

## Drawing & Painting AB

**A-G Subject Area Fulfillment:** Meets two semesters of the (F) Visual and Performing Arts graduation requirement.

### **Course Overview:**

The purpose of this course is to improve students' drawing and painting skills through mainly project-based assignments. The course is broken down into four distinct units:

1. Black & White Drawing
2. Still Life Painting & Drawing
3. Landscape Painting
4. Portraiture

At the end, students will have a portfolio of finished artwork demonstrating drawing and painting skills using a variety of artistic techniques and a variety of different media. Each assignment teaches a traditional drawing or painting method and gives students the opportunity for individual creativity and problem solving. The assignments relate drawing and painting to contemporary and historical social, economic, religious, and cultural issues and meet each of the five content strands of the Visual Arts Standards. Each project includes skill-building exercises, research, and a visual glossary component. (collection of imagery looking at contemporary and historical artists work which are examples of art vocabulary terms). All major assignments are followed by a group critique where students learn and gain practice in speaking about art. There are also some written assignments and research projects.

### **Course Description:**

The purpose of this course is to improve student's drawing and painting skills through project-based assignments that cover:

**Unit 1 - Black & White Drawing:** Contour; blind contour; modified contour; gesture drawing; tone and value drawing; shade and shadowing; and hatching and cross-hatching. Students will develop a portfolio of finished drawings demonstrating these drawing skills with a variety of drawing media (graphite, vine charcoal, compressed charcoal, conte crayon, wax crayon, and colored pencil).

**Unit 2 – Still Life Drawing & Painting:** Blending; modeling; chiaroscuro; advancing and receding colors and how they relate to shadows; figure to ground relationships and subordination and dominance. Students will develop a portfolio of finished works demonstrating these principles combined with their own creative inventiveness.

**Unit 3 - Landscape Painting** - One point perspective; two point perspective; aerial perspective; abstract/symbolic landscapes; overlapping planes; advancing (warm) and receding colors (cool); muted vs. pastel colors and impasto painting technique. Students will develop a portfolio of finished paintings demonstrating creativity and an understanding of these techniques.

**Unit 4 – Portraiture** - An in-depth study of each facial feature (head, ears, eyes, nose, mouth, chin, etc.) and old-master techniques for accurately portraying the human face and proportions of the head. Students will gain an understanding of techniques for painting and matching skin tone, techniques for rendering hair, and they will learn about shade and shadow, value, proportion, symmetry and asymmetry - as it relates to portraiture. Students will also learn about modern non-traditional painting methods of portraiture and self-portraiture. Students will develop a portfolio of finished drawings and paintings demonstrating a combination of skill and creativity.

## **Course Outline:**

### **UNIT 1 – BLACK & WHITE DRAWING**

#### **Project 1 - Object Contour Drawings**

Students complete a series of contour drawings from a still-life set up in the room.

Technical elements they need to demonstrate include:

- Overlapping planes to give the illusion of depth.
- Bolder line quality in the foreground and lighter line work in the background.
- Variety of line quality within each form
- 3 drawings of increasingly closer viewpoint

#### **Exercises:**

Pencil explorations and line-making practice. Contour drawings, blind and modified. Notebook paper drawing.

#### **Research:**

Students will look at a variety of different art in regards to answering the question: “What is Art?”

- Discuss different concepts of why and how we express ourselves through visual art.

Visual glossary sheet: What is Art

**Finished project followed by a class critique.**

#### **Project 2 - Gesture Drawings**

Students learn to capture the shape, movement and gestalt of forms through quick charcoal gesture drawings.

- 2 matted examples to be completed.

#### **Exercises:**

Timed sketches of objects. Charcoal practice

#### **Research:**

Students explore the variety of different sketches by Edgar Degas, Diego Rivera, and other artists.

- Compare and contrast different uses and roles of gesture drawing and sketches.
- Discuss the differences between actual, created and implied lines.

Visual Glossary sheet: Line types

**Finished project followed by a class critique.**

#### **Project 3 - Line Quality Drawings**

Students will create two finished drawings which emphasize different areas of the same shapes.

