

**DRAWING I – FNAR 113**  
**John Felice Rome Center**

Fall 2019

Wednesdays | 9:00-12:00pm – Sala Fink

Professor Roberto Mannino

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Office Hours: by appointment Wed. 12:30 – 1:30pm

**Course Description**

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 should develop understanding of a line and tone quality, learn how to render three-dimensional space with the use of basic perspective tools, model shapes with *chiaroscuro* shading and 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, scale value, balance etc. to test and evaluate their effects in finished work.

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 enhance expressiveness in the sketching attitude / *tone*: understanding methods of creating layers of tones over objects, learning how shading works / *eraser drawing*: use of reverse drawing techniques, from dark to light / *color*: an introduction of basic techniques on the use of water-based acrylic colors and watercolor pencils / *portraiture*: focusing on the rendering of facial expressions and on the head-neck posture / *anatomy*: approaching the human figure in Life Drawing sessions - correct postures and proportions.

**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.
- Acquire critical and technical vocabulary to describe and analyze artistic production.
- Evaluate works of art in light of aesthetic and historical precedent.

**Studio Policy**

Please note that the Art Studio will be locked after class; you will be able to get keys from the entrance desk, sign up your entry time, return keys at desk; lock the studio after you leave. You will be assigned a shelf to store most of your works in progress. You will be given a standard set of drawing tools and sketchbooks; loose, larger sheets will



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be at disposal as well as color gouaches and other fine art materials. You should keep the studio areas neat after work; clean your working station, brushes and containers. A number of 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. Digital presentations on each project will be shown in class and emailed as PPT file to your luc.edu account.

### **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. The final course grade will drop by 1% for each additional absence. 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.

### **Assessment Components**

60% - Drawing portfolio, reviewed at mid-term (30%) and at Final review (30%): consisting of class exercises, life drawings, site sketches, and assignment.

40% - Two final projects (Drawing suite; Still life composition; Self-portrait)\*

\*You will present your choice of two of the following three projects in the final critique (15% each) :

Drawing suite – This project should develop as a series of at least three interrelated drawings, to be displayed as a vertical or horizontal sequence. You should choose your topic among the following: 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.

Still life composition - Work on a large size paper with any of the techniques that we did cover in class. Compose a complex arrangement that must include the following elements: a direct light source that casts shadows, a natural/organic element, and an object drawn in perspective.

Self-portrait – Work with any of the techniques that we did cover in class. Create a composition that includes other elements beside you, such as other people, landscapes or still life elements, either as a background or foreground. Try to express a personal 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](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**

| <b>Date</b> | <b>Topic</b>      | <b>Text/ Assignment</b>   |  |
|-------------|-------------------|---|--|
| Week One    | Sept. 4th         | Textures rubbings - overlapping of layers and transparencies - Import relief patterns from diverse sources and create your own imagery. | Two original compositions using texture rubbings.  |
| Week Two    | Sept. 11          | Compose your picture; zooming in, framing and cropping - use of the viewfinder. Use of light sources over still life composition        | Three schematized copies from Caravaggio's paintings.  |
| Week Three  | Sept. 18          | Papal audience – no class   |  |
| Week Three  | Sept. 20 (Friday) | Meeting on site: Modern Art Museum.   | Two well developed copies of artwork at the Museum.  |
| Week Four   | Sept. 25          | Chiaroscuro rendering; use of tone passages with charcoal.  | Two drawings of still life with different light sources.   |
| Week Five   | Oct. 2            | Chiaroscuro rendering; use of tone passages using line cross - hatching   | Two small, postcard size, highly detailed drawings of any topic using cross hatching with a ballpoint pen. |
| Week Six    | Oct. 9            | <u>Midterm Review on Drawing Portfolio</u>  |  |
| Week Seven  | <u>Oct. 16</u>    | <u>Mid Break</u>  | Twelve quick sketches to be done on site.  |
| Week Eight  | Oct. 23           | Work on portraiture; head structure, expressive elements.   | One refined portrait from life.  |
| Week Nine   | Oct. 30           | Basic perspective drawing: one-point and two-point perspective  | Two indoor perspective drawings.   |
| Week Ten    | Nov. 6            | Meeting on site, TBA  | 20 copies on tracing paper from anatomical or realistic elements.  |
| Week Eleven | Nov. 13           | Art studio: Life drawing – The figure as solid mass; balance and proportions  | Two copies of Renaissance Master drawings.   |



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| Week Twelve   | Nov. 20 | Art studio: Life drawing - light and shadows. Eraser drawing - use of charcoals - <i>dramatic</i> shading.      | 5 figurative sketches re-visited with collage. |
| Week Thirteen | Nov. 27 | Meeting on site at Palazzo Massimo alle Terme - Archeological Museum.   | Two drawings from artworks in the museum.      |
| Week Fourteen | Dec. 4  | Art Studio. – Finishing the final projects ( 2 out of 3: Drawing Suite, Still life composition, Self-portrait). | Work-in-progress. Show set-up.                 |
| Week Fifteen  | Dec. 11 | 9:00 am / 11am - Final Review   |  |

Please note that during the **Fine Art Festival**, that will take place on **Friday, December 6**, from 5:30 to 7:00pm a selection of the best students work will be on display.