



Santa Reparata International School of Art  
Course Syllabus

**Semester Course**

**Course Title:** Drawing I

**SRISA Course Number:** SART 1101

**Maryville Course Number:** ART 101

**Credits:** 3, Contact Hours: 90

**1. COURSE DESCRIPTION**

This course is designed for foundation level drawing students wishing to learn, or improve, the essential techniques of object and observational drawing along with intermittent drawing of the human figure. During the program, students will be introduced to all the fundamental principles and elements of drawing as well as the key techniques and media. Every lesson will have a precise goal and forms a progression of skills that students will build up over the course of the semester with the aid of weekly sketchbook exercises. Lessons are enhanced by lectures, onsite visits, and slides that include both old master and contemporary works.

**2. CONTENT INTRODUCTION**

Through observational drawing, using a variety of dry and wet media, students learn the skills needed to render three-dimensional objects on a two-dimensional surface. Renaissance systems of perspective and chiaroscuro drawing are explored along with the formal aspects of drawing such as line, tone or value, shape, color, and texture.

**3. PREREQUISITES**

There are no prerequisites required for this course.

**4. GOALS AND OBJECTIVES**

At the successful completion of the course the student will have a strong foundation of drawing from observation. Expectations: Students will be evaluated based on how they improve throughout the semester. Thus, a beginning student can obtain a high mark through demonstrated improvement and hard work, and the development of ideas.

In addition, students will have a strong understanding of:

how to use pencil

how to use charcoal

how to use ink

understand composition

understand how to depict the illusion of 3d images on a 2d page

understand tonal variation

begin to understand how to draw the human figure

have a strong understanding of still life

begin to understand how to build up space through the study of perspective

**5. REQUIRED MATERIALS AND SUPPLIES**

Materials necessary for this course are:

Drawing Board (we have these)

Masking Tape

Multipurpose Drawing Pad, Suitable for Pencil, Charcoal, and Ink, 50 X 70  
2 Bulldog Clips  
Pencils: H, HB, 2B, 4B, 6B  
Pencil Sharpener, two-holes  
Erasers: White, Pink, Kneaded (I have pink ones that I bought in TX)  
Charcoal: Stick, Soft, Compressed (0 or 00)  
Blending Stick, Chamois or Stump  
Fixative  
India Ink and Tray for adding water  
White Ink  
Chinese Ink Brush (10...approx..)  
Ink Pen Holder with Nibs: sizes may vary 99, 56, 102, 107, 108, 512... can be a set with other sizes...just need a variety  
Watercolor pencils: Gray, Black, Dark Brown and White  
Pigment liner pens: 0.2, 0.1, 0.05, 0.5 (a set here is fine, the .005 is important)  
Portfolio for materials, 50 X 70  
Sketchbook A5 with at least 50 pages

Recommended stores where to get the above listed materials are: Salvini and Zecchi. Aprox. Cost 40-50 Euro.

-Zecchi is located in Via Dello Studio 19r (very near The Duomo)

-Salvini is located in Via Degli Alfani, 127r (very near the Academia where the stature of David is housed).

For directions please also ask Professor Smaldone, or Marta and Alessia at the front desk in the San Gallo Campus for a map.

## **6. GRADING POLICY AND EVALUATION PROCEDURES**

The best projects will be selected by the teacher to be included in the SRISA Student Show at the end of the semester.

Your final grade will be based on the following percentages:

- 15% Homework
- 20% Mid-Term project & critique
- 15% Classroom participation and attendance
- 30% Final project & critique
- 20% Sketchbook

Following grading system will be observed:

- A Excellent 4.0 (grade points awarded) 95% percentage of 100% A- 3.7, (90% to 94%)
- B+ 3.3 (87% to 89%)
- B Above Average 3.0 (83% to 86%)
- B- 2.7 (80% to 82%)
- C+ 2.3 (77% to 80%)
- C Average 2.0 (73% to 76%)
- C- 1.7 (70% to 72%)
- D Below Average 1.0 (60% to 69%)
- F Failure 0.0 (59% and below)
- W Withdrawal 0.0

## **7. PLAGIARISM AND COPYING**

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the

United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

## **8. CRITIQUES**

Critiques are friendly group discussion of each student's course work. They allow you to see your own work through the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

The critique is also an opportunity to see how much you have accomplished during the weeks preceding the critique, and it will help guide you to areas in your painting practice that need attention and development.

