

DRAWING I – FNAR 113 Syllabus



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John Felice Rome Center

Fall 2024

Wednesdays | 9:00-12:00pm – Sala Fink

Professor Roberto Mannino

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Office Hours: by appointment Wed. 12:00 – 12:30

This course will introduce drawing as an instrument to explore visual representation of reality. Comparative methods of measuring objects and elements in space will be illustrated. The analysis of non-visible structures and the introduction of self-awareness in the act of drawing will be emphasized. The aim will be to learn how to “see” and draw things the way they truly are and translating them into marks on paper. You will learn how to select and organize visual impressions on a picture plane, choose an appropriate media and support, explore the expressive potentials of drawing. Elements of composition, basic perspective rules and elements of human anatomy will be illustrated in the studio hours, mostly with B&W techniques, and further articulated during on-site work. The course will introduce various techniques applied to representation on paper; subjects will range from indoor studio work and training to outdoor sketching, life drawing from the model and site visits to Museums in Rome.

Students will understand and distinguish a line and tone quality, learn how to render three-dimensional space with the use of basic perspective tools, model shapes on paper with *chiaroscuro* shading and cross-hatching line techniques, observe the ways these tools have been used expressively in the past. Students should produce a continuous body of work which utilizes the mechanics of the specific media and incorporates appropriate use of the design principles of composition, such as scale value, balance etc. to test and evaluate their effects in finished work. Students will develop verbal skills while discussing of media manipulation; they should learn how to appreciate and understand the many possibilities and approaches to solving a single problem and form evaluative judgments about art in general and specific judgments about individual works.

Topics:

- *Texture*: importing and arranging textures derived from different surfaces on your page.
- *Composition*: introducing basic design elements, use of the rule of thirds.
- *Perspective*: one and two-point perspective will be introduced.
- *Gesture*: a series of exercises dedicated to implement expressiveness in sketching.
- *Tone*: methods of creating layers of tones over objects, learning how shading works.
- *Eraser drawing*: use of reverse drawing techniques, from dark to light, on toned paper.
- *Portraiture*: focusing on the rendering of facial expressions and on the head-neck posture.
- *Anatomy*: how to approach the human figure in life drawing sessions.

Learning Outcomes

By the end of this class, students should be able to:

- Understand the creative process.
- Assess formal qualities of artistic production.
- Apply technical acknowledgments when using specific materials.
- Demonstrate visual literacy when judging an artwork.
- Acquire critical and technical vocabulary to describe and analyze artistic production.
- Evaluate works of art considering aesthetic and historical precedent.

Studio Policy

You will be assigned a shelf to store most of your works in progress. A standard set of drawing tools and sketchbooks will be distributed at the beginning of the course; loose, larger sheets will be at disposal as well as gouaches and other stationary and fine art materials. You should keep your working station neat. Several monographic and reference books will be at disposal in the Art Studio; you are invited to develop more extensive study on specific artists or artwork in the library. Work in progress and drawing assignments will be reviewed during class hours. Extra hours (2 to 3) to complete drawing assignments are expected. Visual samples and presentations on various topics and projects will be shown in class and posted on the weekly lessons Sakai as pdf sequences or PowerPoint.

Attendance Policy

In accordance with the JFRC mission to promote a higher level of academic rigor, all courses adhere to the following absence policy. Prompt attendance, preparation and active participation in course discussions are expected from every student.

For all classes meeting once a week, students cannot incur more than one unexcused absence.

This course meets once a week, thus a total of one unexcused absence will be permitted. **Unexcused absences beyond these will result in 1% lowering of the final course grade, for every absence after the “approved limit”.** Please note that course attendance is based on prompt class attendance, preparation, and active participation in class discussions. Travel plans or other personal commitments should **not** interfere with attendance and examinations. The collective health of the JFRC is everyone’s responsibility. **DO NOT ATTEND CLASS IF YOU ARE ILL.**

Assessment Components

- Mid-term portfolio 30%
- Final portfolio 40%
- Drawing Suite 10%
- Self-Portrait 10%
- Participation 10%

70% - The drawing portfolio, reviewed at Mid-term (30%) and at the Final review (40%) consists of:

- Class exercises.
- Life drawings from the model.
- Site sketches.
- All weekly assignments.

20% - Two final projects (10% each) presented at the Final review: *Drawing suite* and *Self-portrait*.

