

CSUN Spring 2021 Course: 124A beginning drawing  
Department of Art: Mike Curb College of Arts, Media and Communication

January 25, 2021 to May 14, 2021 COVID version

Tuesday and Thursday [08:00 class #10015] [11:00 class #10052] [1400 class #10014]

Instructor: Calvin Yip

Office hours: Via ZOOM on Tuesday 1700 – 1830 and Thursday 1700 - 1830

<https://csun.zoom.us/j/99094559232?pwd=MHdzZ0s0NHFKamZ4ZmZYNVlwc3R5QT09>

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ART 124A. Drawing I (3) Introduction to basic drawing experiences. Graphic representation of objects stressed through a variety of techniques and media. Emphasis on form, structure, values, line and systems of perspective and space. For non-art majors; 5 hours lab. (Available for General Education, Arts and Humanities)

#### Course description

In this beginning drawing class we will explore the use of graphite, charcoal and pen & ink. Course work will include drawing drills, long studies and still life studies. There will also be a series of projects to challenge the student's creative and problem-solving abilities.

This is a required class for all art majors. For non-majors taking this class, Art 124A will fulfill the General Education, Humanities C.2 "fine arts" requirement in your undergraduate program. Drawing is a visual language that enables one to convey and express ideas both simple and complex. In this class we will learn about line quality, shapes, forms, perspective, basic design principles and composition.

Art Department Program Goals Addressed in This Course: BA, Art, Minor in Art, all students will:

1. Acquire basic knowledge, theories and concepts about art; develop a foundation of art skills and a high level of craftsmanship; communicate ideas and concepts through writing, speaking and art making; acquire a competency with the tools and technologies associated with the visual arts;
2. Broaden knowledge of ancient through contemporary art; develop an understanding of the theoretical, cultural and historical contexts of art;
3. Apply processes of generating and solving problems in art; analyze, interpret and question traditional methodologies and preconceived notions of art and art making;
4. Explore and engage in interdisciplinary forms of art making;
5. Develop an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning;
6. Engage in individual and collaborative art experiences with other students, faculty and community; and
7. Develop a career path for an art profession or an art-related field; develop an understanding of the demands and expectations of that area of art profession or art field.

GE Student Learning Outcomes ([http://http://csun.edu/epc/document/GE\\_SLOs\\_approved\\_11\\_16\\_05.pdf](http://http://csun.edu/epc/document/GE_SLOs_approved_11_16_05.pdf))

#### Art and Humanities

Goal: Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literatures, religions and philosophy.

#### Students Learning Outcomes

Students will:

1. Explain and reflect critically upon human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures;
2. Analyze, interpret, and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities;

3. Produce work/works of art that communicate to a diverse audience through a demonstrated understanding and fluency of expressive forms;
4. Demonstrate ability to engage and reflect upon their intellectual and creative development within the arts and humanities;
5. Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy or religion and a comprehension of the historical context within which body of work was created or a tradition emerged;
6. Describe and explain the historical and or cultural context within which a body of work was created or a tradition emerged.

Foundation Text (optional): "Launching the Imagination" by Mary Stewart ISBN 0-07-287873-8 (any edition)  
Additional Text: Any book on the subject of perspective will be helpful.

#### Objective

Upon the successful completion of this course the student will be able to draw simple objects conceptually with a sense of volume, and to be able to use lines and tones expressively.

#### Assessment

The practical goal of this class is to develop some of the following sensibilities.

- 1) Develop a sense of volume through the use of tone.
- 2) Have an understanding of line quality and its expressive value.
- 3) Develop the use of lines as a descriptive tool.
- 4) Have a working knowledge of the tools and materials of drawing.
- 5) Develop a sense of perspective and spatial relations.
- 6) Have a vocabulary of drawing.
- 7) Be able to apply and incorporate principles of design and composition with original ideas.

#### Class conduct

In addition to university policy of honorable conduct there will be some rules of my own. There will be the rule of non-interference, where each student will respect his or her fellow students, and that your conduct in class will not interfere with the study of another student. Please no cell phone use or any other electronic devices during studio time. Current student work is often used as positive samples. Photographing such work may be regarded as plagiarism. Please note the official department posting of this policy about the classroom.

<http://www.csun.edu/a&r/soc/studentconduct.html>

#### Other notes

Should circumstances of college life become overwhelming the university offers counseling through the division of student affairs. <http://www.csun.edu/counseling>

#### Class work

There will be a daily study drawing due at the end of each class for the purpose of developing ideas and concepts relevant to the lecture. These drawings will allow the instructor to monitor student progress through the school term and will be graded from zero to five points.

#### Long Studies – Homework

There will be a total of twelve long studies worth fifteen points each totaling 195 points possible. These are drawing exercises with the purpose of refining your drawing skills.