Technical elements they need to demonstrate include:

- Control of line thickness.
- Control of line spacing.
- Density and thickness of lines to indicate volume in shapes.

#### **Exercises:**

Thumbnail sketches. Rectangle armatures. Pencil line quality control.

#### **Research:**

Students look at the etchings of Rembrandt and Morandi.

- Discuss line quality and use of pressure to create darks and lights.

Visual Glossary sheet: Line Quality

**Finished project followed by a class critique.**

#### **- Project 4 - Still-life Drawing**

Students create a value drawing from a still-life set up, using charcoal and direct observation.

Technical elements they need to demonstrate include:

- Indicating light source through shadow, core shadow, light, highlight and reflected light.
- Creating volume of objects through shade and shadow.
- Deliberate composition choices.

**Exercises:**

Charcoal practice. Viewfinder compositions. Contour and Gesture sketches.

**Research:**

Students look at the artwork of Rembrandt, Georgia O'Keefe, and Alan Magee

- Compare and contrast how value is used by the different artists.
- Discuss the artists different uses of chiaroscuro and figure/ground relationships.

Visual glossary sheet: Organic, Geometric, Abstract

**Finished project followed by a class critique.**

**Project 5 - Drawing from Collage**

Students create a value drawing from a collage using photographs or magazine imagery. The images will be arranged by focusing on light and dark values of shapes. The drawing will be abstracted volumes created from the arrangements.

Technical elements they need to demonstrate include:

- creation of a magazine collage focusing on a composition of light and dark values.
- cropping techniques for interesting composition.
- Use of lights and darks to convey 3-dimensional objects.

**Exercises:**

Viewfinder drawings to focus on cropping and composition. A re-visiting of all previous exercises in the unit.

**Research:**

Students look at the artwork of Pablo Picasso, Juan Gris and other Cubist artists.

- Discuss how everyday objects can be abstracted and re-arranged to create new and interesting compositions.

Visual glossary sheet: Shapes and form

**Finished project followed by a class critique.**

**UNIT 2 – STILL- LIFES**

**Project 1 - Still-life Drawing**

Students will create a finished value drawing of the objects in a still-life box they create. Using a variety of hard and soft pencils, multiple sketches, and the enlargement process, they will render a realistic drawing.

Technical elements they need to demonstrate include:

- Use of lights and darks to convey 3-dimensional objects
- Points of proximity
- Overlapping
- Enlargement process

**Exercises:**

6-step value scale. 4-checks worksheet. Enlargement exercises.

**Research:**

Students explore traditional Dutch still-life paintings and contemporary American still-life paintings.

- Discuss how the way that an object is painted can communicate the artist's feelings.

Visual glossary sheet: Value

**Finished project followed by a class critique.**

**Project 2 - Giant Flower Painting**

Students will create a realistic painting of a closely cropped flower or other object from a still-life set up.

Technical elements they need to demonstrate include:

- Enlargement of subject.
- Tightly cropped composition.
- Grisaille underpainting of lights & darks
- Glazing or overpainting to build up the color

**Exercises:**

Painting practice. Enlargement grids. Viewfinder sketches. Painted color wheel.

**Research:**

Students look at the flower paintings of Georgia O'Keefe.

- Discuss scale and painting techniques.

Visual Glossary Sheet: Color

**Finished project followed by a class critique.**

**Project 3 - Still-life Color**

Students will create a painting of a still-life set up arranged in the room using direct observation with colored pencils and paint.

Technical elements they need to demonstrate include:

- Combining of pencil underpainting or sketching
- Emphasis on balance of lights and darks.
- Practice in discerning value from color.
- Observe Figure/Ground relationship
- Subordinant vs. Dominant areas of composition.

**Exercises:**

Painted color value scale. Painting technique worksheet. Color Pencil practice.

**Research:**

Students explore the artwork of Matisse, Cezanne and Bonnard

- Discuss patterns and edges, Subordinance vs. Dominance, Figure/Ground relationships.

