

**Beginning Drawing**  
**Art 130E**  
**Spring 2005, MW 12-2:30**

**Instructor contact information**

Heidi Goldberg  
Olin 106  
Office Hours: MW 11-12 and by appointment  
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**Course Description and Goals**

This course is an exploration of drawing for the beginning student. Students will study and experiment with the fundamentals of freehand drawing, its history, the reasoning (formal) and expressive elements of drawing, and the visual and verbal languages of drawing. We'll think critically about the integration and relationship of visual perception to the world in which we live. Students will be expected to critically analyze and articulate thoughts about their own and others' work based on the elements and principals of design, and personal interpretation. Students will attempt to understand and master the structure and logic of drawing, as well as be challenged creatively, intellectually, and emotionally.

During this semester the format of the course will involve a combination of;

- In class drawing/assignment work. I expect each student to participate in this collective studio time. (apx. 5-6 hrs/week)
- Out of class drawing/assignment work (apx. 10 hrs/week)
- Slide/video presentations
- Topic discussions relating to presentations and assignments
- Exhibition/gallery visits and evaluations
- Group critiques of assignments
- Individual critiques (at mid-semester, and by appointment if needed)
- Written assignments
- Sketchbook/Book project (visual journal)

**Learner Outcomes**

After taking the course, students will be able to:

- Draw from observation, that is, to look at an object from life and represent the subject as they perceive it.
- Utilize a variety of drawing techniques and materials in order to achieve specific creative goals.
- Produce a number of variations or options for solutions to a problem with an emphasis on the creative process.
- Understand the relationship of historic to contemporary techniques and applications in drawing.

- Apply the principles of art and design to the composition of imagery. This includes conscious decision-making about the use of the elements of line, shape, color, texture, value, color, and the principles of balance, unity, rhythm, emphasis, and scale/proportion.
- Relate the development of one's own work and life (as an artist or other profession) to the medium.

**Requirements and evaluation for grading:**

Attendance is mandatory. Absence beyond three class periods, as well as tardiness, will negatively affect grades. After missing three class periods, the final grade will drop one letter grade per absence. Absence over six class periods will be course failure. If absence is unavoidable, a written excuse must be made available to me. Tardiness will be understood as either being 15 minutes late for class, or leaving 15 minutes early. Three tardies equals one absence.

Evaluation of portfolios will be before mid-semester, and again at the end of the semester. Contents of the portfolio will be any given assignments requested plus additional drawings/sketchbook and written material if requested.

Assignments will be critiqued and graded individually on their due dates, and returned the following class period. Due drawings must be turned in at the beginning of the class hour, or immediately following critiques. Late assignments will negatively affect grades. Late assignments will be graded as follows; each class period beyond the due date will drop the grade by one letter. Exceptions will be made for those with excused absences. Reconsideration of graded drawings in order to improve grades and understanding is very much encouraged. Participation in critiques and discussions is strongly encouraged and will affect grades. Impromptu assignments (written or drawn) may be given and may be graded.

Sketchbooks/Book as art object: Each student is asked to create a book, the construction, contents, and concept of which is up to your discretion. The book will be a ground for exploring drawing formally and informally applying things learned in class. Text may be included but is not necessary. The book may serve as a journal or diary of visual statements or events (a mental and mechanical playground). This is the perfect opportunity to take risks and try things unfamiliar. The project will be periodically reviewed and discussed both in class and one on one. Please keep the size of the piece manageable (under 16").

**Evaluation** will include:

90% Portfolios:

\*quality of work including all assignments (averaged, taking length of assignment into consideration), preparatory sketches, and book project (counts as a two week assignment)

\*individual effort and progress

10% Class participation

Attendance (see above)

In accordance with the policy on academic integrity at Concordia College, issues of appropriation, plagiarism, falsification, and others that enter into the world of art and academia will be addressed. All work submitted for evaluation in this course must be by the hand and mind of the registered student in question.

My office hours are as listed above. If you need to see me, stop in or schedule an appointment before or after class. I may also be reached via E-Mail, I check my account regularly.

### **Timeline**

Following is a tentative outline of the class schedule:

1/3 Introductions, Rourke Museum visit  
1/5 Begin line studies (1 week) due 1/12  
1/10 Work in class  
1/12 Begin linear perspective, shelf system, (1 week) due 1/19  
1/17 Work in class  
1/19 Begin elaborate cube/imaginative perspective (1.5 week) due 1/31  
1/24 Work in class  
1/26 Work in class  
1/31 Begin perspective study of an actual place (2 week), due 2/14  
2/2 Work in class  
2/7 Work in class  
2/9 Work in class  
2/14 Start large single object/ink wash- due 3/7  
2/16 Work in class  
2/21, 2/23, 2/28, 3/2 Midsemester recess  
3/7 Begin Paper sculpture, (2 week). due 3/21  
3/9 Book project review  
3/14 Work in class  
3/16 Work in class  
3/21 Begin Portrait, (2 week) due 4/4  
3/23 Work in class  
3/28 Easter Monday, no class  
3/30 Work in class  
4/4 Start still life, (2 week), due 4/18  
4/6 Work in class  
4/11 Work in class  
4/13 Work in class  
4/18 Start Landscape (1 week), due 4/25  
4/20 Work in class  
4/25 Last day of class. Landscape due. Book Review. **Final Portfolio Due.**  
Any changes in this schedule will be announced in class.

Graded portfolios will be ready to be picked up at 5pm on Friday, 4/29 in Olin 207. Make arrangements with me if you need to get your portfolio back sooner. Make sure that all personal belongings are removed from the flat files, lockers, and studio at this time.

**Materials List** (Drawing 130E Spring 2005 Goldberg)  
(there is no required text for this course)

White Drawing Pad 25-50 Sheets 18x24"  
Other drawing papers (to be discussed)  
Pencils 4h,2h,h,b,2b,4b,6b  
White drafting/plastic eraser

Kneaded eraser  
Black india ink  
Bamboo brush  
Liner brush  
Pens/sticks  
Exacto knife  
Sandpaper  
Conte crayons-white, sepia, black  
Charcole (vine and compressed)  
Portfolio (may be handmade)  
Newspapers  
Glue/rubber cement  
High gloss magazines.  
Textured papers, surfaces  
Masonite or similar drawing board  
Masking tape  
Chalk Pastels

**Optional**

Oil pastels  
Cardboard stomp  
Gouache  
Watercolors/Pencils  
Shoe polish  
Other mark-making substances (not too offensive please)  
Spray fix  
Bulldog clips

**Materials available at;**

Cobber Bookstore  
MSU Bookstore  
NDSU Bookstore  
Mathisons, 1213 N.P. Ave.  
Walmart/Target Hwy 10, Dilworth  
Michael's Crafts  
Hobby Lobby

Name \_\_\_\_\_

Student ID# \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

e-mail \_\_\_\_\_

Website \_\_\_\_\_

Year in School \_\_\_\_\_

Major/Minor \_\_\_\_\_

What classes are you taking this term?

What studio experience do you have? When? Where? Instructor?

Other relevant information (favorite things, art, books, movies, places)

What are your expectations of this course?

Part of my professional practice is to document my student's finest works. At the end of the semester when I grade final portfolios I photograph the strongest pieces to keep in my collection, to show to future students, and to potentially post on my website to represent work well done. Please sign below if I have your permission to photograph and publish one or more of your works on my webpage. If you wish that your work will not be published it certainly will not be held against you! Thanks.

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