- 1) Gradient Scale Study - demonstrate three continuous tone gradients with the purpose of developing control of your drawing instrument.
  - a) The first will be a smooth transition gradient from darkest to lightest, that being the tone of your paper. The transition is 0% gray to 100% gray.
  - b) The second drawing will be a smooth transition gradient dark to light to dark from the center outward. The transitions is 100%gray to 0% gray (at the very center) to 100% gray.
  - c) The third is where the smooth transition gradient will be light to dark to light (this dark area is off center, at one third of its length). The transition is 0% gray to 100% gray to 0% gray.

Each gradient will be one inch wide by four inches long. Each drawing will be submitted adjacent to each other with one-inch borders. Final presentation size will be 6" x 7" as drawings will be mounted on a black poster board.

Objective - To develop a basic refined skill set in rendering and control of your drawing instrument in a series of controlled gradient tones. The secondary goal is to hone your craftsmanship and presentation skills.

2) Tone Study - render a full volume sphere with one point lighting resting on a level surface. Finished drawing will be 4" x 4" mounted on black poster board with one inch borders. The final presentation size will be 6" x 6".

Objective - The objective of this exercise is for the student to apply a gradient onto a shape thereby giving the illusion of a form. This includes the use of the highlight, quarter tone, half tone, core shadow, three quarter tone, reflected light and cast shadow rendered in the context of a simple background. The secondary goal is to hone your craftsmanship and presentation skills.

Required element: - Be sure to size the sphere so that the cast shadow is clearly seen. Include a simple background by the use of a horizon line. This is a full rendering exercise.

3) Texture Study – The “feel” and appearance of a material

(group one) the purpose of this exercise is for the study of glass, wood, and metal (chrome).

(group two) the purpose of this exercise is for the study of fur, feathers, and scales.

(group three) the purpose of this exercise is for the study of a flower, drapery, and a water droplet. There will be nine drawings 3"x 3" in total. All nine drawings will be mounted with a one-inch border. Finished size with all nine drawings mounted on poster board will be 13" x 13".

Objective – Group 1: The purpose of this exercise is to demonstrate your rendering skills of common textures from manufactured materials. These are “daily life” materials. You are to create the illusion of hard surface and reflective materials. Group 2: The purpose of this exercise is to demonstrate your rendering skills of organic texture from animal patterns. You are to create the illusion of fur, feather and scales. Group 3: Other common or popular materials. The success of this exercise requires research and development of good image reference. Demonstrate the qualities of these materials clearly. The secondary goal is to hone your research, craftsmanship and presentation skills.

4) Composition - (Shapes and Planes); point of focus - placement and management of elements are important factors in good design. Use the shapes of a triangle, rectangle, circle and a horizon line to create six unique compositions. Each shape should have a different value (using a five step-gray scale) to help separate each from other shapes as well as to help create a point of focus. Each drawing will be 3" x 4" and all six drawings will be mounted on 13" x 11" black poster board, this will give a 1" border.

Objective - Use three basic elements of space (its placement in the picture plane, the use of overlapping, placement on elements in the foreground, middle ground, background), size (big, versus small) value (lighter versus darker) to command and to direct your viewers' eyes toward a single object (choose either the circle, rectangle or triangle) thereby creating a point or place of focus. Use the “Rule of Three” both in size and placement as a further aid. In other words to give a chosen shape a particular prominence. The additional use of a horizon line will further help in the delineation of “space”. The secondary goal is to hone your craftsmanship and presentation skills.

Required elements - Each object including the background must have its own separate tone to help its rendering clarity. You will therefore use five distinctly different non-gradient flat tones.

5) Perspective: point of view – The purpose of this exercise is to demonstrate your understanding of the basic behavior of perspective. This will be demonstrated three times with a box, cylinder and sphere. Place each object in three different positions. Place them above the horizon line, on the horizon line and below the horizon line. The finished drawing will be 11" x 14" (Bristol). Mount your drawing on railroad board, poster board with a 1" border.

Objective - Demonstrate your understanding of two-point perspective and the basic construction of boxes (utilizing

two vanishing points). Render the three differing volumetric forms of the box, cylinder and sphere and of its behavior relative to the eye level line.

Required elements - Establish an eye level line, all forms/objects are fully rendered with a single light source. Establish and utilize a left and right vanishing point. Be sure to include your construction lines on the boxes.

Other notes - The sphere will be drawn with an upper and lower hemisphere. This will allow a clearer distinction of this form as it rests above, on and below the eye level line.

There will be a total of four cylinders drawn in this exercise for a total of ten objects. The fourth cylinder will be a "projected" cylinder.

6) Exterior study – The purpose of this exercise is to apply some of the construction principles from the previous lessons and to draw from direct observation the behavior of perspective on a larger scale. A large building from a corner view will be your best choice. This is also the exercise to demonstrate your understanding of aerial/atmospheric perspective. The finished size will be 11" x 14" with a 1" border. (pencil)

Objective - Establish an eye level line (simply draw and leave the line in place) so that the viewer may see that all rendered objects in accordance to the rules of perspective. In this rendering of a building include shrubbery or trees to allow the viewer to have a sense of scale. The secondary goal is to hone your craftsmanship and presentation skills.