Visual Glossary sheet: Figure/Ground

**Finished project followed by a class critique.**

**Project 4 - Donut still-life**

Students will create a painting of donuts from direct observation.

Technical elements they need to demonstrate include:

- Symmetry and ellipses in perspective.
- Composition which focus on repetition and rhythm
- Use of bright colors for shadows and attention to advancing vs. receding colors.
- Sharp paint edges to describe forms.

**Exercises:**

3-D painted objects with shadows. Perspective sketches.

**Research:**

Students look at the artwork of Wayne Thiebaud in the context of 1960's America and diner culture.

- Discuss theme and color choices.

**Finished project followed by a class critique.**

**Project 5 - Personal Still-life**

Students will create a color pencil still-life drawing using personal items of interest and meaning. The still-life will include objects that have historical symbolism or contain personal symbolism.

Technical elements they need to demonstrate include:

- Making a statement on a political, social, environmental, cultural or religious issue through selected items.
- Composing the objects with intention.
- Using color to create a mood and convey feelings or intentions.
- Modeling to create forms with volume.

**Exercises:**

Line exercise worksheet. Color pencil practice.

**Research:**

Students look at the artwork of Francisco Zurbaran, Pablo Picasso, George Braque, Juan Sanchez Cotan.

- Discuss variety of meaning and symbolism in still-life art.
- Discuss themes of life and death and how objects in a still life become symbols for larger concepts.
- Visual Glossary sheet: Symbolism

**Finished project followed by a class critique.**

**Project 6 - Transparency Painting**

Students will create a painting of patterned background/drapery as seen through clear glass or vases of water.

Technical elements they need to demonstrate include:

- Keeping the paint translucent
- Focus on light, translucency and reflections
- Distortion of the background seen through the glass
- Balanced composition and color harmony.

**Exercises:**

Watercolor techniques, painting practice

**Research:**

Students look at the contemporary still-life's of American artist Janet Fish.

- Discuss the domestic nature of her choice of objects, light, translucency, transparency, reflections.

Visual Glossary sheet: Transparency, translucency, reflections

**Finished project followed by a class critique.**

-Students research the social, economic, political and religious context that contributed to the differing styles of still-life painting and write a two-page paper comparing and contrasting two different still-life paintings done by two different artists

**UNIT 3 – LANDSCAPES**

**Project 1 - Architectural landscape**

Students will create a one or two point perspective drawing.

Technical elements they need to demonstrate include:

- Proper use and placement of horizon line and vanishing points.
- use of overlapping to indicate space or depth in the drawing.
- Multiple elements or structures (buildings)
- Line quality which indicates aerial perspective (lighter in the distance, darker in the front)

**Exercises:**

One-point boxes. Two-point boxes. Perspective worksheets

**Research:**

Students will look at the exteriors and interior scenes of Edward Hopper, M.C. Escher, and other artists whose work focuses on linear perspective, and Ancient Chinese aerial perspective.

- Discuss similarities and differences in Ancient Chinese aerial perspective in relation to Italian Renaissance linear perspective, and relate it to the purposes for which the art was created in the context of the political, economic and religious beliefs of the times.
- Compare and contrast Linear and Aerial perspective.

Visual Glossary sheet: Perspective

**Finished project followed by a class critique.**

### **Project 2 - Impressionistic Landscape**

Students will create a landscape painting using the visual language of Impressionism.

Technical elements they need to demonstrate include:

- Impasto (thick) brush strokes
- Play of light
- Color choices that reflect the time of day
- Optical color mixing

#### **Exercises:**

Painting practice, color theory worksheet

#### **Research:**

Study the landscapes of French Impressionists Renoir and Monet.

- Discuss the similarities and differences between these two artists and how one artist may have been influenced by another.
- Compare them to the muted landscapes of Corot and the pastel colored landscapes of Wolf Kahn.

