaded, pink pearl

Sharpie markers: fine and ultra fine point

X-Acto knife

Elmer's glue

portable mirror (large enough to see your entire face at once)

**optional:**

art bin to store materials

paper portfolio to store drawings

## Art 107 Course Expectations

**Class Climate:** We're all—students and instructor—responsible for creating a positive learning environment. Be respectful for me and other students and be aware of how others are responding to your actions and words at all times. Disrespectful or disruptive students will be asked to leave after one warning and will receive no participation credit for the day. This policy is designed to create an environment in which we all will feel free to ask questions, experiment and have fun. You can only get as much out of the course as you put into it.

**Attendance:** Good attendance is essential. Most learning will take place in class, with many opportunities for one to one learning and assistance. Except in extreme and documented emergencies, **MORE THAN TWO ABSENCES OVER THE COURSE OF THE SEMESTER WILL RESULT IN A LOWER GRADE.** In addition, all work missed in class must be made up. It is your responsibility to contact me when you expect to be or have been absent to discuss make-up work.

**Class Participation:** Regular practice is important in learning to draw, and the process of getting and offering feedback on work helps artists at all levels hone their skills and messages. Discussing new ideas in groups creates a better, more stimulating learning environment. All students are expected to bring required materials to class each day, participate in all in-class projects and discussions, complete homework, and give and receive verbal comments in regularly scheduled group feedback sessions. Participation is a major component of your grade and will be evaluated daily as well as during feedback sessions.

**Homework:** During the first few weeks of the course, you will be responsible for six homework drawing exercises. You will choose your own homework exercises from a list distributed at the beginning of the semester. Each exercise should take approximately 30 minutes. Other homework assignments will be expected throughout the semester as listed on the syllabus. Unless otherwise noted by the instructor, homework should be completed in the sketchbook. Sketchbooks will be turned in at mid-semester.

**Collaborative Final Project:** Your final project for the semester will be a collaboration between you and another student in the class. In early February, I will be distributing the assignment guidelines along with a timeline for completing the assignment. Make sure you complete all stages of the project as they are due. Check the syllabus and the assignment guidelines for interim and final due dates.

**Materials:** All materials on the list are required. Art materials for a drawing class are the same as textbooks for a history class—you simply can't participate without them. All materials are available at the Art Coop and the Illini Union Bookstore. Check the syllabus each day and bring the required materials to class.

**Terms:** Art has a specialized vocabulary that must be learned to speak precisely and articulately about our work. I've prepared a glossary which includes words listed on the syllabus under "terms" as well as other words that may be unfamiliar or have technical meanings. If I or anyone else uses a word that's unfamiliar to you or you think others might not understand, please give a shout.

**Evaluation/Grading:** Evaluating an art student's progress is a holistic process best served by discussion and written comments along with traditional letter grades. You will receive cumulative midterm grades and written comments following the midterm feedback session and cumulative final grades at the end of the semester.

Cumulative grades will be based equally on your day-to-day participation and your presentation during the group feedback session. Group feedback grades will be based equally on technique, participation in the discussion, effort, and your intent as an artist. Midterm and End of Semester group feedbacks count for two grades. I will be using a 4-point grading system with plus and minus grades.

I will be providing formal and informal feedback throughout the course, and I'm always happy to meet with any student who'd like additional feedback or assistance. I do not hold regular office hours, but please contact me if you'd like to meet.

In addition, students should have ample opportunities to give feedback to their instructors on class dynamics, course content, teaching style, etc. We will have regular times to discuss how the class or a project is going. You will also be giving me a mid-semester informal evaluation as well as the end of semester ICES.