COURSE DESCRIPTION
Intensive work in the studio, complemented by homework assignments, investigates the technical and conceptual issues of drawing. Direct observation of objects, the figure, interior space, and the landscape provide sources for subject matter. Work in the studio will be structured by a series of class problems addressing articulation of form, space, light and shadow, air and atmosphere, figure/ground relationships, mark making, and pictorial structure. Problems in abstraction will also be introduced. Class assignments will form a foundation for independent investigation of subject matter in homework assignments. Students will be expected to develop an understanding of the language of drawing and to initiate a personal approach to its unique expressive capabilities. Daily discussions and regular critiques will support the development of a critical vocabulary and visual analysis. To complement work in the studio homework will focus exclusively on the development of an independent project. This project will investigate a single subject matter from multiple technical and conceptual perspectives. The project will serve as a means to discover and establish a personal perspective and will be guided by a series of assignments requiring 6 hours per week outside of class. Historical and contemporary contexts will be considered via research and short written assignments, as well as relevant gallery/museum exhibitions. (Prerequisite: Art 20A)

OBJECTIVES/OUTCOMES (building on skills initiated in Art 20A)
- Develop technical skills in conjunction with a conceptual understanding of the medium
- Develop visual discernment to create form, space, and light with drawing materials
- Understand drawing as a visual language with unique formal structures and content.
- Understand the process of developing and transforming ideas by means of this language.
- Develop verbal critical and analytic skills with which to evaluate pictorial structure and content
- Examine drawings from diverse cultural and historical contexts and understand their contributions to the language of drawing.
- Improve fluency, independence, and confidence in visual decision-making in preparation for advanced-level drawing classes

WORKING IN THE STUDIO
As you pursue the process of learning to think and express yourself in drawing there will be a constant struggle to discover new drawing vocabulary and methods. Learning processes that require intellectual or physical risk can be uncomfortable. You can be assured, however, that with persistence, concentration, and by building a vigorous dialogue with your peers, you can develop a personal approach to the language of drawing that will provide you with a deeply satisfying sense of achievement, and most importantly, a larger self-confidence.

TEXT
There is no text for the course, however, students will be expected to use the library.
ATTENDANCE
Attendance is mandatory. Studio courses require consistent participation. Your learning experience will be the direct result of your participation in class. Unlike lecture and reading based courses, it is not possible to make up for class instruction and practice that you miss.

Perfect attendance  3 points added to overall score
1 - 2 missed classes:   no effect on grade.
3 missed classes:   3 points deducted from overall score
4 missed classes:   6 points deducted from overall score
5 missed classes:   9 points deducted from overall score
6 missed classes:   18 points deducted from overall score
7 or more unexcused absences will result in failing the course.
An absence becomes an excused absence with a signed letter from a doctor, court, or the University. Generally, family crises are unexcused absences, however, inform me as soon as possible (email) stating the situation. (3 late arrivals/early departures equal 1 absence.)

EVALUATION
A large selection of class work (chosen by the student for the final portfolio) and all homework assignments will be graded. Drawings will be graded on a 100 point scale and averaged to determine the grade in each area listed below. The final course grade will be determined by weighing each area according to the listed percentages. Active participation in class projects and discussions is essential for success in the course. Work is due on time. Late work is accepted, but will be marked down.

- Class work 40% (evaluated in the final portfolio)
- Discussion/Participation 20% (evaluated on a daily basis)
- Assignments 40% (evaluated on a bi-weekly basis)

Make up assignments and grades of incomplete are available to those with documented health problems.

EXTRA CREDIT OPPORTUNITIES (discuss with the instructor in advance)
- Review of relevant museum exhibition
- Review of artist talk or lecture

ADD/DROP POLICY AND DEADLINES:
Refer to page 6 - 8 of the Fall 2009-Spring 2010 Student's Registration & Advising Handbook. Access this information online:
http://www.csus.edu/schedule/fall2009spring2010/change.stm#adds

DISABILITY SERVICES:
If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008 (916-278-6955). Also, please discuss your accommodation needs with me after class or during my office hours early in the semester

CELL PHONES, I-PODS, AND ELECTRONIC DEVICES IN GENERAL
Turn them off during class.

