New Course Request

Check Appropriate Boxes: Undergraduate credit [x] Graduate credit [ ] Professional credit [ ]

1. School/Division: School of the Arts/Visual Arts  2. Academic Subject Code: FINA
3. Course Number: 5402  (must be cleared with University Enrollment Services)  4. Instructor: Ron Monsma
5. Course Title: Pastel Drawing

Recommended Abbreviation (Optional): (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2007

7. Credit Hours: Fixed at [3] or Variable from [ ] to [ ]

8. Is this course to be graded S-F (only)? Yes [ ] No [x]

9. Is variable title approval being requested? Yes [ ] No [x]

10. Course description (not to exceed 50 words) for Bulletin publication:
This studio class will explore different techniques used with chalk pastel and will briefly examine the history of pastel use by several important painters from Chardin through Manet, Redon and Degas. More contemporary artists will also be examined.

11. Lecture Contact Hours: Fixed at [ ] or Variable from [ ] to [ ]

12. Non-Lecture Contact Hours: Fixed at [5.0] or Variable from [ ] to [ ]

13. Estimated enrollment: 18  of which 0 percent are expected to be graduate students.

14. Frequency of scheduling: every spring  Will this course be required for majors? No

15. Justification for new course: Will act as a bridge between drawing and painting

16. Are the necessary reading materials currently available in the appropriate library? No

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: 

[Signature] Date: 9/11/06

Department Chairman/Division Director

Approved by:

[Signature] Date: 10/4/06

Dean

Chancellor/Vice-President

Dean of Graduate School (when required)

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
Proposed class for SP 2007
Ron Monsma

S402-Pastel Drawing and Painting—Prerequisite: S301

This class will explore different techniques used with chalk pastel and briefly examine the history of pastel use by several important painters from Chardin through Manet, Redon and Degas. More contemporary artists will also be examined. Pastel is a medium that has become widely used and is more popular today than ever before. It has, in effect, overcome the stigma, once shared by watercolor, as a secondary medium to oil paint. It can and does combine techniques used in painting with those of drawing and can be an aid in helping students to understand the relationship between the two including (and especially) the relationship of color and value. Pastel is an excellent medium for quick color studies in preparation for larger pieces in oil paint but its use can also produce major works that can approach the richness of oils.

Materials

Pastels: recommended is a minimum set of 60 half sticks of Rembrandt colors. Larger sets will be encouraged but these will serve well as a core beginning. Also: a number of harder sticks of Nupastel as well as a number of individual sticks of softer brands such as Sennelier and Unison. The colors will be suggested.

Supports: There are a variety of surfaces available for pastel work and each can produce different effects. There are, as well, different preparations for surfaces to create textural effects. Acceptable surfaces include Canson paper and Strathmore charcoal paper. We will also learn to tone, with watercolor, cold-press illustration and museum board for larger and more rigid supports as well as explore alternative surface preparation and commercially prepared papers.

Other Supplies: Kneaded erasers, soft vine charcoal, a razor blade, different sized hog bristle brushes, water color paints, paper towels, masking tape and securing clips to hold the support to a drawing board. Larger drawing boards not provided by the classroom are advised. Also recommended is a can of matt spray fixative.

Class Overview

Subject matter will include (but not limited to) still life, portrait, and the figure. Initially we will investigate the work of master pastelists. We will discuss different layering and blending techniques as well as the establishment of line in creating colored drawings. As the class progresses we will learn to handle pastel as paint—that is, to use techniques familiar to oils in the use of glazing, brush scumbling and moving color from one area of a painting to another. We will also investigate working on alternative supports and eventually work toward creating more finished pieces.
General Syllabus

Class 1
Lecture on class content with respect to “why pastel”—drawing vs. painting—combining the two in practice and theory.
Class description and syllabus overview, attendance check, materials description

Class 2
An introduction to “mark making”—different ways of applying pastel on various supports—demonstration and exercises—slide presentation and discussion of master works by past and contemporary artists.

Class 3
Still life demonstration using line and limited colors. Class project incorporating similar concepts. Assigned project

Class 3
Discussion of color as value. Still life project stressing the importance of seeing color as value. Class demonstration. Assigned project.

Class 4
Continuation of value still life in class

Class 5
Color blending—introduction and demonstration of various blending techniques on paper. Assignment of a drawing using finger blending to achieve volume using limited color.

Class 6
Continuation of finger blended drawing.

Class 7
Demonstration of loose, broken marks to achieve color and tonal variations using Degas work on paper as a model. Assigned project.

Class 8
Continuation of project

Class 9
Introduction to drawing the portrait in pastel—portrait demonstration

Class 10
The portrait using only the point of the pastel stick—from the model

Class 11
The portrait using only the side of the pastel stick—from the model
Class 12
Continuation of portrait work from the model

Class 13
Continuation of portrait work from the model

Class 13
Self portrait demonstration—assigned self-portrait

Class 14
Continuation of self-portrait

Class 15
Continuation of self-portrait

Class 16
Introduction to drawing the figure in pastel. Demonstration from a live model.

Class 17-20
Continuation with the model stressing various techniques for the application of color, mixed media (combining pastel with pencil, ink or watercolor)
Final project discussed

Class 21
Discussion and demonstration of alternative techniques of material manipulation. Working pastel with water to achieve textural and other effects.

Class 22
Pastel as paint. Working to achieve very finished and refined paintings using pastel.

Class 23-25
Continuation of finished works

Class 26-----
Open experimentation
Final project due
Critiques