MT. SAN ANTONIO COLLEGE
ARTS DIVISION FINE ARTS DEPARTMENT
THOMAS BUTLER ARTD 15A CRN: 42551
BEGINNING DRAWING SPRING 2021
ONLINE AVAILABLE : MONDAY/WEDNESDAY 8:00am-11:20am
OFFICE HOURS ONLINE: MONDAY THROUGH THURSDAY 7:00AM -8:00AM
contact e-mail: tbutler3@mtsac.edu
class notes available at www.tomsclassnotes.com

"The greater danger for most of us lies not in setting our aim too high and falling short; but in setting our aim too low, and achieving our mark."
-Michelangelo

COURSE DESCRIPTION:
An entry-level course emphasizing creative expression through the use of black and white drawing media. Emphasis is placed on basic drawing methods and skills, composition and exploration of drawing media.

COURSE MEASURABLE OBJECTIVES:
1. Create original drawings, which demonstrate the capacity to perceive, comprehend, and interpret the three-dimensional visual world using dry media in a variety of techniques, which include stipple, line, and hatching.
2. Utilize original and creative thinking in projects and writings.
3. Utilize quick study drawing skills through visual notes and personal studies as a basis for planning larger extended works of art.
4. Utilize quick study techniques to develop extended drawings.
5. Utilize the principles of composition in objective and subjective analysis of historical and contemporary works of visual art.
6. Synthesize the formal art elements and principles with the observed world in varying compositional formats.
7. Discuss, analyze, and evaluate personal works of art and that of contemporary and historical artists by using appropriate art-specific terminology for content, technique, and style in both written and oral critiques.
Specific drawing topics will include: Art materials, geometric shapes, forms, and basic sketching technique, light and dark, positive and negative space, texture and pattern, composing with textured pattern, line contour, cross contour, gesture, linear perspective, geometric form and value, biomorphic shape and form, compositional studies, drawing techniques (stipple, hatching) and dry media, evaluation of drawings, art terminology, formal, stylistic, and contextual analysis - Final project and portfolio preparation, final examination
THIS IS A COURSE IN WORKING FROM DIRECT OBSERVATION.
YOU MAY NOT WORK FROM PHOTOS FOR ANY ASSIGNMENT, IN OR OUT OF CLASS.
The instructor may change any policy or requirement in order to meet the objectives of the class.

THE FOLLOWING SCHEDULE OF TOPICS IS SUBJECT TO CHANGE AS NEEDED.

LINE: (WEEKS ONE TO FIVE)

Lecture:

Gesture, Contour, Cross Contour, Structural Line, Geometric Solids, Line Weight Variation, Measuring, Positive and Negative space, Biomorphic form.
Strategies to enable the artist to simplify the complex structures into manageable units based on geometric solids.

(Lab)

Demonstrations of and assisting students with the following topics:

Gesture, Structural Line, Geometric Solids, Line Weight Variation, Measuring, Biomorphic form, Strategies to enable the artist to simplify the complex structures into manageable units based on geometric solids. analysis of positive and negative shapes

Assignments:

Drawing a still life set up from observation using a range of graphite pencils.

PERSPECTIVE: (WEEK SIX TO EIGHT)

Lecture:

The laws of 1 and 2 point perspective, Historical and Contemporary applications of linear perspective.

(Lab)

Demonstrations of and assisting students with the following topics:

Continuation and development of concepts introduced in the first week and relating them to the laws of linear perspective.

Assignments:

Drawing architectural spaces and still life set ups in 1 and 2 perspective using graphite.

VALUE: (WEEKS NINE TO THE END OF THE SEMESTER)

Lecture:

The Physics of Light Logic, Geometric solids in relation to value, Biomorphic form in relation to value, Hatching and Stippling in relation to light logic, Rending in Tone, Modeling Form, Composition, Reductive Drawing, Form in relation to texture and pattern, Working on Toned Paper, Atmospheric Perspective

(Lab)

Demonstrations of and assisting students with the following topics:

Creation and study of a value scale, composition, functions of light logic, the function of value as shapes (open and closed shape), value to create form in space.

Assignments:

Drawings will be completed using Carbon Pencils and White Charcoal on a toned ground.