Required element - Include a familiar element of shrubbery or of trees in order to create a size relationship. Be sure to draw in the eye level line.

In order to simplify this exercise, the class will specifically draw the "Donald Bianchi Planetarium" building on campus

7) Interior study – (pencil) Draw your room in two-point perspective. Consider your foreground, midground and background as integral parts of your composition. The finished drawing is 11" x 14" mounted and presented with a 1" border. Be sure to draw in the eye level line.

Objective - The objective of this task is to demonstrate your understanding of two-point perspective as applied to the observable world on a small scale. The secondary goal is to hone your craftsmanship and presentation skills.

Required elements - Establish an eye level line so that the viewer may see that all rendered objects in accordance to the behaviors of perspective. Be sure to draw in the eye level line.

8) Bone – this is an in class drawing exercise. The finished size is 8" x 10" (Bristol) mounted on a black poster board with a 1" border. The final presentation size is 10" x 12".

Objective - The purpose of this exercise is to demonstrate your ink skills. Be certain the shadows are clearly seen. The secondary goal is to hone your craftsmanship and presentation skills.

9) Pen and Ink study – The purpose of this exercise is to render in black and white a quasi-organic object (usually an old shoe) from life in the style of medical illustrations and to sample a different medium. The drawing will be 14" x 11" on Bristol mounted on black poster board in the final presentation size of 16" x 13".

Objective - The purpose of this exercise is to experience the use of pen and ink and to use hatching, crosshatching and stippling to render shadow patterns. The secondary goal is to hone your craftsmanship and presentation skills.

10) Turns in Space - create a widget with boxes, balls, and cylinders. Rotate and tumble three views, this will be accomplished with a total of six drawings. Example; starting with a three quarter view followed by a back view then finish with a reversed back three quarter view. The finished size will be two sets of drawings 11" x 14" mounted on a black matt poster with a 1" border.

Objective - The purpose of this exercise is for you to conceptually turn an object in space and to be able to render this object from any point of view. Accomplish this task in three serial views rotating about the "y" axis and then again in three serial view rotating about the "x axis". The secondary goal is to hone your craftsmanship and presentation

skills and to think more abstractly in terms of three-dimensional space.

11) Primitive Figure study - introduction to figure drawing. This will be an exercise where the student will construct a humanoid with primitive forms in a series separate dynamic poses. There will be a total of three drawings. All three drawing will be on an 11" x 14" Bristol board mounted on a black matt board with a 1" border.

Objective - The purpose of this exercise is for you to create a primitive human figure in a classic box form. You are to fully render with value and in correct proportions this humanoid figure in the assigned poses. Use a single conceptual light source on all three poses. The secondary goal is to hone your craftsmanship and presentation skills.

12) Sketch book homework - these will be drawings done on a regular basis. The items decided will be relevant to current class discussion. These drawings are completed in your sketch book sized 9" x 12". These drawings do not need to be mounted on poster board. The class will be using graphite, charcoal and ink for these drawings.

Objective - The objective of this task is to keep drawing skills honed and focused. A variety of challenges will be given relative to coursework.

### Drawing Tests

Minimum requirements on each test must be met in order to achieve a passing grade (60%). The purpose of the projects is to challenge your creativity, craftsmanship, originality and problem-solving abilities. Please review university policy on academic honesty. (<http://www.csun.edu/a&r/soc/studentconduct.html>)

Still Life – (charcoal) Taking personal objects, compose and create a still life that defines who you are as a unique human being. Let this be an illustration of who you are through the things that are important to you. Be sure to create a point of focus and a back ground. Attach an artist statement of your intentions.

Self-Portrait – (pencil) This is a tradition treatment of the portrait but ask yourself who you think you are, or who you want to be, or how others might see you. In other words tell your audience who you are with your drawing. As individuals we all have different aspects to ourselves, explore this different side or perhaps hidden side of you. Be sure to include a background. Attach an artist statement of your intentions.

Midterm – (charcoal) Create an original still life. This drawing is completed in class in 120 minutes. Demonstrate all studio skills acquired to this point of the school term. Declare a point of focus. Use a minimum of five different objects. 18" x 24" on newsprint.

Flora Fauna– (pen & ink) This drawing test entails your demonstration of pen and ink techniques the includes rendering and mastery of this tradition medium. Demonstrate your skills by designing, composing and drawing a still life that is primarily organic, such as animal and plant life. Attach an artist statement of your intentions.

Triptych – (pencil, charcoal and ink) There will be three drawings that will serve as the final for the course. You will generate three finished still life drawings while in studio. Demonstrate one in graphite pencil, one in charcoal, and one in ink.

Each finished drawing is worth one hundred points for a total of three hundred points.

### Project Evaluation and Presentation

0% to 50% of your grade will be from fulfilling of all the requirements of the project successfully.

0% to 5% of your grade will be from your analysis of another student's work (relevant content).