Visual Glossary sheet: Landscapes

**Finished project followed by a class critique.**

### **Project 3 - Fauve Landscape**

Students will create a landscape painting in the style of the Fauves.

Technical elements they need to demonstrate include:

- Underpainting/Imprimatura of complementary colors to the overpainting.
- Dry brushing.
- Scumbling.
- Using vibrant colors that are not common to a landscape.

#### **Exercises:**

Painting practice

#### **Research:**

Students will look at the art of Gauguin and Matisse and through discussion define the characteristics of Fauve Painting.

**Finished project followed by a class critique.**

### **Project 4 - Abstract Expressionist Landscape**

Students will create an abstract painting expressing their interior (emotional) landscape.

Technical elements they need to demonstrate include:

- Choice of paint application method (Drip, pour, dab, stab, blot, scratch, scrape, pounce...).
- Choice of colors which relate to and express personal emotions.
- Abstract imagery (Non-figurative/non-subject based art).

#### **Exercises:**

Painting emotions worksheet

**Research:**

Students will look at the artwork of Rothko, Jackson Pollock and Joan Mitchell.

- Discuss the political, economic and social climate of post World War II America.

Students write a paper that formulates and supports a position in regards to the aesthetic value of Jackson Pollock's Abstract Expressionistic drip paintings in the context of the late 1940's.

Visual Glossary sheet: Abstract, Expressionism

**Finished project followed by a class debate where students decide if their views have been changed by hearing the views of others, or if they remain the same.**

**Project 5 - Interior (emotional) landscape**

Students will create an abstract "life-event diagram". Using black & white, abstract shapes and lines they will describe, in one image, a sequence of events which happened in their own lives involving some form of discrimination.

Technical elements they need to demonstrate include:

- multiple stages of the event (before event, during event, and after event)
- Abstract shapes and lines which express emotions, people and places
- Considered composition or layout of the different steps

**Exercises:**

Line exercises. Shape exercises. Outline of the event with sketches of shapes and lines

**Research:**

Students will look at various types of diagrams that tell a story through a series of steps.

**Finished project followed by a class critique. Sharing personal stories with class is optional.**

**UNIT 4 – PORTRAITURE****Project 1 - Masters Drawing and Self-Portrait Diptych**

Students will create a diptych that has a Master Study of a portrait on the left side and a cut paper, black & white, self-portrait on the right side. Students will work from digital images of themselves and reproductions of portraits from various artists.

Technical elements they need to demonstrate include:

- At least 3 different values on self-portrait.
- Accurate reproduction in pencil of a Masters artwork
- Attention to creating balance between the two images.
- proportion of human facial features

**Exercises:**

Facial proportions worksheet. Study-drawings of portrait features (head,eyes,nose,mouth,neck... etc.) Identify value changes of self-portraits.

**Research:**

Students will study anatomy drawings made by the master draughtsman Leonardo Da Vinci and portrait drawings from various other master artists.

Visual Glossary sheet: Symmetry, Asymmetry, and Radial Balance

**Finished project followed by a class critique.**

**Project 2 - Merging Two Faces**

Students will create a self-portrait painting merging two different aspects of their personality.

Technical elements they need to demonstrate include:

- Facial features from each side that line up.
- Two different facial expressions

- Backgrounds that reflect the differences in personality and mood.

**Exercises:**

Photo shoot of different emotions. Painting skin tones. Texture painting.

**Research:**

Students will look at Frida Kahlo's portrait where she has ½ of the right side of her face next to ½ of the left side of Diego Rivera's face.

- Discuss the facial expressions and mood of each half of the painting.

**Finished project followed by a class critique.**

**Project 3 - Image-Transfer Self Portrait**

Students will create an image-transfer portrait that incorporates popular iconography of today's generation and that expresses a political, social, moral, or cultural issue that is of personal importance.

Technical elements they need to demonstrate include:

- Use of text, photography, and appropriated images.

- Images that make a statement about contemporary culture.

- Images that relate to the stated theme.

- Attention to overall composition, focal point, layering, color scheme, balance, etc.