## **9. ATTENDANCE AND BEHAVIOR POLICY**

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

Tardiness: After 20 minutes into class time, students are considered absent.

Students who leave 20 minutes before class time ends will be considered absent.

Excused absences require a doctor's note or a written note from the Director.

Arriving in class unprepared to work is considered an unexcused absence.

Use of cellular phones is prohibited during class time.

Students are expected to participate in class, act responsibly, and behave properly while on the school premises. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

## **10. COURSE CALENDAR**

### Week 1

Introduction to course and studio rules

- Course introduction
- Discussion of line intensity and mark making
- Explanation of tools and terminology
- Trip to purchase materials for class
- Line drawing and proportion
- Basics of shading

Homework –

- Create a series of drawings of objects in the central market that display a balanced understanding of line intensity.
- Create a 10 square gray scale with three shading techniques using pencil, pen and charcoal.
- Apply shading to at least one drawing in your sketchbook. (Each object should take up an entire page of your sketchbook.)

### Week 2

Gesture/Intuitive Drawing

- Distinctions between intuitive and analytical drawing
- Composing your page and proportions in getting the still life onto the page
- Gestural warm up sketches and session dedicated to rendering the still life using line intensity and the shading technique of your choice
- Direction of mark and edge

Homework –

- Go back into the still life from class and resolve it with at least a 10-step tonal range.

- Make two refined drawings from architectural details from the façade of the Duomo or the interior of Santa Annunziata that are fully developed in their tonal structure. (Begin thinking about texture.)

### Week 3

Angles and Cross referencing

- The vertical and the horizontal in relation to space and still life
- Negative space
- Working with objects from both up close and far away.
- The study of foreshortening

Homework –

- Draw an entire upturned chair from your apartment by focusing on foreshortening
- Visit the Museo dell'Opera del Duomo and draw from architectural details and low reliefs concentrating on tone, mark making and composition. Complete 3 resolved drawings.

### Week 4

Cropping and enlarging forms as a way of making any subject engaging

- Drawing from tools using Jim Dine's series of tools as a reference
- Developing a rich tonal language and layering shading techniques and using graphite stick

Homework –

- Using the same approach from class draw 3 objects of choice that has varied textures. Use one page per drawing in your sketchbook

### Week 5

Tone in absence of line and shifting modes of observation

- Rubout with charcoal
- The study of analytical details and atmospheric, soft transitions.
- Midterm project assigned

Homework –

- Resolve in class drawing
- Work on midterm project

### Week 6

Composition and complexity

- Fibonacci and the study of the golden section
- Making our subjects

Homework –

- Work on Midterm Project due next week

### Week 7

- In class workshop for midterm projects
- Mid-term critique and turning in of mid-term projects

Homework-

- Create a series of drawing of your choice over break. Use the techniques explored up to this point

### Week 8 - Break

### Week 9

Gesture and figurative works

- On-site visits to Piazza della Signoria
- Figure proportions
- Perspective drawing

Homework –

- make tonal drawings of figurative sculptures

#### Week 10

Shading

- Continuing work with pencils and tonal value.
- On-site visit to Bargello to draw from statues focusing on light and tone

Homework –

Using super soft pencil make 2 scribble silhouette drawings based on Seraut

Make 2 resolved tonal drawings using charcoal from figurative sculptures from Piazza della Signoria

#### Week 11

Mark making

- Drawing upon Van Gogh as a way of exploring mark making
- On site visit to Villa Bardini gardens
- Drawing organic forms/atmosphere
- Final Project Assigned

Homework-

- Draw organic forms such as trees and plants focusing on tone and texture
- Begin studies for Final Project

#### Week 12

Scale in drawing with Charcoal

- Working on a larger scale
- Move to a more sophisticated drawing mark.

Homework –

- Work in studio to draw a section from a very large set up. Dramatic lighting will be used.
- Work on Final Project

#### Week 13

Ink exercises

- The study of ink.
- Look at array of slides of both old master and contemporary drawings of artists who use ink.
- Study from photocopies in black and white to create atmosphere and how the medium works.
- Workshop for Final Project

Homework –

- Work on Final Project

#### Week 14

- Work on Final project
- Final Critique

#### Week 15

- Studio Review + Clean-Up

### **11. ACADEMIC ACCOMMODATIONS**

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

### **12. DISCLAIMER**

This Syllabus may be amended as the course proceeds. You will be notified of any changes.