0% to 5% of your grade will be from your presentation, oral and graphic (your design choice and research).

0% to 5% of your grade will be from your craftsmanship.

Standard presentation format of your projects will be as follows.

- Project size will be 11" x 14" on Bristol board.

- Charcoal drawings must be coated with a fixative.
- Consider if your statement is clear and relevant to the assignment.
- Consider if your drawing engages your audience.
- Plan your composition well; submit thumbnail sketches where appropriate.
- Projects are matted black on poster board with a two-inch border final size is 15" x 18".
- Projects are to be done in black and white.
- An artist statement of your intentions is to be attached on the back of your drawing.

Recount how your drawing test relates to the previous exercises and principles covered in lecture and homework drawings.

Ten percent of your project score will be derived exclusively from your participation. Five percent will come from your critique of another student's work and five percent will come from your presentation of your own work and therefore this ten-percent cannot be earned if you are absent.

Points – 1350 points possible \*

This class will be point based for credits earned. Attendance will be an integral part of the final grade and will be used as a factor in the calculations.

Tests - 700 points

1.	Still Life	100 points	charcoal
2.	Self Portrait	100 points	graphite
3.	Midterm	100 points	charcoal
4.	Flora Fauna	100 points	ink
5.	Triptych	300 points	course final (studio projects)

Class work - 150 points

In class drawings points can only be earned while in attendance. There will be 30 drawings due from each session we meet. Grading will be from zero to five points.

Written Exam - 100 points (this exam may or may not be administered based of circumstances)

There will be a written test and quizzes on art terminology, and general knowledge.

Homework - 200 points

Homework drawings, which are the long studies, are exercises designed to hone your drawing skills, there are twelve of these studies. Grading will be from zero to fifteen points.

Studio Long Study - 200 points

This will be a hour studio still life studies to create a fully finished drawing on 18" x 24" newsprint.

Depending on class needs additional assignments may be added or changed.

Submitting work – class policy

Drawing tests (projects) and homework are due at the beginning of class. Time is not allotted during the critique period to continue any further work on your drawing, such work is regarded as late. Late work will incur a penalty of 10%. Another loss of 10% if you are absent for the drawing test critique (that is a 20% loss). Any late work beyond one week will incur a loss of 20%.

Resubmitting homework for the purpose of improving your grade is possible dependent on pre-existing conditions. There is a one week period where you will be allowed to revise mistakes on your homework.

There are no revisions possible for drawing tests as they are fixed points of assessment. Homework will be checked in periodically and classwork will be checked in at each session.

Attendance and Participation –

This is a studio class as well as a foundation course therefore attendance, your active studio time, is factored as part of your grade. Note: attendance is relative to ACTIVE studio participation. Religious holidays, documented Title XI and documented student athletes on away games may be excused beyond 3 absences, no other circumstances

are considered. Arriving late or leaving early is equal to “half” attendance, therefore being late twice is equivalent to being absent.

1. Zero to three absences will cause minimum to no penalty.
2. Arriving late or leaving early equals half credit for studio participation.
3. Four absences will lower your class grade half a grade point.
4. Four absences can lower your class grade a full grade point.
5. Consider dropping the class after excessive absences. This is the student’s responsibility.

Academic evaluation – This entails a written essay (the artist statement) that relates the principles and techniques covered in this course as you’ve applied them to your drawing. There may also be a vocabulary test.

Studio evaluation – This component is based on the student’s ability to implement studio techniques and principles covered in this course.

#### Course calendar

Session one - assignment      Session two - assignment

- Week 01 - Introduction to class and material review. Introduction to proportions and shape vs. form. Material check.  
Week 02 - Shapes, lines, forms and gradients studio time for lecture and demonstration. Gradients and gray scales homework due.  
Week 03 - Studio time, Tone/sphere lecture and demonstration. Sphere homework due. Introduction to portraits.  
Week 04 - Studio time, lecture and demonstration. Composition homework due. Forms, field study.  
Week 05 - Texture study part 1,2,3. Studio time, lecture and demonstration. Texture study due. Long still life practice drawing.  
Week 06 - Studio time, lecture and demonstration. Drawing test: in graphite, project critique.  
Week 07 - Perspective basics, studio time, lecture and demonstration      Point of view perspective exercise due.  
Week 08 - Studio time, lecture and demonstration. Portraiture part two      Drawing test: in charcoal, Midterm 120 minutes  
Week 09 - Studio time, lecture and demonstration. Perspective in form Perspective exterior due  
Week 10 - Studio time, lecture and demonstration. Perspective interior due  
Week 11 - Portraiture part three, studio time and demonstrations. Portrait study.  
Week 12 - Studio time, lecture and demonstration. Drawing test: in pen and ink, graphic design project critique.  
Week 13 – “Widget”, turns in space. Lecture and demonstration of the human figure.  
Week 14 - Studio time, exam review. Primitive figure study due. Last day for homework and project resubmission.  
Week 15 - Drawing test: in graphite, charcoal, ink (the triptych final project), written exam review (conditional).