(SIXTEENTH WEEK): FINALS
Lecture Final:
Monday, June 7th, 2021

Lab Final:
Wednesday, June 9th, 2021

Additional Class Help:
If you have any questions and need a Zoom meeting and cannot contact me during the regular on-line time slot, I can arrange a different time have a Zoom meeting. Email me to arrange an alternative meeting time.

Writing Requirements:
A minimum three (3) page essay from a local museum visit.
Within your writing project you will:
Utilize original and creative thinking in projects and writings.
Discuss, analyze, and evaluate personal works of art and that of contemporary and historical artists by using appropriate art-specific terminology for content, technique, and style in both written and oral critiques.
Utilize the principles of composition in objective and subjective analysis of historical and contemporary works of visual art.

HOMEWORK AND GRADING POLICY:
All class work will receive a response that includes your grade for the assignment as well as an explanation of the strengths and weakness of the work.

All assignments are graded from A to F according to how successfully it solves these issues:
How well you grasped the concept of each topics and assignment.
Excellence in critical thinking and performance within the domain of the course.
The aesthetic quality of the assignment.
Disciplined creativity.
The depth of your involvement in the assignment, as seen in your completed work (energy and concentration).
Conceptual and expressive development, (visual intelligence, power of perception, and disciplined creative sensitivity).
Skill and style development (craftsmanship and technique).
Effort devoted to work , as evidenced in finished work- working a long time does not in itself warrant a high grade- work must meet aesthetic and craftsmanship standards to achieve an "A" or "B" grade.

Note: Longer assignments will be weighted more heavily than shorter assignments.
Other factors affecting the outcome of grades:
On time completion of assignments
Class participation
Presentation (No tears, creases, unnecessary smudging of material, etc.)

Spending a great deal of time working on a project does **NOT** by itself warrant a higher grade. Your work must show clear evidence of an understanding of the topic outlined within any given project.
Assignments must be done well, carefully, and on time to the teacher's satisfaction.

GRADING BREAKDOWN:
90 - 100% = A (900 – 1000 points)
80 - 89% = B (800 – 899 points)
70 - 79% = C (700 – 799 points)
60 – 69% = D (600 – 699 points)
0 - 59% = F (0 – 599 points)
There are 1000 points possible.

LAB CLASSWORK / PARTICIPATION:
Drawing Projects:
1st set of Measuring/Sighting Drawings- 20
2nd set of Measuring/Sighting Drawings- 20
Egg Carton/Ice Tray with Vegetables Drawing- 30
Positive/Negative Drawing- 20
Elliptical Objects Drawings- 20
Cross Contour and Elliptical Drawing- 40
1st 1 Point Perspective Drawing- 50
2nd 1 Point Perspective Drawing- 75
1st 2 Point Perspective Drawing- 50
2nd 2 point Perspective Drawing- 75
Value Scale- 50
Egg with box Drawing in Value using Graphite Pencils- 70
Drapery with Geometric Object using Carbon Pencils- 80
Composition Study drawing of Master Artwork-25
3 Page Essay on Composition Study- 25
1st Toned Paper Value Drawing using Carbon Pencils and White Charcoal Pencil-100
2ndToned Paper Value Drawing using Carbon Pencils and White Charcoal Pencil- 100
Final Toned Paper Value Drawing using Carbon Pencils and White Charcoal Pencil-150
1000 total points

Re-submitting work: work may be re-submitted for re-grading. Improvements may be made by re-doing or re-working the assignment. More re-working time will be given for assignments that require more time.

