Course Title: *Beginning Drawing* (Art 22)
Course Dates/Time: 4/1 – 5/27 (9 weeks), Wednesdays, 6:30 – 9:30 pm
Instructor: Trevor Tubelle, MFA; Website: www.tubelle.com; Instagram: @trevortubelle

“In the beginner’s mind there are many possibilities, but in the expert’s mind there are few.”
—Shunryu Suzuki, *Zen Mind, Beginner’s Mind*

"You can't be good already when you're just in the first class." —Bayden (6-years-old)

**Summary**
*Beginning Drawing* is a studio art course that focuses on learning how to use pencils and charcoal. It also introduces some basic drawing techniques, ideas and methods, such as cross-hatching, gesture drawing, gradation and blending.

*Please see course page for full description and additional details. This syllabus is subject to change. Students will receive an updated syllabus on the first day of class.*

**Objectives**
- To become familiar with some of the basic methods, techniques & tools of drawing
- To explore the creative process through drawing
- To take part in a community of artists
- To have FUN

**Methods**
- Practice & repetition
- Experimentation & play
- Observation (inner & outer)
- Synthesis
- Mutual support & feedback
Requirements/Grading/Guidelines

Please make a commitment to the work we’re going to do together. Students who want to get the most out of this class should be on time, have regular attendance, and complete all assignments.

Grading options:
- Letter Grades: Not offered
- No Grade Requested (NGR): Default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit* (CR/NC): A passing grade (for "Credit") = at least 70% of expectations accomplished. No more than two absences and completion of all assignments and active participation in discussions is required.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose Credit/No Credit. Courses taken for NGR will not appear on official transcripts or grade reports.

Guidelines:
- Do arrive on time
- Do actively participate in discussions
- Do listen to the instructor and fellow students
- Do complete all projects, including home assignments
- Do not talk while the instructor or a fellow student is speaking
- Do not use a digital device in class (call/text outside)
- Do not be mean, rude, or disrespectful to anyone in the class
- Students who cannot follow the guidelines/instructions of the teacher might be asked to leave

Structure

We’ll be drawing the majority of the time, but there will also be slide lectures, demos, class discussions, and short writing projects. At the start of most classes we will have warm-ups before the main project. You’ll receive info via email before each class that explains what we’ll be doing that week, which materials to bring, and what to work on at home.

Materials

For the first class you will need:
- **Work Clothing:** Always wear old clothes or a smock/apron that can get dirty.
- **Drawing Pad:** A large, inexpensive sketchpad with “light weight” (50 lb.) sketch paper (size 18 x 24 in. or similar size that fits your drawing board). Common brands are Strathmore, Canson, etc.
- **Drawing Board:** A drawing board with clips, cutout handle and rubber band large enough to accommodate your big pad (or other type of drawing board).
- **Pencils:** Assortment that should include at least one middle-range (HB or #2), one hard (4H), and one soft (4B) pencil.
- **Eraser & Sharpener:** An eraser (white) and a small, portable pencil sharpener.
Later you will need:

- **Charcoal & Conté**: A small package (5-10 sticks) of vine charcoal, a small package (2-4 sticks) of compressed charcoal, a small package (1-2 sticks) of white Conté crayons and one “kneaded rubber” eraser.
- **OPTIONAL**: Pens, ruler, water spray bottle, gloves, colored pencils, crayons, pastels, etc.

**Portable Art Kit (PAK):**

- A PAK is a small, portable container with supplies and a small sketchbook. *The key aspect of the PAK is that it is truly portable—it must fit in a backpack, pocket, or purse.* Use it to write down ideas, plan a piece, sketch on the fly, and brainstorm freely without judgment. For your PAK you need:
  - **Sketchbook**: Must be 5” x 7” or smaller.
  - **Pencils and/or Pens**: A small assortment of your choosing.
  - **Container**: A small and portable box/bag for supplies.

**Where to buy supplies:**

- **California Art Supply Co. (San Mateo)**: 3600 S El Camino Real
- **University Art (Redwood City)**: 2550 El Camino Real @ Center St.
- **Michael’s (Sunnyvale)**: 818 W El Camino Real @ S. Pastoria Ave.
- **Michael’s (Mountain View)**: 2415 Charleston Rd @ Independence Ave.
- **Michael’s (Cupertino)**: 20640 Homestead Rd @ Forge Way
- **Michael’s (San Mateo)**: 1750 S Delaware St. near Concar Dr.
- **Maido Fine Stationery & Gifts (SJ)**: 378 Santana Row, St. 1125, @ Olsen Dr.

