

**ART 1316**

Professor Carol Fairlie

Office # 09 FAB

Email [fairlie@sulross.edu](mailto:fairlie@sulross.edu)

Section 001, Tuesday &amp; Thursday 2:00-4:50,

**DRAWING I****2:00 – 4:50****FAB Room 201**

Cell phone 294-1313

Office Phone 837-8258

Section 002 Monday and Wednesday 2:00-4:50

Office Hours Tuesday &amp; Thursday 1:30 - 2:00, 9:00 – 9:30pm, Thurs. 5:00- 5:30, (sometimes up in room 201)

**REQUIRED TEXT** : **A contemporary approach to Drawing, 5<sup>th</sup> edition** By Teel Sale and Claudia Betti  
Copies will be available to borrow.*Optional Text* : *The Artist's Guide to Perspective*- by Janet Shearer, ISBN 84330 345 0  
Good text if perspective is difficult to understand.

FINAL for MONDAY class is Tuesday, DEC 11 @ 3:00

FINAL for TUESDAY class is Wednesday, DEC 12 @ 3:00

**SUPPLY KIT AND LAB FEE:** The fee for this class is \$90.00 and includes all materials. This fee may be divided into three payments and may be paid in class or into the ***Art Stores account*** at the cashiers office (must bring receipt). Down payment must be made before any supplies are handed out!  
A supply list with costs will be provided.**STUDENT LEARNING OBJECTIVES (SLO's)**

This beginning class introduces the concepts that address the following SACS Program Learning outcomes, that will aid the graduating art student's ability to:

- Expressively communicate an original idea or concept visually.
- Demonstrate technical mastery of materials and traditional artistic skills within one area of specialization, i.e. painting, drawing, ceramics and/or sculpture.
- Demonstrate proficiency in discipline specific writing.
- Demonstrate knowledge of professional practices in art.

**COURSE OBJECTIVES**

1. The development of good observational, compositional and drawing skills.
2. To learn to think visually, to learn to "see". (don't believe your brain)!
3. To begin to expressively communicate an original idea or concept visually.
4. To begin to develop drawing skills that will provide a firm foundation for further studies in the field of fine arts.
5. To relate the concept of each assignment to the major elements of Art, To begin to apply the elements of design to drawings, and build upon ideas.
6. Understand how to use correct terminology in writing about Art.
7. To learn time management: and complete each assignment on time and to scale, to put in the time and effort it takes to develop a drawing; be willing to experiment, work outside of a comfort zone and take chances.

**COURSE STRUCTURE:**

Drawing I is based on the formal "elements" of good design: the use of Line, Value, Texture, Space, and Color. Each week is dedicated to one these elements, through the process of direct observation. Towards the end of the semester, the major principles are applied to the concept of composition in art, through the used of the principles combined with the elements.

**GUIDELINES :**  
**Attendance Policy**

- \* The structure of the course requires consistent attendance.  
Sul Ross policy states that one absence is equal to 45 minutes.  
This means each class missed is 3.5 absences.  
Three (3) absences from drawing class may result in the lowering of the final evaluation by one letter grade, four (4) absences could result in failure!
- \* I assume that if a student is not attending class, it is for a valid reason, therefore, I do not need doctor's notes.
- \* **If there is an emergency situation let me know *as soon as possible!***
- \* Tardiness, and leaving early will be considered as partial absences.

Lectures, demonstrations, critiques and assignment explanations will occur during the studio schedule time slot each week. This class is required to cover 96 studio class hours,

The student is expected to finish work outside of class.

A general rule of thumb is that your work outside of class equals your time in class. I try to keep the *out of class work* around 7 hours per week (1 hour per day). Out of class assignments sketchbook assignments and weekly written analysis of contemporary /historical drawings, reading and reading quizzes, plus finishing longer projects at the end of the semester.

It is expected that each student will attend all required hours of the studio course. Coming to class late and leaving early will be considered partial absences.

Work not turned in on time must still be turned in for assessment and will reflect the lateness of the missed deadline. Do not expect me to ask you for your late work, it is your responsibility.

**This class ends at 4:50. Do not leave before that time without permission!**

**Do NOT assume you are finished without asking. If you are finished start something else!**

Arriving late and leaving early will be considered partial absences. 3 partial absences equal 1 absence.