Standards of Evaluation – (in %, calculated to two significant digits)

00.00 – 59.99 = Failure	Consult an academic advisor.
60.00 – 62.54 = D- 62.55 – 65.54 = D 65.55 – 69.54 = D+	Meets minimum requirement of the project description, minimum effort, the craftsmanship and quality of work is less than the standard and unremarkable.
69.55 – 72.54 = C- 72.55 – 75.54 = C 75.55 – 79.54 = C+	Average effort where work meets standard in quality, thought process, substance and craftsmanship. The work is adequate in that all project parameters are well met.
79.55 – 82.54 = B- 82.55 – 85.54 = B 85.55 – 89.54 = B+	Above average effort, where the work is well executed in quality, craftsmanship and substance. The solution to the design challenge is remarkable and clearly beyond project description.
89.55 – 92.54 = A- 92.55 – 100.0 = A	Extra ordinary effort, the student has far gone beyond what is required in craftsmanship, substance and quality. The work truly stands out.

Rubric or flow chart of how studio work is evaluated, criteria flow chart, tier one and tier two.

### Rendering (tier one)

#### Expertly skilled (4) A grades

- a. Demonstrates a high level of control and skill where the illusion of form is **entirely convincing**.
- b. Demonstrates a **vast range** of value applied skillfully.
- c. Able to capture texture **expertly**.
- d. Can distinguish shape from form and **use it expertly**.

#### Accomplished (3) B grades

- a. Demonstrates a level of control and skill where the illusion of form is **very convincing**.
- b. Demonstrates a **broad range** of value applied carefully.
- c. Able to capture texture **skillfully**.
- d. Can distinguish shape from form and **use it well**.

#### Satisfactory (2) C grades

- a. Demonstrates a level of control and skill where the illusion of form is **somewhat convincing**.
- b. Demonstrates a **range** of value applied carefully as demonstrated in class.
- c. Able to capture texture **somewhat**.
- d. **Can distinguish shape from form**.

#### Unsatisfactory (1) D grades

- a. Does not demonstrate a competent level of control or skill, where the illusion of form is **not convincing**.
- b. Demonstrates **little to no value**. Does not demonstrate any retention of skills demonstrated in class.
- c. Unable to capture texture.
- d. **Cannot distinguish shape from form**.

#### Unable or unwilling (0) F grade

- a. Does not demonstrate a competent level of control or skill, where the illusion of form is **not convincing**.
- b. Demonstrates **little to no value**. Does not demonstrate any retention of skills demonstrated in class.
- c. Unable to capture texture.
- d. **Cannot distinguish shape or form**.

### Craftsmanship (tier one)

#### Expertly skilled (4) A grades

- a. The work is utterly **flawless**.
- b. The work is **without any deficits**. [also relating to rendering and format]
- c. An **extremely skillful** demonstration of the medium.

#### Accomplished (3) B grades

- a. The work is well done, clearly **skillful**.
- b. The work is with **0 to 1 deficit**. [also relates to rendering and format]
- c. A **very skillful** demonstration of the medium.

#### Satisfactory (2) C grades

- a. The work is as **specified in project description**.
- b. The work has **1 to 2 deficits**. [also relates to rendering and format]
- c. Can **demonstrate the medium adequately**.

#### Unsatisfactory (1) D grades

- a. The work is **not as specified** in project description.
- b. The work has **2 or more deficits**. [also relates to rendering and format]
- c. **Incompetent demonstration of the medium**.



#### **Unable or unwilling (0) F grade**

- a. The work is **not as specified** in project description.
- b. The work has **2 or more deficits**. [also relates to rendering and format]
- c. **Incompetent demonstration of the medium**.

#### **Format (tier one)**

##### **Expertly skilled (4) A grades**

- a. Project **parameters met entirely** as specified.
- b. Materials are correctly and **expertly selected**.
- c. Materials are correctly and **expertly used**. [also related to rendering]
- d. Presentation is **flawless**. [also related to craftsmanship]
- e. Every element on specs are **met without exception**.

##### **Accomplished (3) B grades**

- a. Project **parameters met with 0 to 1 deficit** as specified.
- b. Materials are correctly and **well selected**.
- c. Materials are correctly and **well used**. [also related to rendering]
- d. Presentation has **0 to 1 flaw**. [also related to craftsmanship]
- e. Every element on specs are **met with 0 to 1 deficit**.

##### **Satisfactory (2) C grades**

- a. Project **parameters met with 1 to 2 deficits** as specified.
- b. Materials are **correctly selected**.
- c. Materials are **correctly used**. [also related to rendering]
- d. Presentation has **1 to 2 flaws**. [also related to craftsmanship]
- e. Every element on specs are **met with 1 to 2 deficits**.

