

DRAWING I – FNAR 113 Syllabus

John Felice Rome Center

FALL 2026

Wednesdays | 9:00-12:00pm – Sala Fink

Professor Roberto Mannino

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Office Hours: by appointment Wed. 12:00 – 12:30

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 will learn how to distinguish line and tone quality, learn how to render three-dimensional space with the use of basic perspective tools, model shapes on paper with *chiaroscuro* shading and cross-hatching line techniques, 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, such as scale value and balance to test and evaluate their effects in finished work.

Students will develop verbal skills while discussing each other’s work in progress; they should learn how to appreciate and understand the many possibilities and approaches to solving a single problem and of media manipulation, form evaluative judgments about art in general and specific judgments about individual works.

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 implement expressiveness in sketching.
- *Tone*: methods of creating layers of tones over objects, learning how shading works.
- *Eraser drawing*: use of reverse drawing techniques, from dark to light, on toned paper.
- *Portraiture*: focusing on the rendering of facial expressions and on the head-neck posture.
- *Anatomy*: how to approach the human figure in life drawing sessions.

Learning Outcomes

By the end of this class, students should be able to:

- Develop a confidence in the use of the drawing medium.
- Understand the creative process and sharpen personal skills.
- Assess formal qualities of artistic production.
- Apply technical acknowledgments when using specific materials.
- Demonstrate visual literacy when judging an artwork.
- Acquire critical and technical vocabulary to describe and analyze artistic production.
- Evaluate works of art considering aesthetic and historical precedent.

Studio Policy

You will be assigned a personal shelf to store most of your works in progress. A standard set of drawing tools and sketchbooks will be distributed at the beginning of the course; loose, larger sheets will be at disposal as well as gouaches and other stationary and fine art materials. You should keep your working station neat. Several monographic and reference books will be at disposal in the Art Studio; students 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 to complete drawing assignments are expected weekly. There will be 3 mandatory on-site classes; visual samples and digital presentations on various topics and projects will be shown in class and posted on the weekly lessons.

Notice of Reporting Obligations for Responsible Campus Partners

As an instructor, I am a Responsible Campus Partner ("RCP") under Loyola's [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, and Retaliation](#) (available at www.luc.edu/equity). While my goal is for you to be able to engage fully and authentically with our course material through class discussions and written work, I also want to be transparent that as a RCP, I must notify the [Office for Equity & Compliance](#) ("OEC")/Title IX Coordinator when I have any information about conduct that reasonably may constitute Title IX Sex-Based Discrimination.

Required Text / Materials

Assigned readings, PPT and presentations will be posted on Sakai.

Attendance Policy

In accordance with the Rome Center mission to promote a higher level of academic rigor, and in compliance with full-time student visa status, all courses adhere to the following attendance policy.

Prompt attendance, preparation and active participation in course discussions are expected from every student and synonymous with academic success. Attendance is mandatory at every class meeting for each course. Lateness or leaving class early will impact the course grade at the professor's discretion. All absences, including medical absences, will be treated the same, unless they are documented long-term conditions or emergencies. Such situations will be evaluated case-by-case by the Academic Affairs office.

Once-a-week classes:

- After 1 absence, a 2% final grade reduction will be applied for each missed class.
- Missing 3 classes or more will result in an automatic failure (F).

Assessment Components

- Mid-term portfolio 25%
- Final portfolio 45%
- Drawing Suite of 3 10%
- Self-Portrait 10%
- Participation 10%

70% - Total of the drawing Portfolio, reviewed at Mid-term (25%) and at Final review (45%); consists of:

- All weekly assignments.
- Class exercises.
- Life drawings from the model.
- Site sketches.

20% - Two final projects (10% each) presented at the Final review: *Drawing suite of 3* and *Self-portrait*.

- *Drawing suite of 3* (10%) - This project should develop as a series of at least three interrelated drawings, to be displayed as horizontal or vertical as sequence. You can use any size paper and media. Please choose your topic among the following options:
 - 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.
 - Three of a kind object.
- *Self-portrait* (10%) - Work with any of the techniques that we did cover in class. Create a composition that could include other elements beside yourself, such as other people, mirrors, landscapes or still life elements, either as a background or foreground. Try to express a personal, introspective 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 Integrity

Plagiarism and other forms of academic misconduct are unacceptable at the Rome Center and will be dealt with in accordance with Loyola University Chicago's guidelines. Please familiarize yourself with Loyola's standards here: <https://catalog.luc.edu/academic-standards-regulations/undergraduate/>. You are responsible to comply with the LUC University Catalog.