A break will be given halfway through class, sometimes twice. Wait until the instructor gives the break.

**CLASSWORK /LATE WORK**

- You should be prepared to draw each class period.
- The weekly assignments calendar will be posted on line and handed out.
- Be sure your name is printed neatly & small on the bottom right corner of your drawings, with the date.
- Be sure to "FIX" your drawings. It is unfair to ruin another person's work because of your sloppiness or forgetfulness. I will deduct a full letter grade for this!

**GRADING:**

Grading is on a 100 point scale. Add up the work, divide by amount, multiply by percentage of grade.

Your grade will be given at mid-semester and at final review. This grade will be a combination of a grade on your drawings, your sketchbook, attendance, and participation.

In grading your drawings:

- Understanding of each assignment.
- Technique and use of medium
- Compositional structure
- Timeliness
- Originality, initiative

A half done drawing is 50% done, or a 50!

The grade breakdown is as follows:

30 % midterm portfolio

30 % final portfolio

10 % written analysis papers

10 % sketchbook

10 % quizzes and Final Test

10 % Final Project

A= Excellent/ beyond expectations (90-100)  
B= Above Average (80-89)  
C= Average (70-79)  
D= Below average but passing (65-69)  
F= Failure to meet the minimum requirements of the class (below 65 or D-)

## **HOMEWORK:**

### **Written Analysis Assignments, (SLO #3):**

*Always include your name and the topic* of the assignment and date the paper was ASSIGNED!

The objective of this exercise is study a work of an artist whose style, techniques or compositional mannerisms might at some point be applied into your own developing style. The main objective is to analysis how the artist handles the medium, and the assumed intent of why the work was done.

This assignment is designed to introduce the student to a variety of historical and contemporary artist's figure drawings. At the same time it will familiarize the student with the terminology and analytical skills used in discussing artwork and by preference allow the student to understand their own artistic inclinations through the work of others.

The analysis should be short and concise. Please organize it in this manner.

Photocopy of work. You may write on back or in sketchbook

The title, artist and date ( time period completed). Write this out.

Medium and Size

Compositional elements: Use of line, value, depth, texture space, balance, horizon line, rabatment

The artist's intent : you may have to guess.

**Sketchbook Assignments** will be given daily and will be due in the next class period, at the beginning of class.

**Quizzes and Final Test** Weekly reading quizzes are posted on Blackboard to make sure reading assignments are being done, and students are prepared for class. These multiple choice and T/F tests are posted until 15 minutes before class begins. Make up tests are available. A major terminology test will be given at the end of the semester.

**Reading Assignments:** Weekly reading assignments are crucial to understanding the work in class. Weekly chapter quizzes will be posted on Blackboard.

### **Basically to get a good grade:**

- Have good attendance.
- Fulfill the goals of each problem.
- Complete work on time and in scale, All work is 18" x 24", unless assigned smaller.
- Be willing to put in enough time to develop your drawings.
- Always strive for quality work, work to the best of your ability, don't compare.

## **HEALTH AND SAFETY:**

Toxins are inherent to all studio art classes and your health and Safety, as well as that of your fellow students is important! Use Baby wipes regularly. Keep your hands clean and do not touch your face. Under no circumstances are you to smear charcoal or pastels on another student (this will result in an "F" for the day). Gently tap your paper to shake of dust. DO NOT BLOW ON IT! Use fixative regularly and use the fixative in a spray booth or outside. Wipe your easel clean at the end of each session! No Bare feet!

## **CLASS EVALUATIONS:**

Class evaluations are put up on Blackboard at the end of every semester. Besides common questions about the class, concepts for improvement and constructive criticism can be addressed. This evaluations are critical for all instructors and aid in their evaluations, raises and promotions. Your input counts!!!

## Drawing 1

Tuesdays & Thursdays  
Professor Carol Fairlie  
Office # 09 FAB

Email [fairlie@sulross.edu](mailto:fairlie@sulross.edu)

Office Hours Tuesday & Thursday 1:30 - 2:00, 9:00 – 9:30, Thurs. 5:00- 6:00, (sometimes up in room 201)

## Fall Semester 2017

FAB Room 201

Cell phone 294-1313

Office Phone 837-8258

**Disabilities:** Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability contact Mary Schwartze M.Ed., LPC Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

**Academic honesty:** The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

**Cell phones** must be turned off or set on a quiet vibrate and may not be answered during class.

**An “F” for the day will be given to those who break this policy.**

Emergency personnel and family emergencies are exempt only if you let me know in advance.