STUDENT LEARNING OUTCOMES:
1. Students completing an assignment in Area C (Arts) courses will be able to analyze modes of artistic expression.
2. Students will develop an understanding of basic drawing terminology that coordinates with the ARTSD 15A curriculum.
3. Students will be able to create illusions of three-dimensional forms using the rules of light logic.
4. Students will be able to identify zones of light as explained by light logic using appropriate vocabulary.
5. Students will demonstrate their understanding of fundamental illusions of three-dimensional forms on a two-dimensional plane by locating the eye level and vanishing points in examples of perspective boxes.
6. Students will successfully demonstrate the application of measuring/sighting from observation to solve creating the illusion of a three-dimensional still life on two-dimensional surface

STATEMENT OF ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:
Students requiring accommodations must provide disability documentation that shows the student has a disability as defined by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Once documentation has been provided and appropriate accommodations have been identified, students must request accommodation(s) prior to each term.
If you have special needs, please let me know as soon as possible so that I may assist you to be successful in this class. Students with disabilities are highly encouraged to register with the ACCESS office (formerly DSP&S) located in the Student Services Building, lower level, (909) 274-4290, or by email at: access@mtsac.edu

ADDITIONAL RESOURCES FOR STUDENTS:

Contact the Health Center for FREE medical and mental health assistance provided conveniently online or by phone.

Call: (909) 274-4400 Monday - Thursday, 8:00am - 4:30pm

Email: studenthealth@mtsac.edu

Online: www.mtsac.edu/healthcenter

Students have access to one-on-one personal counseling with our Student Health Center therapists through TeleMentalHealth. All you need is a smartphone OR a laptop/computer. To schedule a private and confidential appointment, call (909) 274-4400, Monday-Friday, 8AM-4:30PM, or email studenthealth@mtsac.edu.

STUDENTS REPORT TO STUDENT HEALTH CENTER - Students who are sick with COVID-19 symptoms or have been exposed to COVID-19, are asked to contact the Student Health Center at (909) 274-4400 as soon as possible.

FURTHER RESOURCES CAN BE FOUND AT:

https://www.mtsac.edu/health/student-resources.html

ATTENDANCE/PARTICIPATION POLICY:
As a studio class, it is imperative that you keep on track with your work and do not get behind. If I do not receive a response from you (sending in work, responding to emails etc.) for more than three weeks you may be dropped from the class.

It is the student's responsibility to officially drop a class whenever he or she determines that he or she can no longer attend the class. If you stop attending and fail to officially drop the class it may result in a failing grade and/or a financial obligation to the college.

College policy for repeating of courses:
If you have earned a "D", "F", or "No Credit" for a course, you may repeat that course only once. A maximum of 12 units may be repeated with the first grade forgiven in averaging the GPA. A student who withdraws from a course and receives a "W" on their transcript may re-enroll for that course only one more time. The policies are changed under extreme circumstances only.

Cheating and Plagiarism:
Cheating is seen as "a voluntary act for which there may be reasons, but for which there is no acceptable excuse". "It is important to understand that collaborative learning is considered cheating unless specifically allowed by the professor".
The term "cheating" includes but is not limited to:

- Plagiarism
- Receiving or knowingly supplying unauthorized information
- Using unauthorized material or sources
- Changing an answer after work has been graded and presenting it as improperly graded
- Illegally accessing confidential information through a computer
- Taking an examination for another student or having another student take an exam for
  you
- Forging or altering registration or grade documents
- Representing someone else's work as your own.

Cheating
Instructors have the responsibility of planning and supervising all academic work in order to encourage honest and individual effort, and of taking appropriate action if instances of academic dishonesty are discovered. However, honesty is primarily the responsibility of each student. The College considers cheating to be a voluntary act for which there may be reasons, but for which there is no acceptable excuse. The term "cheating" includes but is not limited to:
** Plagiarism;*
** Receiving or knowingly supplying unauthorized information;*
** Using unauthorized material or sources;*
** Changing an answer after work has been graded and presenting it as improperly graded;*
** Illegally accessing confidential information through a computer;*
** Taking an examination for another student or having another student take an examination for you; and*
** Forging or altering registration or grade documents.*

The instructor who determines that a student has cheated may give the student a failing grade for the assignment, for the course, or drop the student from the course. Since the student has failed to abide by the standards of academic honesty, the instructor has a right to give an F for the assignment or the course even though the student may have successfully and, presumably, honestly passed the remaining portion of the assignment or course. If the instructor issues a failing grade for the course or drops the student, the actions shall be reported to the Dean of Students Services and to the Director of Admissions and Records. An instructor may also recommend that appropriate action be taken under provisions of the Administrative Regulations and Procedures on Student Discipline.

