

**STA295, DRAWING FOR CRITICAL THINKERS, DEPT. OF ART HISTORY AND VISUAL
COMMUNICATION, SUMMER 2019**

I. COURSE INFORMATION

Instructor: DEAN DALFONZO
Instructor's deandalfonzo@netscape.net
Office Hours: 15 minutes before/after class
Class location: Studio
Class times: 11:30am -2:05pm

II. COURSE DESCRIPTION

At its core, drawing is a problem-solving tool that fosters close observation and analytical thinking. Renaissance masters such as Leonardo Da Vinci, Brunelleschi and Michelangelo as well as countless modern designers, from the Bauhaus school to Ed Moses, use it as the language to create and explain their visions of the future. Today, drawing is at the core of modern design thinking methods. In this class, students of all skill levels will learn how to harness this powerful tool by exploring core drawing principles such as volume, space, value and color and rendering the world around them in a variety of mediums. In the process, student will also take away skills to enhance focus and memory.

III. RATIONALE

In this course, we will build an understanding of the principles of 2 dimensional representation and develop each students' ability to communicate effectively in a visual language. A range of approaches will be explored beginning with line and 3D conceptions of objects and mass. We will continue with an exploration of light and shadow, and principles of visual perception such as overlap, edge quality, and the relativity of value and color.

IV. COURSE GOALS

Designers need the ability to critique work, evaluate it, and articulate their views verbally. These assertions must be defensible from a theoretical and compositional standpoint. Students will be expected to evaluate and write about contemporary works and present their views to the class through specific assignments.

V. SPECIFIC LEARNING OUTCOMES

Upon successful completion of this course students will:

Have a greater understanding of the role of drawing to define objects, space and volume

Have a beginning foundation to draw the human figure

Be able to apply the concepts of drawing to the creative

process Have a basic understanding of color theory and

application Consider the manipulation of 3D form in a

contextual and inventive basis Be able to effectively define

an aesthetic through 2D rendering

VI. REQUIRED TEXTS AND MATERIALS

See Bibliography

VII. ASSESSMENT OVERVIEW

Grading is based on the following:

Personal effort, craft, overall quality of work

Participation in class discussions and critiques.

Project completion/lateness

The sketchbook

Proficiency in course work

Attendance/Lateness

VIII. ASSESSMENT DETAILS

Portfolio Evaluation:

- Demonstrate an understanding of course concepts
- Ability to assimilate and improve on the knowledge and skills learned in class
- Investment of time, thought and care given to projects
- Evidence of individual growth throughout the session
- Commitment to learning and willingness to embrace new ideas

IX. GRADING POLICIES AND EXPECTATIONS

A Exceptional quality.

A- Work of high quality.

B+ Work indicates above average commitment

B Good work that satisfies the goals of the course

B- Good work not satisfying all requirements

C+ Satisfactory work

- C Passable Adequate work
- C- Passing work below academic standards
- D Marginal work below standards
- U Unsatisfactory work

It is your responsibility to communicate with the faculty member prior to an absence and to complete any missed course work or assignments. Extensive absence will affect your grade. Lateness or early departure will also translate into absences.

X. HOW TO DO WELL IN THIS COURSE (POLICIES / REQUIREMENTS)

An A is the grade given for excellence – the highest quality work and participation, and effort above and beyond the requirements of the course. This involves contributing to group discussions with constructive comments for your peers. Students are expected to be self-motivated, working consistently and following through on the development of all projects. Seeking constructive solutions, information, and improvements in and out of the classroom. Always on time with all materials and meeting all deadlines.

All students are expected to participate in critiques. During class we will have informal critiques addressing work-in-progress and structured critiques of daily homework assignments. Students are expected to talk about their work and the work of their classmates in an objective and professional manner, offering advice and constructive criticism.

Your sketchbook is an important part of this course. You have total creative freedom in your sketchbooks, but are expected to develop of ideas presented in the class. Your sketchbook can include writing, collage, drawing, painting, multimedia and whatever you deem relevant as you explore the ideas in class. We will look at sketchbook as a group in class, and it will be part of the evaluation of your coursework.

XI. ACADEMIC INTEGRITY: STATEMENT ON CHEATING AND PLAGIARISM

A student whose actions are deemed by the University to be out of sympathy with the ideals, objectives or the spirit of good conduct as fostered by the University and Swiss community, may be placed on Disciplinary Probation or become subject to dismissal from the University. Cheating is a dishonest action out of sympathy with the ideals, objectives and spirit of the University. Furthermore, cheating reflects negatively on one's

personal integrity and is unjust to those students who have studied.