**Music:** Personal “headgear” may be not be used.

**After mid-semester** this policy may change as assignments get longer. At that time, headgear may worn during studio class time only, *after demos* and lectures and must be kept on **low volume**, so you can hear when someone talks to you – and no one else can hear it.

**Attendance:** The majority of your grade is based on work done during class, therefore, it is expected that each student will attend ***all required hours*** of class (***96 studio class hours***).

Class runs until ten of- Do not leave early unless you have my permission!

Sul Ross policy states a student can be dropped after 9 (nine) absences and that one absence is equal to 50 minutes. More than 2 absences from a studio class will result in the lowering of the final evaluation by one letter grade. You may be dropped with **Three (3)** absences. **Tardiness, and leaving early** will be considered as partial absences, three of which will equal an absence. More than 8 minutes late is a tardy.

If you need to miss a class due to an authorized School activity, You need to let me know ahead of time, find out what work you will be missing and make sure you get completed for a grade. Your name must also be on the explained absence list.

Explained absence list.

When a student has to miss a class due to an authorized University activity, it will be the responsibility of the student to notify the instructor of the class in advance. The department responsible for the authorized University activity will also notify instructors through the Student Life Office by providing an explained absence list to the office. Instructors will give students participating in an authorized University activity the opportunity to make up class work, including tests, within a reasonable time and at the convenience of the instructor.

**Email:** All students are required to maintain an @sulross.edu computer account. This account provides both an online identification key and a University Official Email Address. The University sends much of its correspondence solely through email. This includes policy announcements, emergency notices, event notifications, financial assistance information, course syllabi and requirements, and correspondence between faculty and students. Such correspondence is mailed only to the university official Email Address.

**Disciplinary Action Code: #21.** (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

All information is posted on Blackboard. Written and sketchbooks assignments are given on the calendar on the date they are assigned and are due in the following class period. They will be checked during class unless otherwise stated.

Reading assignments have a test on-line that will be on until 30 minutes before class begins.

Please put the *name of the written assignment and week assigned* on the top of written analysis. Examples are on Blackboard.

**WEEK 1**     **Introduction “Review of Materials and Assignments”**  
8/27            review of materials and techniques  
                  overview of schedule & syllabus

**Read Pages** 3-32: Thoughts And Definitions. Take Quiz on Blackboard

**8/29**     **“Gesture drawing & organizational line –  
                  distribution of supplies”.**

**Horizon lines, how to measure, special relationships**

**Homework/ sketchbook**

*In your sketchbook, Do exercises #1,2,& 3 (Handout) from the Drawing Class Book.*

**WEEK 2**     **Gesture drawing & organizational line**

9/5         **Homework/ sketchbook**

15 "1 min " gesture studies from DIRECT OBSERVATION of a variety of single objects or animals.  
Use different types of gesture drawing and label each style. You may do 1-2 per page.

**Written analysis:** of a classical drawing to be handed out in class.

**Read Chapter 2, Learning to see, 33-67** Take Quiz on Blackboard

You may make doodles and sketches to help you remember.

**WEEK 3**     **Gesture, organizational line & Basics of Perspective**

Sept 10   **Homework/ sketchbook** 15 "1 min " gesture studies from DIRECT OBSERVATION of a variety of single plants, people or animals. See if you can capture movement. Use different types of gesture drawing and label each style. You may do 1-2 per page.

**Written analysis:** of a drawing from the Renaissance. This is a period of time in history/Art History.  
Be sure to attach a copy of the drawing you write about.

**Read Chapter 3: Shape, Plane & Volume -Pages 99- 126 .** Take Quiz on Blackboard

**WEEK 4** **Basic Value, Space and volume**

Sept 17

Negative space, reductive drawing...The importance of mass and light. Value charts.

**Homework/sketchbook**

3 drawings using different perspective: Using a colored pencil to show the horizon line, draw a book with a cup sitting on top of it. In drawing one, the book and cup are on the horizon line. In the second, it is above the horizon line and in the third drawing it is below the horizon line. You may indicate the vanishing points.