##### **Unsatisfactory (1) D grades**

- a. Project **parameters are not met with 2 or more deficits**.
- b. Materials are **not correctly selected**.
- c. Materials are **not correctly used**. [also related to rendering]
- d. Presentation has **2 or more flaws**. [also related to craftsmanship]
- e. Specifications are **not met with 2 or more deficits**.

##### **Unable or unwilling (0) F grade**

- a. Project **parameters are not met with 2 or more deficits**.
- b. Materials are **not correctly selected**.
- c. Materials are **not correctly used**. [also related to rendering]
- d. Presentation has **2 or more flaws**. [also related to craftsmanship]
- e. Specifications are **not met with 2 or more deficits**.

#### **Integration (tier one)**

##### **Expertly skilled (4) A grades**

- a. Intellectual and studio elements have been **retained and recalled expertly**.
- b. Intellectual and studio elements have been introduced from outside source suggesting self-study, **going further** than ideas introduced in class.

##### **Accomplished (3) B grades**

- a. Intellectual and studio elements have been **retained and recalled skillfully**.
- b. Intellectual and studio elements have been **retained and recalled ideas introduced in class very well and completely**.

##### **Satisfactory (2) C grades**

- a. Intellectual and studio elements have been **retained and recalled competently**.
- b. Intellectual and studio elements have been **retained and recalled ideas introduced in class completely**.

### **Unsatisfactory (1) D grades**

- a. Intellectual and studio elements have been **retained and recalled partially**.
- b. Intellectual and studio elements have **partially retained and have partially recalled ideas introduced in class**.

### **Unable or unwilling (0) F grade**

- a. Intellectual and studio elements have been **retained and recalled partially**.
- b. Intellectual and studio elements have **not been retained and have not recalled ideas introduced in class**.

### **Intellectual (tier two)**

#### **Expertly skilled (4) A grades, impressive work (4)**

- a. Intellectual and studio **elements introduced expertly** from course work. Integration of class content is remarkable and impressive. **Concepts have been clearly synthesized by the student expertly**.
- b. **Problem solving is very original** (unlike the average solution) to the challenge. **Unique interpretation**.

#### **Accomplished (3) B grades, the work is above mark (3)**

- a. Intellectual and studio **elements introduced skillfully** from course work. Integration of class content is good. **Concepts have been synthesized by the student skillfully**.
- b. **Problem solving has some original ideas** to the challenge. **Some original interpretations**.

#### **Satisfactory (2) C grades, the work is clearly on mark (2)**

- a. Intellectual and studio elements **demonstrate only recall**. The student has recalled the course work completely. Integration outside of class content is absent. **Concepts have not been synthesized by the student**.
- b. **Problem solving has no original ideas** to the challenge but does successfully retain and recall course content.

#### **Unsatisfactory (1) D grades, the work is below mark (1)**

- a. Intellectual and studio elements are only **partially demonstrated**. **Unable to retain or recall course content**. Integration of class content is absent. **Concepts have not been synthesized by the student**.
- b. **Work has no original ideas** to the challenge and does not retain or recall course content.

#### **Unable or unwilling (0) F grade Failure, immediate intervention (0)**

- a. Intellectual and studio elements are **not demonstrated**. **Unable to retain or recall course content**. The student has recalled the course work only partially. Integration of class content is absent. **Ideas have not been synthesized by the student**.
- b. **Work has no original ideas** to the challenge and does not retain **nor** recall course content.

## Required Material List

1. one pad of newsprint (100 sheets) for classwork 18" x 24"
2. one pad of Bristol board, smooth, for finished work 11" x 14"
3. one pad of spiral bound sketchbook diary for homework 9" x 12"
4. charcoal pencils "soft", and "medium" or 2B, 4B is suggested
5. graphite pencils 2B, 4B, 6B is suggested
6. kneaded eraser
7. white vinyl eraser
8. suitable pen for pen and ink exercises (an affordable fountain pen or felt tip marker)
9. safety razor
10. pencil sharpener
11. sandpaper 100 grit (hardware supply) for shaping pencils and charcoal.
12. drawing board, 23" x 26" masonite or wood
13. black railroad board / poster boards 22" x 28" for finished project presentation (ten of these)
14. masking tape 3/4" for mounting projects
15. chamois for blending
16. an 18 inch steel ruler with a cork or rubberized back
17. aerosol spray fixative, small can
18. glue stick
19. scissors, large

## Optional Materials

1. nylon portfolio carrier
2. Prisma color pencils
3. brush, medium size for ink washes
4. vine or compressed charcoal
5. Conte in black, white, sanguine
6. stump or tortillon for blending
7. a 14 inch 30° x 60° x 90° triangle for finishing works
8. fishing tackle box to store your equipment and supplies

Acknowledgement of personal responsibility/Contract  
124A: Beginning Drawing  
Instructor: Calvin Yip  
California State University Northridge

I have read the syllabus and related materials list for 124A: Beginning Drawing, and I am fully aware and responsible for the objectives, assignments and evaluation procedures.

I will abide by the student conduct code as defined by the California State University at Northridge.