See the Academic Catalog for full statement:
<https://www.fus.edu/academics/academic-catalog>

XII. RESOURCES AVAILABLE

WLC, Learning Disabilities, Information Technology, Library,

XIII. COURSE SCHEDULE

Week 1: Drawing Fundamentals

Monday: Introduction/Syllabus Overview

In class: Introductions. Discuss the role of drawing, (Da Vinci), syllabus and linear drawing concepts. Students loosen up by completing blind contour drawing, then work on negative space drawings. Elements of Design. Concepts of line, negative space, composition and cropping. Homework: Develop blind contour drawings in color produce 3. Complete radiating line drawing.

Tuesday: Linear Drawing Continued

In class: Still-life linear drawings from the environment, objects in space. Students delve into the concept and use of sight-size drawing and viewfinder. Cover concepts of cross contour to describe volume and overlap to describe special relations, as well as line quality, atmospheric and linear perspective. Homework: Closet or clothes linear drawing. Artists references: James Jean, Giacometti, Alexander Calder

Wednesday: Beginning Value: Notan

In class: Introduction to ink. Render forms in 2 and 3 values using india ink. Concepts covered include edge quality, lost edge, Chiaroscuro, light on form and fabric. Homework: TBD. Artistic references: Morandi, cast drawing

Thursday: Value Continued

In class: Students continue the study of value with expanded tonal studies in ink and black and white acrylic paint. Homework: TBD

Week 2: Developing Drawing: Value and color

Monday: Full Value Still-life

In class: The class will work from a still-life using full tonal range while developing an understanding of value range, materials and edge. Homework: Full value still life in charcoal or ink

Tuesday: Full Value Still-life

In class: The class will work from a still-life using full tonal range while developing an understanding of value range, materials and edge. Homework: Full value still life in charcoal or ink

Wednesday: Working with Color

In class: Color theory basics and application and then render a still-life in full-color. Basic color theory, Hue, Value, Intensity, Analogous, Complimentary etc. Homework: TBD

Thursday: Working with Color/Pattern

In class: Students develop patterns based on linear designs as a means to exploit the power of color to transform basic design. Intermediate color theory, Hue, Value, Intensity, Analogous, Complimentary Homework: Color patterns.

Week 3: Developing Source Material

Monday: Working on Location

In class: Students pursue creative research in Lugano while developing drawing skills and gathering photo references. Homework: Preliminary ideas for imagined space project using drawing, collage, photographs. Homework: Students present preliminary sketches and discuss thematic references.

Tuesday: Working on Location cont.

In class: Students develop ideas on on imagined space.

Wednesday: Drawing from life,

In class: Students work with the live model with greater emphasis on gesture and possibly linear color. Working with the live model, head studies, hands, feet.

Thursday: Drawing from life, cont.

In class: Students continue to work with the live model with greater emphasis on gesture and possibly linear color. Working with the live model, head studies, hands, feet.

Week 4: Refining Designs

Monday: Brainstorming/Final Drawings

In class: Students present and refine "creation"-brainstorming, and discuss mood board and design.

Tuesday: Brainstorming/Final Drawings

In class: Students present and refine “creation”-brainstorming, and discuss mood board and design.

Wednesday: Brainstorming/Final Drawings

In class: Students present and refine “creation”-brainstorming, and discuss mood board and design.

Thursday: Final Critique

XIV. Supplies

11 x 14” drawing pad
4B Woodless Graphite pencils (2)
Eraser
Smaller sketchbook, size TBD
India ink
Acrylic Paint (colors discussed in class)
Exacto Knife
Digital Camera
View Finder

XV. INSTRUCTOR BIO

Dean Dalfonzo holds an MFA from the New York Academy of Art. He currently teaches at Parsons The New School for Design, Pratt Institute, The Fashion Institute of Technology and Franklin University, Switzerland. He worked in the Norwegian studio of acclaimed figurative painter Odd Nerdrum, and was a summer resident at the Florence Academy of Art. His work is in private and corporate collections world-wide including The Federal Bureau of Investigation, United Airlines, Canadian Rocky Mountain Resorts and The Baltimore Sun. Prior to becoming a full time artist, Dean worked for 10 years as a graphic designer and illustrator for The Baltimore Sun, and has done freelance design for Time Inc. and Conde Nast publications.

XVI. BIBLIOGRAPHY

Keys to Drawing, *Burt Dodson*
Fill Your Paintings with Light and Color, *Macpherson*