The Academic Honesty Policies defines plagiarism as "representing somebody else's words or ideas as your own".
If it is determined that a student has engaged in cheating or plagiarism, it may "constitute grounds for a failing grade, probation, suspension, or expulsion".

Plagiarism

"Plagiarism is a direct violation of intellectual and academic honesty. Although it exists in many forms, all plagiarisms refer to the same act: representing somebody else's words or ideas as one's own. The most extreme forms of plagiarism are the use of material authored by another person or obtained from a commercial source, or the use of passages copied word for word without acknowledgment. Paraphrasing an author's idea or quoting even limited portions of his or her text without proper citation is also an act of plagiarism. In none of its forms can plagiarism be tolerated in an academic community. It may constitute grounds for a failing grade, probation, suspension, or expulsion.
"One distinctive mark of an educated person is the ability to use language correctly and effectively to express ideas. Faculty assign written work for the purpose of helping students achieve that mark. Each instructor will outline specific criteria but all expect students to present work that represents the student's understanding of the subject in the student's own words. It is seldom expected that student papers will be based entirely or even primarily on original ideas or original research.
*"Therefore, to incorporate the concepts of others may be appropriate with proper acknowledgement of sources, and to quote others directly by means of quotation marks and acknowledgments, is proper. However, if a paper consists entirely of quotations and citations, the paper should be rewritten to show the student's own understanding and expressive ability. The purpose of the written assignment (i.e., development of communication and analytic skills) should be kept in mind as each paper is prepared. It should not be evaded through plagiarism."**
**Adopted with permission of California State University, Los Angeles, from their policy printed in the 1987-88 General Catalog. See Mt. San Antonio College Catalog, 1992-1993, pp. 34-35*

In addition to our class discussion of this issue, the Writing Center and the College Library offer free workshops to help students properly quote, paraphrase and document sources. Students can sign up for these workshops at the Writing Center (26B-100, behind the clock tower); more information about these workshops is also available at the Writing Center's website, http://writingcenter.mtsac.edu.

STANDARDS FOR GRADING "A"-"F"
HIGH LEVEL PERFORMANCE-A
High level performance implies excellence in thinking and performance along with the development of a range of knowledge acquired through the exercise of thinking skills and abilities.
A-level work is, on the whole, not only clear, precise, and well reasoned, but insightful as well. Basic terms and distinctions are learned at a level that implies insight into basic concepts and principles.
The A-level student has internalized the basic intellectual standards appropriate to the assessment of his/her own work and demonstrates insight into self-evaluation.
The A-level student often raises important questions and issues, analyzes key questions and problems clearly and precisely, recognizes key questionable assumptions, clarifies key concepts effectively, uses language in keeping with educational usage, frequently identifies relevant competing points of view, and demonstrates a commitment to reasoning carefully from clearly stated premises as well as marked sensitivity to important implications and consequences.
A-level work displays excellent reasoning and problem-solving consistently at a high level of intellectual excellence.

THE GRADE OF B
The grade of B implies sound thinking and performance along with the development of a range of knowledge acquired through the exercise of thinking skills and abilities.
B-level work is, on the whole, clear, precise, and well reasoned, but does not have depth of insight. Basic terms and distinctions are learned at a level that implies comprehension of basic concepts and principles.
The B-level student has internalized some of the basic intellectual standards appropriate to the assessment of his/her own work in art and demonstrates competence in self-evaluation.
The B-level student often raises questions and issues, analyzes questions and problems clearly and precisely, recognizes some questionable assumptions, clarifies key concepts competently, typically uses language in keeping with educational usage, sometimes identifies relevant competing points of view, and demonstrates the beginnings of commitment to reason carefully from clearly stated premises in art, as well as marked sensitivity to important implications and consequences.
B-level work displays sound reasoning and problem-solving consistently at a competent level of intellectual performance.