**Exercises:**

2 to 3 study sketches describing several possibilities for what you might like your painting to look like.

**Research:**

Students will look at the artwork of Andy Warhol, Robert Rauschenberg, and Barbara Kruger.

-Discuss how these artists use popular culture imagery and text in their artworks.

Write a one-page paper detailing what theme you have chosen; why it is important to you; why you think others should also care; and how you intend to express your views visually.

Visual Glossary sheet : Appropriation

**Finished project followed by a class critique.**

**Project 4 - Mixed Media Portrait**

Students will create a portrait using a variety of different materials and media. They may choose to duplicate any of the techniques and materials learned in class or include new ones.

Technical elements they need to demonstrate include:

- 3 to 4 different types of media: Photos, Newspapers, Found Objects, Drawing, Painting, ...etc.

- A clear theme

- Selective use of color/limited color scheme

- carefully considered composition

**Exercises:**

Creative problem solving worksheet, 3 different sketches for project

**Research:**

Students will look at the artwork of Picasso, Joan Gris and George Braque and other artists who work in mixed media.

-Discuss how the choice of different media can help strengthen the overall theme of an artwork.

Visual Glossary sheet: Mixed media

**Finished project followed by a class critique, and written class reflections.**



## **Grading:**

### **Homework, Classwork and Test Policy**

Every student will be expected to take notes during lecture.

Students can expect approximately 2 hours of homework per week.

There will be one quiz on lecture material worth 20% of the total grade.

The majority of assignments will be in-class assignments with some homework time allotted to complete them.

<b><u>Artwork Flow/Participation</u></b>	<b>80%</b>
--	------------

(includes: Coursework,  
Participation, Following Directions

<b><u>Homework</u></b>	<b>10%</b>
------------------------	------------

<b><u>Quiz</u></b>	<b>10%</b>
--------------------	------------

## **Academic Integrity:**

### **Plagiarism:**

Plagiarism: “1. the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work.”

(“Plagiarism.” Dictionary.com Unabridged (v 1.1). Random House, Inc. 20 Feb. 2009. <Dictionary.com <http://dictionary.reference.com/browse/Plagiarism>>.)

Access to technology makes it easier to copy the work of others. Students will learn what constitutes plagiarism and how to steer clear of it. As a rule, if there are three words in a row that someone else can claim, cite it.

Plagiarism is stealing and cheating and will not be tolerated. Plagiarism is against the law.

The first time a student is caught plagiarizing, there will be a teacher/student conference, a phone call home, no credit given for the assignment, and notification given to the SAEP office.

Copying from a fellow classmate is also unacceptable on homework assignments and individual assessments. The consequences are the same as above.

### **Teacherease.com:**

Parents and students can access grades and attendance through a web-based grade program at [teacherease.com](http://teacherease.com). By the end of the first week, parents will be e-mailed the password to access the program. If you do not receive your password via e-mail, please contact the office staff at [saep@csun.edu](mailto:saep@csun.edu) and request the password to be re-sent. It is beneficial for you to refer often to the website to check your child's progress and attendance in class. If you have any questions, please feel free to e-mail me.

### **Classroom Behavior:**

The teacher expects the student to actively participate, and respectful verbal and non-verbal interaction with all opinions must be shown at all times. We will be looking at ways to improve student writing through constructive, respectful feedback and because differing views will be expressed, the teacher and the student(s) will mutually maintain a safe environment to share opinions. Students will maintain the proper and safe use of tools and materials in the classroom, and clean-up is expected from every student on a rotating or daily basis.

**Student/ Parent Agreement:**

Please bring this signed and dated **Drawing and Painting AB** syllabus agreement to class tomorrow.

If you do not understand any portion of this syllabus, or if you have any questions regarding this class, please do not hesitate to email the teacher.

We have read and understand the contents of this syllabus.

Student name \_\_\_\_\_

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

Date \_\_\_\_\_

Parent/Guardian name \_\_\_\_\_

Parent/Guardian signature \_\_\_\_\_

Date \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_