- *Drawing suite* (10%) - This project should develop as a series of at least three interrelated drawings, to be displayed as horizontal or vertical as sequence. You can use any size paper and media. Please choose your topic among the following options:

Artworks from an artist of your choice. A time/space sequence related to an itinerary in the city of Rome. A sequence or progression related to an event.

- *Self-portrait* (10%) - Work with any of the techniques that we did cover in class. Create a composition that could include other elements beside yourself, such as other people, mirrors, landscapes or still life elements, either as a background or foreground. Try to express a personal introspective vision.

Grading

94-100: A 90-93: A- 87-89: B+ 84-86: B 80-83: B- 77-79: C+ 74-76: C 70-73: C- 67-69: D+ 60-66: D 59 or lower: F

Academic Honesty

Plagiarism and other forms of academic dishonesty are unacceptable at the JFRC and will be dealt with in accordance with Loyola University Chicago's guidelines. Please familiarize yourself with Loyola's standards here: http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml. You are responsible to comply with the LUC Student Handbook.

Late or Missed Assignments

Late or missed assignments will not be accepted for grading without the authorization of the instructor.

Accessibility Accommodations

Students registered with the Student Accessibility Center requiring academic accommodations should contact the Office of the Dean at the John Felice Rome Center, the first week of classes.

Course Schedule:

Date	Topic	Text	Assignment
1 Week One	Sept. 4	Class introduction – Review of PowerPoints on Classic and previous drawings from JFRC students. Topic: textures rubbings: compose your pictures in B&W overlapping layers and transparencies -	Draw four A3 size compositions using texture rubbings. Import relief patterns from diverse surfaces and create your own imagery overlapping and composing with the textures.
2 Week Two	Sept. 11	Topic: indoor still life drawing. Proportions and composition schemes. Zooming in, framing, cropping. Use of the viewfinder.	Three drawings of any natural still life (leaves, branches, fruits, etc.).
3 Week Three	Friday, Sept. 20	Note: Jan. 31 No class (Papal Audience). Friday: meeting on site 9:15am: Modern Art Museum https://lagallerianazionale.com/	Three completed drawings from artwork at the Museum.
4 Week Four	Sept. 25	Topic: indoor still life drawing. Introducing the use of light over still life compositions	Three drawings of any still life with different light sources. Make a composition with two or more objects using two tones shading with pencil hatching.
5 Week Five	Oct. 2	Chiaroscuro rendering via hatching and cross-hatching. Basic perspective drawing: one-point perspective	Two tone drawings from any subject of your choice, drawn from life, using the hatching techniques. Two indoor one-point perspective drawings
6 Week Six	Oct. 9	Midterm - Group Review on Drawing Portfolio.	Portfolio: Texture compositions, indoor still-life, Modern Art Museum, tone drawings, one-point perspective.

7 Week Seven	Oct 16	Spring semester break.	5 quick sketches in charcoal from outdoor views.
8 Week Eight	Oct. 23	Work on portraiture; head structure, expressive facial elements.	One refined head portrait from life with dramatic light. One profile head portrait, from life.
9 Week Nine	Oct. 30	Work on portraiture; head structure, expressive facial elements.	Two three-quarter views of two different head portraits, from life.
10 Week Ten	Nov. 6	Gestural mark-making exercises in class. Two-point perspective.	2 two-point perspective drawings, indoor or outdoor.
11 Week Eleven	Nov. 13	On site meeting, 9:15 AM https://www.centralemontemartini.org/	Three sketches from artwork at the Museum
12 Week Twelve	Nov. 20	Art studio: Life drawing –	5 sheets of tracing paper where you re-compose fragments from anatomical or realistic master drawing.
13 Week Thirteen	Nov. 27	Art studio: Life drawing – Use of charcoals; background tone and highlights. Use of erasers and shaders.	Three copies from realistic master drawings. You might choose three fragments/details from larger and complex work.
14 Week Fourteen	Dec. 4	Studio activity; work on your Drawing Suite and Self-portrait.	Finish all assignments.
15 Week Fifteen	Dec. 11	FINALS - Group Review on: Portfolio (40%) Drawing suite (10%) Self-portrait (10%)	FINALS: 9:00 to 11:00 AM Portfolio (12 to 15 sheets): Charcoal sketches, tracings, head portraits, two-point perspectives, on site sketches, live model drawings, drawing suite, self-portrait. Have your selection of best work pinned up ready for individual review at your designated time slot (approx. 8 minutes time each).