THE GRADE OF C
The grade of C implies mixed thinking and performance along with the development of a range of knowledge acquired through the exercise of thinking skills and abilities.
C-level work is inconsistently clear, precise, and well-reasoned, moreover, it does not display depth of insight or even consistent competence.
Basic terms and distinctions are learned at a level that implies the beginnings of, but inconsistent comprehension of basic concepts and principles.
The C-level student has internalized some of the basic intellectual standards appropriate to the assessment of his/her own work and demonstrates competence in self-evaluation.
The C-level student sometimes raises questions and issues, sometimes analyzes questions and problems clearly and precisely, recognizes some questionable assumptions, clarifies some concepts competently, inconsistently uses language in keeping with educational

usage, sometimes identifies relevant competing points of view, but does not demonstrate a clear commitment to reason carefully from clearly stated premises, nor consistent sensitivity to important implications and consequences.
C-level work displays inconsistent reasoning and problem-solving and works, at best, at a competent level of intellectual performance.

THE GRADE OF D

The grade of D implies poor thinking and performance. On the whole the student tries to get through the course by means of rote recall, formula solutions or attempting to acquire knowledge by memorization rather than through comprehension and understanding. The student is not developing critical thinking skills and understandings as requisite to understanding course content.
D-level work represents thinking that is typically unclear, imprecise, and poorly reasoned. The student is achieving competence only on the lowest order of performance. Basic terms and distinctions are often incorrectly used and reflect superficial or mistaken comprehension of, basic concepts and principles.
The D-level student has not internalized the basic intellectual standards appropriate to the assessment of his/her own work in art and does poorly in self-evaluation.
The D-level student rarely raises questions and issues, superficially analyzes questions and problems, does not recognize his/her assumptions, only partially clarifies concepts, rarely uses language in keeping with educational usage, rarely identifies relevant competing points of view, and shows no understanding of the importance of a commitment to reason carefully from clearly stated premises in art.
The D-level student is insensitive to important implications and consequences.
D-level work displays inconsistent reasoning and problem-solving within art and works, at best, at a low level of intellectual performance.

THE GRADE F

The student tries to get through the course by means of rote recall, formula solutions or attempting to acquire knowledge by memorization rather than through comprehension and understanding. The student is not developing critical thinking skills and understandings as requisite to understanding art.
F-level work represents thinking that is regularly unclear, imprecise, and poorly reasoned. The student is not achieving competence in his/her academic work.
Basic terms and distinctions are regularly incorrectly used and reflect a mistaken comprehension of, basic concepts and principles.
The F-level student has not internalized the basic intellectual standards appropriate to the assessment of his/her own work in art and regularly mis-evaluates his/her own work.
The F-level student does not raise questions and issues, does not analyze questions and problems, does not recognize his/her assumptions, does not clarify concepts, does not use language in keeping with educated usage, confuses his/her point of view with the TRUTH, and shows no understanding of the importance of a commitment to reason carefully from clearly stated premises in art.
The F-level student is oblivious to important implications and consequences.
F-level work displays incompetent reasoning and problem solving within art and consistently poor intellectual performance.

CRITICAL THINKING:
THE ELEMENTS OF THOUGHT IN REASONING All reasoning has a PURPOSE.
*Take time to state your purpose clearly.
*Distinguish your purpose from related purposes. *Check periodically to be sure you are still on target. *Choose significant and realistic purposes.
All reasoning is an attempt TO FIGURE SOMETHING OUT, TO SETTLE SOME QUESTION, TO SOLVE SOME PROBLEM.
*Take time to clearly and simply state the question at issue.
*Express the question in several ways to clarify its meaning and scope.
*Break the question into sub-questions.
*Identify if it is a factual question, a preference question, or a question that requires reasoning.
All reasoning is based on ASSUMPTIONS.
*Clearly identify your assumptions and check for their probable validity. *Check the consistency of your assumptions.
*reexamine your question at issue when assumptions prove insupportable.
All reasoning is done from some POINT OF VIEW.
*Identify your own point of view and its limitations.
*Seek other points of view and identify their strengths as well as weaknesses. *Strive to be fair minded in evaluation all points of view.
All reasoning is based on DATA, INFORMATION, AND EVIDENCE.
*Restrict your claims to those supported by sufficient data.
*Lay out the evidence clearly.
*Search for information against your position and explain its relevance.
All reasoning is expressed through, and shaped by, CONCEPTS AND IDEAS.
*Identify each concept that is needed to explore the problem, and precisely define it.
*Explain the choice of important concepts and the implications of each.
*Define when concepts are used vaguely or inappropriately.