SNACKS
Beverages are welcome in class. Snacks may be enjoyed during the 10 minute break.
COURSE FEE  $25
When you register for a class requiring a course fee, the charge will appear on your My Sac State student account. If you drop the class by Census Date (September 28th for Fall 2009), the fee will be reversed. Lab fees can be paid online, in person or by mail. You will not be dropped from a class due to non-payment of course lab fees; however, financial services will put holds on records after Census Date for any unpaid course lab fees. The hold will prevent you from registering for future semesters and getting transcripts and diplomas. When an overdue course lab fee is paid, the hold will automatically be removed from your record. (For questions regarding holds on your record, please visit Admissions and Records Counter; first floor, Lassen Hall)

MATERIALS (REQUIRED)
STUDENTS ARE RESPONSIBLE FOR BRINGING THE NECESSARY MATERIALS FOR EACH CLASS, AND FOR REPLACING MATERIALS AS NEEDED.

Paper  (most, if not all, paper will be supplied by the course fee)
Drawing board, 24 x 36", (Home Depot, ¼” “masonite” or “tempered hardboard”) This is optional as there are drawing boards available in the studio. However, the studio boards are very large and usually have wet or dry paint on them.

Drawing materials
•  “Alphacolor” “Char-Kole”, 1 box black and 1 box of grays
•  Compressed charcoal, 2 sticks, 3B or 4B
•  Conte crayons, black, 4 sticks, 2B
•  Conte crayons, red/brown, 4 sticks, 2B
•  Conte crayons, white, 4 sticks, 2B
•  White chalk, 4 sticks
•  Selection of Graphite Sticks, 9B, 6B, 4B
•  Graded drawing pencils: 4H, 2H, HB, 2B, 4B, 6B
•  Brushes – a selection of watercolor brushes small round and large flat

Erasers
•  Kneadable eraser, large
•  Mars plastic eraser, large

Miscellaneous
•  Sharpener
•  Utility knife
•  Workable fixative, I can
•  Masking tape, 1” width (white or beige – not blue . . .!)
•  I can

Portfolio:
•  Homemade cardboard portfolio is fine – at least 24 x 36”.

Additional materials may be announced.

SUPPLY SOURCES
Art Ellis, 2508 J Street, 448-1875
Utrecht, 1612 Howe Avenue @ Arden, 641-6400
University Art, 2601 J Street, and 2610 Marconi Avenue, 443-5721
Daniel Smith (mail order) 800-426-6740, www.danielsmith.com
Dick Blick (mail order)
Pearl Art Supplies, San Francisco, and mail order
### CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Assignment/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. Sept. 1</td>
<td>Introduction to the class</td>
<td>Assignment: Purchase materials and review syllabus</td>
</tr>
<tr>
<td>Th. Sept. 3</td>
<td>Introductory Drawing Problem</td>
<td>Assignment: Independent Project – Historical Context</td>
</tr>
</tbody>
</table>

#### SECTION 1 – MODELING AND VOLUME

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Assignment/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. Sept. 8</td>
<td>Discussion of introductory drawings</td>
<td>Drawing problem - Microcosm</td>
</tr>
<tr>
<td>Th. Sept. 10</td>
<td>Presentation of Independent Project proposals – Historical Context</td>
<td>Assignment: IP – Historical Context: Drawing No. 1</td>
</tr>
<tr>
<td>T. Sept. 15</td>
<td>Drawing problem – Multi-color conte drawing</td>
<td></td>
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<tr>
<td>Th. Sept. 17</td>
<td>Drawing problem – Drawing Problem (2 class periods)</td>
<td>Discussion: IP – Historical Context: Drawing No. 1</td>
</tr>
<tr>
<td>T. Sept. 22</td>
<td>Drawing problem (2 class drawing concluded)</td>
<td>Slide discussion</td>
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</table>

#### SECTION 2 – EDGE, OUTLINE, CONTOUR, AND VOLUME

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Assignment/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. Sept. 29</td>
<td>Drawing problem – Gesture and Contour drawing</td>
<td></td>
</tr>
<tr>
<td>Th. Oct. 1</td>
<td>Drawing problem – Contour drawing</td>
<td>Discussion: IP – Synthesis of Historical Research: Drawing No. 3</td>
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<tr>
<td>T. Oct. 6</td>
<td>Drawing problem – Skeleton</td>
<td></td>
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<tr>
<td>Th. Oct. 8</td>
<td>Presentation of Independent Project – Contemporary Context research</td>
<td>Assignment: IP – Contemporary Context: Drawing No. 4</td>
</tr>
</tbody>
</table>