I realize that excessive absence (4 absences) may result in dismissal from class and or no credit (failure). I will be responsible for dropping this class if I find I am unable to attend.

Student name (print): \_\_\_\_\_

Student ID number: \_\_\_\_\_

Date: \_\_\_\_\_ Time of class: \_\_\_\_\_

Student signature: \_\_\_\_\_

What do you expect from this class? \_\_\_\_\_

Why are you taking this class? \_\_\_\_\_

Name your favorite artist \_\_\_\_\_

California State University Northridge  
College of Arts, Media and Communication | 18111 Nordhoff Street | Northridge, CA 91330

## WORD LIST KEY 2009

1. Abstract – not necessarily related to real forms or objects, art relying on other qualities other than just depiction of things for its impact
2. Additive colors – pertaining to the light primaries of Red, Green and Blue, (video color primaries).
3. Aesthetic –pertaining to the philosophy of what is beauty, relating to its nature, creation and appreciation.
4. Anatomy – the science of the morphology or structure of animals or plants.
5. Animation – a motion picture made by a series of images each showing a different phase of movement.
6. Asymmetrical – without balance, or where one half of a picture is not the mirror image of the other.
7. Atmospheric perspective – the effects of impurities in the atmosphere on how we see an object. Aka aerial.
8. Axis – a real or imaginary straight line on which an object rotates or is regarded as rotating.
9. Background – the space behind the subject in a portrait or still life. The part of a scene that is or seems to be furthest from the viewer.
10. Balance – a state of equilibrium in; amount, weight, value, importance between two or more parts of a thing. Or that which suggests the offsetting or contrasting of parts so as to produce an aesthetic equilibrium in the whole.
11. Carving – The technique of cutting and abrading the surface of a block of material to shape it into a particular form, the creation of sculpture by cutting away hard materials such as stone or wood.
12. Chiaroscuro – a use of light and dark in a painting or drawing to produce the illusion of form or solidity
13. Color wheel – a conventional way to show the relationships of paint colors to one another by arranging them in a circle or wheel.  
Primary paint colors – red, yellow, blue Secondary paint colors – orange, green, violet
14. Composition – the act of putting together a whole by combining parts, the total content of a work of art (includes design). Therefore a composite is made up of various parts or elements, a thing made up of several parts or elements. An example of compositing is to combine two or more images in order to create a new picture, most commonly electronically. (photoshopped images)
15. Complementary colors – colors opposite one another on the color wheel. Mixed together into grays; mixed in full strength they produce dark gray or brown.
16. Conceptual art – art that may exist only as an idea and not necessarily as a physical reality. (circa 1960)
17. Contrapposto – (Italian for set against) positioning or twisting of the human body so that hips, shoulder and head are turned in different directions to suggest movement and tension between parts of the body.
18. Contrast – to compare so as to emphasize the differences.
19. Craftsmanship – skilled in workmanship, how well something is done.
20. Critique – an analysis or evaluation of a subject requiring careful judgment.
21. Cross-hatching – a technique, which uses intersecting parallel lines to create tone or shading effect.
22. Cube – a solid having six equal sides.
23. Curvilinear – a type of line that is characterized by curves.
24. Cylinder – a solid described by the edge of a rectangle rotated around its axis.
25. Design – the skillful layout or the arrangement of parts in a work of art  
Elements of design: shape, size, color, texture, line, direction, value.  
Principles of design: unity, conflict, dominance, repetition, alternation, balance, harmony, gradation.
26. Dominance – in design theory (the resolution of conflicting ideas) make one idea more important than the other. For example in a drawing containing both circles and triangles, one or the other should be more important.
27. Emphasis – special attention given to something in order to make it stand out. To be given a particular prominence.
28. Eye level – a plane parallel to the ground and passing through the observer's eyes.
29. Focal point – a center of interest in a picture.
30. Font – the assortment of a type (in size and in style). A set of glyphs (images) representing the characters from some particular character set in a particular size and typeface.
31. Foreground – the part of a scene or picture that appears nearest to the viewer.
32. Foreshortening – to represent some lines of an object as shorter than they actually are in order to give the illusion of proper relative size, in accordance with the principles of perspective. To shorten a detail so it appears to have depth.
33. Form – the three-dimensional characteristics of an object, its height, width and depth.
34. Format – the generalized arrangement or plan of something. (shape, size, type)
35. Frontal – of the front, the part of something that faces forward or is regarded as facing forward.
36. Geometric forms – forms that are characterized by straight lines, triangles, circles, or similar regular forms.