All reasoning contains INFERENCES by which we draw CONCLUSIONS and give meaning to data.
*Tie inferences tightly and directly from evidence to conclusions. *Seek inferences that are deep, consistent and logical.
*Identify the relative strength of each of your inferences.
All reasoning leads somewhere, has IMPLICATIONS AND CONSEQUENCES.
*Trace a variety of implications and consequences that stem from your reasoning.
*Search for negative as well as positive consequences.
*Anticipate unusual or unexpected consequences from various points of view.
Source: The Center for Critical Thinking and Moral Critique. Sonoma State University

REASONING IN ART AND DESIGN

All reasoning has a purpose or a goal. When you reason about design you reason to achieve some purpose, to satisfy some desire or fulfill some need. The goal, purpose or end toward which you reason must be realistic, must not contradict other goals you have, or be confusing. Start therefore by clarifying and assessing the goal or end. Your purpose, then should be realistic, clear, significant, achievable and consistent.
All reasoning is an attempt to solve some problem, to figure something out.
Generally at the beginning of the design process you must define the "**problem**". Often

the problem presents itself or is presented broadly and the first step would be too narrow and more closely define the problem: that is to redefine the problem in a more manageable form. Alternatively the design problem may appear to be very specific c-restrictively narrow. In this instance it may help to restate the problem in as broad a fashion as possible to avoid unnecessarily restricting one's thinking at the outset. State the problem to be solved as many ways as you can. Be clear and precise in your language so that the differences in these formulations of the problem are clear to you and to a reader. Break the problem into sub-problems. Once you have considered different formulations of the problem, select that which seems to be the most accurate or to have the most potential. Your formulation of the problem should be a relatively important one, it should be solvable and you should understand the requirements for solving it.

All reasoning is based on ASSUMPTIONS. Clearly identify your assumptions and check for their validity. Assumptions are the starting points for your reasoning. If there were a defect in the starting point— an assumption that is not true for example— this would tend to create problems with the reasoning based on that assumption. In design you will make decisions about many different matters: aesthetics, market niche, function, structure, construction, and materials, time and cost. Identify your assumptions about all of these considerations and check to see if they are consistent and valid. If they are invalid or inconsistent—if for example you have assumed excessively expensive materials and construction techniques but have also assumed a buyer of modest income—you will need to reexamine your assumptions. In your reasoning you should be able to recognize and articulate clearly your assumptions, which should be justifiable, crucial and consistent.

All reasoning is done from some POINT OF VIEW. When you reason you must have some frame of reference or point of view. Identify your own point of view and its limitations. Seek other points of view and identify their strengths and well as weaknesses. If your strength is in certain areas, look for ways to approach the problem also from areas that are outside your normal point of view. For example if you normally think structurally, or in terms of architecture, attempt to approach the problem from the point of view of a sculptor, or a painter, a dancer or an accountant. Strive to step outside your point of view to see its strengths as well as its deficiencies. Attempt to identify and correct defects in the frame of reference you use—is it too narrow? Not precise enough? Are you thinking only of the structural considerations and not of how human beings will react to using the design? Your point of view should be broad, flexible, fair, clearly stated and consistently adhered to.

All reasoning is based on DATA, INFORMATION, AND EVIDENCE. Clarify and assess the "stuff" about which you are reasoning. If there is any defect in the data, evidence, experiences or raw material upon which your reasoning is based it can lead to flawed reasoning. Your decisions should be supported by sufficient data and information. Do you have all the information you need to reason through all the design considerations involved? Is the information accurate? Is the information pertinent? Clearly give the evidence, data or information on which you are basing your design decisions. Also look for evidence, data or information that either does not support or goes against your design decisions and explain its relevance. Information should be gathered and reported clearly, fairly, and applied consistently.

All reasoning is expressed through, and shaped by, CONCEPTS AND IDEAS. In reasoning about design you will use some concepts and ideas and not others. You must use design concepts accurately and appropriately when you reason. The use of proper concepts in reasoning about form and function is critical to achieving good design. Clarify and assess which concepts, including design elements and principles of organization, are appropriate to the reasoning being done. Identify each concept that is needed to explore the design problem, and precisely define it. Explain the choice of important concepts and the implications of each. Your understanding of design concepts should be clear, deep, relevant to the issue at hand and undistorted by your point of view.