#### SECTION 3 – LINEAR VOCABULARY

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Assignment/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>T. Oct. 13</td>
<td>Drawing problem – pen and ink (&quot;Sharpies&quot;)</td>
<td></td>
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<tr>
<td>Th. Oct. 15</td>
<td>Drawing problem – Brush and Sumi ink (figure)</td>
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</tr>
<tr>
<td>T. Oct. 20</td>
<td>Drawing problem – Brush and Sumi ink</td>
<td>Discussion: IP – Contemporary Context: Drawing No. 4</td>
</tr>
</tbody>
</table>

Syllabus – Art 20B, Intermediate Drawing – Ian Harvey
CLASS SCHEDULE (continued)

17. T. Oct. 27 Drawing problem – Building a linear vocabulary

SECTION 4 – ARTICULATING SPACE

18. Th. Oct. 29 Drawing problem
19. T. Nov. 3 Discussion: IP – The Possibilities Of Scale: Drawing No. 5
   Assignment: IP – Personal Vision: Drawing No. 6
20. Th. Nov. 5 Drawing problem – Improvising an “Abstract” Space

Tuesday, Nov. 11 Veterans Day Holiday

22. Th. Nov. 12 Drawing problem
   Discussion: IP – Personal Vision: Drawing No. 6
   Assignment: IP – Final Drawings: Drawing No. 7 & 8

SECTION 5 – MOVEMENT OF LIGHT and SHADOW

23. T. Nov. 17 Drawing problem – Interior light (1)
   Discussion: IP – Final Drawing in progress
25. T. Nov. 24 Drawing problem – Light and shadow

Thanksgiving Break

27. Th. Dec. 3 Slide presentation
   Review of work in progress – Independent Project Drawing 7 & 8
28. T. Dec. 8 Drawing problem – Improvising light and shadow
29. Th. Dec. 10 FINAL CRITIQUE: Independent Project Drawings 6, 7, and two class
drawing of your choice
30. T. Dec. 15 FINAL CRITIQUE: Independent Project Drawings 6, 7, and two class
drawings of your choice.
   Portfolios due – no exceptions

DEC. 17-18 PICK UP PORTFOLIOS

This schedule is flexible and may be adjusted to accommodate the needs of the class.
FINAL PORTFOLIO

Select work for the final portfolio according to the categories stated below. Your selection of drawings should be based on an objective critical analysis of the issues presented. As a result, the process of reviewing and selecting work will take time. The drawings you select must be in good condition i.e. no coffee stains, footprints, or tears. They should also be signed and dated.

1. CLASS WORK
Select 3 drawings to represent your work in each of the 5 sections. The drawings do not necessarily need to come from the classes specifically devoted to these subjects, however, they should address the issues directly. Don’t forget to include gesture and figure drawings where they pertain.

   Section 1: Modeling and Volume
   Section 2: Contour
   Section 3: Linear Vocabulary
   Section 4: Articulating Space
   Section 5: Movement of Light and Shadow

2. INDEPENDENT PROJECT – 8 DRAWING ASSIGNMENTS & 2 RESEARCH STATEMENTS
(If you have not submitted the written statements be sure they are included in the portfolio.)

   IP DRAWING NO. 1 (in the manner of . . . artist before 1800)
   IP DRAWING NO. 2 (in the manner of . . . artist after 1800)
   IP DRAWING NO. 3 (synthesis of historical research)
   IP DRAWING NO. 4 (in the manner of . . . contemporary artist)
   IP DRAWING NO. 5 (the possibilities of scale)
   IP DRAWING NO. 6 (personal vision)
   IP DRAWING NOS.7 and 8 (Final Drawings)

Organize and LABEL your work clearly within the categories stated above.

3. CRITICAL ASSESSMENT
Based on the process of reviewing your drawings for the portfolio, discuss the most significant strengths and weaknesses in your drawing. One page (typed, double-spaced)

4. PORTFOLIO/CONTAINER
With the exception of the large scale drawing, all work must be presented FLAT in a protective container. A perfectly serviceable portfolio can be constructed from corrugated cardboard and tape. NAME, TELEPHONE, AND E-MAIL ON THE OUTSIDE OF THE PORTFOLIO.

Thursday, December 15. Portfolios are due at the end of the critique. NO EXCEPTIONS. Pick up your portfolio Thursday and Friday, December 17 and 18.

YOU MUST PICK UP YOUR PORTFOLIO BY THE END OF FINALS WEEK
Neither I, nor the Art Department, can be responsible for portfolios that are not picked up by the end of finals week. They will be discarded due to a lack of storage space.