37. Gesture – a movement or movements of the body or of its parts that express or emphasize ideas or emotions.
38. Gesture drawing – any drawing technique intended to capture an action, movement or attitude of a person or animal. Usually such drawing is quick, sketchy and spontaneous.
39. Graphic art – a type of art, including painting, drawing, printmaking that is expressed on flat surfaces.
40. Ground – the base, the background surface over which a coating is applied before the application of paint.
41. Harmony – a state of agreement or proportionate arrangement, a combination of parts in a pleasing whole.
42. Horizon line – the imaginary line (the perceived interface) where sky and ground meet.
43. Hue – the name of a particular color.
44. Implied line – a line that is expressed indirectly or is suggested by allusion.
45. Intensity – the degree or extent of something, its relative strength (magnitude).
46. Line – A thin continuous mark, as that made by a pen, pencil, or brush applied to a surface, a locus of points.
47. Line quality – the expressive characteristics of a line (e.g. thick thin, curved straight)
48. Medium – material or technique as used for expression or delineation in art.
49. Middle ground – in a representational picture it is the area that is neither closest nor farthest from the viewer.
50. Mixed media – the use of more than a single kind of material in a work of art.
51. Montage – an artistic composition made up of different kinds of elements of a similar theme.
52. Movement – a tendency or trend in art involving many artists aiming at common goals.
53. Negative space – the space or area around an object in a picture.
54. Non-representational – a type of art that does not intend to represent, in recognizable form, objects in the observable world.
55. Objectivity – the quality of being or regarded as independent of the mind, the actual, without bias or prejudice.
56. One point perspective – (also known as parallel perspective) a system of converging lines towards a single vanishing point that creates the illusion of depth..
57. Organic shape – shapes which are derived from living organisms.
58. Overlapping – a technique for suggesting depth where the object in front is seemingly closer and the object in the back (the one that is partially covered) is seemingly farther.
59. Pattern – an arrangement of forms often repetitive or that which serves as a model or template.
60. Perspective – a technique for suggesting depth and distance in a picture by making parallel lines meet.
61. Picture plane – the image area or the surface of a picture.
62. Plasticity – capable of being shaped or formed, pliable.
63. Positive space – the space or shape that is occupied by the subject in a drawing or a painting. (the occupied space)
64. Process – the procedure or steps taken to achieve a particular goal.
65. Proportion – the comparative relationship between parts, things, or elements (with respect to size, amount, degree) relative to the whole.
66. Rectilinear – characterized by straight lines.
67. Render - Rendering in visual art and technical drawing means the process of creating, shading and texturing of an image, especially a photorealistic one. It can also be used to describe the quality of execution of that process. This is synonymous with illustrating. The emphasis of the term is on the correct reproduction of light-and-shadow and the surface properties of the depicted objects, not on the emotional impact, composition, or other more generic qualities, most often it is used in relation to the more exacting, meticulous techniques like pencil or airbrush.
68. Repetition – a design principle of reoccurring theme such as size, shapes, colors and so on in order to contribute to the unity of a work of art.
69. Representational – to portray or depict a likeness, in recognizable form, objects in the observable world.
70. Rhythm – a flow of movement or activity characterized by regular recurrence of these elements.
71. Scale – the size ratio between the represented and that of the actual object (the relative size).
72. Sfumato – the use of careful transitions in value to help define form. Like chiaroscuro but finer and more delicate and often characterized by a smoky quality.
73. Shape – the contour, outline or the two-dimensional quality of an object, which is the height and width.
74. Sketch – any quick preliminary drawing or painting not necessarily intended as a final product,
75. Space – The areas in which things exist occupy or move.
76. Sphere – a round solid having the surface equally spaced from the center at all points.
77. Subjectivity – affected by or produced by the mind or a state of mind or resulting from the feelings or temperament of the individual. Or having to do with the perception or conception of a thing by the mind as opposed to its reality independent of the mind.
78. Subtractive colors – these are the colors where objects subtract (or absorb) from white light reflecting off the

remaining color. These primary colors are Red, Blue and Yellow. (associated with pigment colors)

79. Superficial muscles – muscles perceivable of or being on the surface.

80. Surface anatomy – anatomy which pertains to the outer face or exterior structure.

81. Symmetry – an arrangement marked by regularity and balanced proportions.

82. Texture – the visual or tactile characteristic of the surface of an object.

83. Tint – a lighter shade of a color made by dilution or mixing with white.

84. Two point perspective – linear perspective that consists of two vanishing points on a horizon line.

(also known as angular perspective)

85. Unity – a design principle that says a work of art is satisfying only if there is a wholeness, the quality of being total or whole, and the state of being one.

86. Value – the relative lightness or darkness of a color; tone; shade.

Darker colors have a low value.

Lighter colors have a high value.

87. Vanishing point – the point at which a diminishing object seems to disappear.

88. Variety – The quality or condition of being various or varied; diversity. The state or quality of being varied, the absence of monotony or sameness.

89. Volume – the amount of space that is occupied in three dimensions.

90. Warm colors – Colors are often described as having temperature

warm (purples, reds, oranges, and yellows)

neutral (violets and greens)

cool (blue-greens and blues).

Warm colors are often associated with fire and sun. They appear on one side of the color wheel, bordered by the neutral colors, and opposite the cool colors. Psychologically, warm colors are said to be stimulating and passionate. Optically, warm colors generally appear to advance, coming toward the viewer.