All reasoning contains INFERENCES by which you draw CONCLUSIONS and give meaning to data. Reasoning proceeds by steps that are called inferences. To make an inference is to think as follows: "Because this is so, that is also so (or probably so)". Clarify and assess your inferences. Tie inferences tightly and directly from evidence to conclusions. Identify the relative strength of each of your inferences. Inferences should be sound, reasonable and relevant, justifiable and clear. They should be consistent and deep, not superficial.

All reasoning leads somewhere, has IMPLICATIONS AND CONSEQUENCES. Trace a variety of implications and consequences that stem from your reasoning. Every design decision you make will effect every other decision. Think through how each possible decision might effect other factors—trace the effect of your decisions on other design elements. Search for negative as well as positive consequences. Anticipate unusual or unexpected consequences from various points of view. Your implications need to be significant and realistic. They should be articulated clearly and precisely.

The Center for Critical Thinking and Moral Critique. Sonoma State University

STANDARDS OF REASONING

Clarity Could you elaborate further? Could you illustrate what you mean?
Could you give me an example?

Accuracy How could we check on that? How could we find out If that IS true?
How could we verify or test that?

Precision Could you be more specific? Could you give me more details?
Could you be more exact?

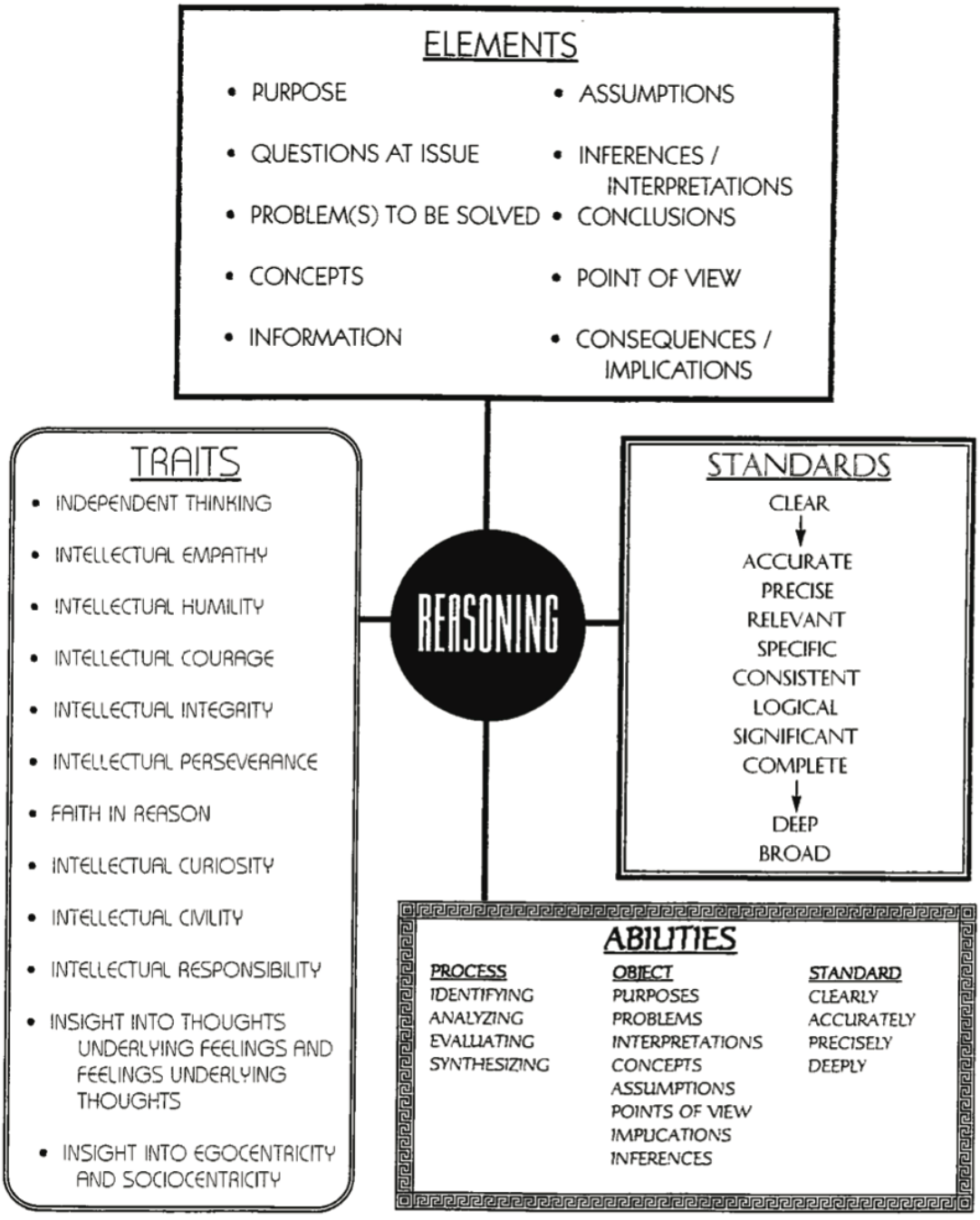
Relevance How does that relate to the problem? How does that bear on the question?
How does that help us with the issue?