Late or Missed Assignments & Exam Policy

Late or missed assignments will not be accepted for grading without the authorization of the instructor. ***As per the JFRC academic policies, students who miss any scheduled exam or quiz, including a final exam at the assigned hours will not be permitted to sit for a make-up examination without approval of the Associate Dean of Academic Affairs. Permission is given rarely and only for grave reason; travel is not considered a grave reason. Make-up exams will only be given for documented absences.***

Accessibility Accommodations

Students registered with the Student Accessibility Center (SAC) requiring academic accommodations should contact the Academic Affairs office at the John Felice Rome Center during the first week of classes.

Statement on Title IX

The Rome Center follows Loyola's [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, Retaliation](#) and will comply with those as indicated and instructed.

Course Schedule:

**Friday Class Days:
Friday, September 18**

Week One – September 2

Class introduction – Review of PowerPoints on Classic and previous drawings from JFRC students.

Topic: textures rubbings: compose your pictures in B&W overlapping layers and transparencies -

Assignment: Draw four A3 size compositions using texture rubbings. Import relief patterns from diverse surfaces and create your own imagery overlapping and composing with the textures.

Week Two – September 9

Indoor still life drawing. Proportions and composition schemes. Zooming in, framing, cropping. Use of the viewfinder. Assignment: Three drawings of any natural still life (leaves, branches, fruits, etc.).

Week Three - FRIDAY, September 18 (Note: Wednesday, September 16th, there will be no class (Papal Audience).

Indoor still life drawing. Focusing on rendering light and shade over still life composition. Assignment: Three drawings of any still life with different light sources. Make a composition with two or more objects using three tones shading with pencil hatching.

Week Four – September 23

Chiaroscuro tone rendering via hatching and cross-hatching. Use of ball-point pen, felt-tip markers and hard pencils. Assignment: Two ball-point pen drawings, approx. 4"x 4", any subject of your choice, using the cross-hatching techniques.

Week Five – September 30

On-site class at the Galleria Nazionale Arte Moderna.

Meeting on site 9:00 am in front of the Modern Art Museum, Viale delle Belle Arti, 131.

Bring sketchbook and a basic drawing kit.

Assignment: Three completed drawings from artwork in the Museum. <https://lagallerianazionale.com/>

Week Six – October 7

Midterm - Group Review on your Drawing Portfolio (25%).

- 4 Texture compositions,
- 6 Still life drawings,
- 2 Cross-hatching.
- 3 Drawings from the Modern Art Museum.

Fall Semester Break – October 14

Week Seven – October 21

Basic perspective drawing: introduction to one-point perspective. Introduction to two-point perspective.

Assignment: One one-point perspective drawing, indoor or outdoor. One two-point perspective, indoor or outdoor.

Week Eight – October 28

Work on portraiture; head structure, expressive facial elements. Assignment: One refined head portrait from life, with dramatic light. One profile head portrait, from life.

Week Nine – November 4

Work on portraiture; head structure, expressive facial elements.

Assignment: Two three-quarter views of two different head portraits, from life.

Week Ten – November 11

Art studio: Life drawing from the model.

Assignment: 4 sheets of tracing paper where you freely trace and re-compose fragments from anatomical or realistic master drawing.

Week Eleven – November 18

Art studio: Life drawing from the model – Use of charcoals; background tone and highlights. Use of erasers and shaders. Assignment: 2 copies from realistic master drawings. You might choose fragments or details from larger and complex work. Any medium.

Week Twelve – November 25

On-site visit to Palazzo Massimo. Bring sketchbook and drawing kit.

<https://museonazionaleromano.beniculturali.it/en/>

Week Thirteen – December 2

On-site visit to Palazzo Altemps – Outdoor sketching in Piazza Navona (weather permitting). Bring sketchbook and drawing kit.

<https://museonazionaleromano.beniculturali.it/en/palazzo-altemps/>

Assignment: 3 completed drawings from artwork or outdoor sketches during the on-site class. Use of charcoals.

Week Fourteen – December 9

FINALS - 9:00 to 11:00 AM –

Review of Portfolio (45%), Drawing suite (10%), Self-portrait (10%).

Portfolio assignments:

- 2 Perspective drawings.
- 4 (total) Head portraits; 1 frontal view, 1 profile, 2 three-quarter views.
- 4 Tracing compositions.
- 2 Copies from realistic master drawings.
- 4 Live model sketches.
- 3 Drawings from Palazzo Massimo.
- 3 Drawings from Palazzo Altemps.