**Outline**

**Week 1:**

- Introductions, syllabus & materials
- Class objectives & prior experience
- **Demo**: Location, position, set-up & gesture
- **Project**: Big Head & Crazy Stick! (Pencils)
- **Home Project(s)**: 1) Get PAK & other supplies. 2) What’s your definition of drawing? 3) Bring landscape photos.

**Week 2:**

- **Slide Lecture**: Landscapes
- **Discuss**: Definitions of drawing
- **Demo**: Charcoal basics
- **Project**: Landscape #1 (Charcoal)
- **Home Project(s)**: Do a plein-air landscape.
Week 3:
- Demo: Composition & gradation
- Project: Landscape #2 (Charcoal)
- Home Project(s): 1) Finish Landscape drawings. 2) Bring small objects for Still Life. 3) Bring project drawings for a discussion.

Week 4:
- Slide Lecture: Still Lifes
- Discuss: First three projects
- Demo: Crosshatching & light basics
- Project: Still Life #1 (Pencils)
- Home Project(s): 1) Two or more gestural drawings of objects in PAK. 2) Bring small objects for Still Life #2.

Week 5:
- Demo: Gradations & chiaroscuro
- Project: Still Life #2 (Pencils)
- Home Project(s): Finish Still Life drawings.

Week 6:
- Slide Lecture: Drapery
- Project: Drapery #1 (Charcoal)
- Home Project(s): Make gestural drapery drawings at home.

Week 7:
- Project: Drapery #2 (Charcoal)
- Home Project(s): Finish Drapery drawings.

Week 8:
- Slide Lecture: Abstraction
- Demo: Strategies of abstraction
- Project: Abstract #1 (Pencils)
- Home Project(s): 1) Plan out Abstract #2 drawing. 2) Bring recent drawings for a discussion.

Week 9:
- Discuss: Recent projects
- Project: Abstract #2 (Pencils and/or charcoal)
Class Goals & Past Experience

Directions:
1. Pair up with a partner and give them this handout to write on (they will give you theirs).
2. Ask your partner the two questions below.
3. Write down her/his answers carefully (and legibly) and be prepared to tell the class what your partner said.
4. Give this handout back to your partner at the end of the exercise.

Your Name & Partner’s Name:

- What is your past experience with drawing in particular and art in general?

- What do you want to get out of this class?
Guide for Discussing Art

Why Discuss Art?
- Art takes on meaning and resonance in the context of being experienced and shared with others. One could argue that communication and connection are the central principles that underlie the creative impulse.
- An artist cannot fully anticipate how her/his art will be received and perceived by others.
- A critique/discussion enables an artist to A) understand how their work might be perceived by others; B) get advice on how to achieve their creative intentions; C) gain new insight and fresh perspectives; and D) get support within a community of peers.

What is a Discussion/Critique?
- It is a dialogue among peers for the purpose of exchanging ideas and perspectives and for the giving and/or receiving of constructive critical feedback.

What is Constructive Critical Feedback?
- It is honest, informed and supportive information given to an artist being discussed for the purpose of helping that artist improve and/or expand upon their work. It is important to find balance in your feedback, so that you are not unduly harsh or too soft.

How Does it Work?
- There are different formats, but frequently students speak and/or write about their work and the work of others within a group context, often with a moderator or instructor.

What to Consider:
- Understanding the Artist: Examine the artwork carefully (up close, far away and from different angles) and ask questions to determine what the artist is trying to accomplish or what their intentions are. Try to meet the artist “at their level” and honor their goals instead of simply pushing your own agenda or holding them to unrealistic expectations.
- Technical Qualities: How do the formal or technical aspects support the content of the artwork? Has the artist effectively deployed the techniques and materials of his/her medium? (e.g., composition, balance, symmetry, color, line, form, space, surface, etc.)
- Emotional & Psychological Aspects: How does this work feel and what is the mood or emotional content? Does it have an impact or can you relate to it on a visceral level?
- Conceptual Aspects: Is the artist enacting, referencing or alluding to a particular idea? Does it work visually? What is the relationship between the material or physical aspects of the work and the conceptual or theoretical underpinnings?
- Historical & Cultural Perspectives: How does this work fit in with work that has gone before it? How does it relate to work that is going on now and within the culture at large? Are there particular artists, styles, groups or movements that the artist is referencing or appropriating?

Expectations & Protocol:
- Participate in an active and engaged manner
- Be supportive, respectful and considerate
- A critique is about the artwork, not the artist
- Everyone’s opinion is valuable and subjective