Depth What factors make this a difficult problem? What are some of the complexities of this question?
What are some of the difficulties we need to deal with?

Breadth Do we need to look at this from another perspective? Do we need to consider another point of view?
Do we need to look at this in other ways?

Logic Does all of this make sense together? Does your first paragraph fit in with your last?
Does what you say follow from the evidence?

Significance Is this the most important problem to consider?
Is this the central idea to focus on?
Which of these facts are most important.



SOURCE: The Center for Critical Thinking and Moral Critique, Sonoma State University

Suggested Reference Books:
(These are NOT required; however, they are very informative and align with the topics of this course and several other art and design courses)
Drawing from Observation: An Introduction to Perceptual Drawing by Brian Curtis
Drawing Lessons from the Masters by Robert Beverly Hale
Classical Drawing Atelier by Juliette Artistides
Lessons in Classical Drawing by Juliette Artistides
The Art of Responsive Drawing by Nathan Goldstein
Design and Composition by Nathan Goldstein
Visual Thinking by Rudolf Arnheim
Art and Visual Perception by Rudolf Arnheim

MATERIAL LIST
-18" x 24" White Paper Drawing Pad (Do NOT get a newsprint pad)
-Drawing Board (large enough to hold your 18" x 24" drawing pad)
-Straight Stick for Measuring (at least 12")
-Graphite Pencils- HB (3 to 4 should be enough)
-Graphite Pencils- (4H, 2H, H, 2B, 4B- 1 of each is enough)
-18" Ruler
-Kneaded Eraser
-Exacto Knife with some replacement blades
-Sandpaper (150 to 220 grit should be good, can be found at any hardware store)
-1 roll Artist Tape (anything between 1/2" to 1" thick should be fine)
-Carbon Pencils- B and 2B (2 to 3 of each should be enough) Wolff's Brand is best
-White Charcoal Pencil (1 or 2 should be fine)
-3 sheets Canson Mi-Teintes Paper (Felt Gray or Steel Gray color)
1 sheet 22" x 30" smooth Bristol
1 sheets Canson Mi-Teintes Paper- Cream or Eggshell Color (any off white color is fine)
Prismacolor Colo-Erase Pencil (1 blue color)
DO NOT GET REGULAR PRISMACOLOR PENCILS. THEY DO NOT ERASE WELL.
-(optional) Mechanical Pencil with replacement leads
-(optional) 90/45-Triangle
-(optional) protractor

The final drop date for this class with a refund is MARCH 5TH, 2021
The final drop date for this class without a "W" is MARCH 7TH, 2021
The final drop date for this class with a "W" is JUNE 7TH, 2021

The FINALS for this class will be on:
Lecture Final - Monday, June 7th, 2021
Lab Final - Wednesday, June 9th, 2021

AND There will be NO CLASS on the following days:
Monday, May 31st- Memorial Day
And
Wednesday, March 31st- Cesar Chavez Day