**Written analysis:** of any drawing that uses full Value.

**Read Chapter 8 on perspective,** Pages 241-254, 256-258, read over but do not do the problems. Take Quiz on Blackboard

Give a Simple description of how many ways to create tonal value.  
What is Arbitrary Value.

## **WEEK 5      **COMPLEX PERSPECTIVE:**                   **Steeple, Towers, tiles, staircases & drawing to measurement.****

Sept 24      **Written analysis:** of a 3-point perspective drawing or painting.

**Homework/sketchbook**

Using two simple objects, draw them in a lit window. Observe the shadows on them and the shadows they cast. Be aware of the subtle changes in value. Then draw them with an electric light shining from the right side. Fill the whole page for each study.

**Read Chapter 4: Value -Pages 129 – 156** Take Quiz on Blackboard

Sept 26      **Steeple, Towers, tiles, staircases & 3-point perspective.**

## **WEEK 6**

Oct 1      **Understanding Sustained Line**

The importance of the line: the implied line, slow contour, crabbed/aggressive, whimsical.

**Read “about Line”-** Pages 159 -170 , Types of 170-189 including summary. Write brief description of each type of line quality. Take Quiz on Blackboard

**Written analysis:** of a Matisse Line drawing.

### **Homework**

**Tall building in 3-point perspective that sits on the horizon line. Good Paper!**

**Bring in line drawing in for review Tuesday, Finished drawing Due in next Thursday.**

## **WEEK 7      **TEXTURE****

10/8              **Whimsical line.**

10/10      **Texture charts and small photo drawing w/ perspective. small photo drawing w/perspective.**

Bring in pictures of animals for next class!

**Written analysis:** of a Sustained line drawing.

**Read Chapter 6, Texture -Pages 1939 – 219 ,** Take Quiz on Blackboard

**Homework/ sketchbook**

1 page per drawing: Do a drawing of a piece of cloth tacked to the wall, do a drawing of a shoe, a drawing of a crumpled sheet of paper.

Write down ideas for a mythological animal that is of your own creation.

## **WEEK 8      Tuesday: the head in space, proportions of the face **MID-SEMESTER/PORTFOLIOS DUE THURSDAY** (see handout)**

10/15      **Portraiture Lecture**

10/17      **Portraiture**

**Written analysis:** of a drawing that uses perspective.  
**Sketchbook/Homework** 5 studies of the head in space using handout.

**WEEK 9**                      **Mid semester reviews**  
10/22 Portraiture            monochromatic portrait

**Homework:** Sketchbook full page, copy the texture in a Van Gogh or Cezanne painting, from handout. Pay attention to the textural line and the use of value.

**Read “about portraiture”,** Pages 180-192.

10/24 Copy a Masterwork with value. Portfolio reviews

**WEEK 10**      **Texture**

10/29 **Mythological animal using decorative and hatched texture**

**Read color p. 223-226, 227 + 228 write down definitions of terminology.**

Take Quiz on Blackboard

10/31 **Value with line. Self portrait in a curved surface**

**Read handout “foreshortened circles”, chapter 11-** Pages 145-172.

Take Quiz on Blackboard

**Sketchbook** Draw a birdhouse using ellipses.

**Written analysis:** of a painting or pastel.

**WEEK 11**      **Intro to COLOR**

11/5      **Color Wheels and Local Color / Looking at the realm of a single hue!**  
**color handout, write down “definitions of terminology”**

**11/7**      **MONOCHROMATIC COLOR**

Five images neatly organized on paper with well balanced composition, each one a different monochromatic full valued drawing.

**Homework** Self portrait in blue, white and black . HINT: use side lighting and tone the paper blue, first. Monochromatic color

**Written analysis:**

of any **DRAWING** that uses color

**WEEK 12**      **EXPLORING COLOR**

11/12                      Complimentary Color and the Landscape

Using value + color to describe space /aerial perspective

**Homework** Finish classwork, put up on board, Tuesday!

11/14                      Analogous Color and the still life

**Review for test**

**WEEK 13**

11/19 **COLOR** Monochromatic color with 4 images

TEST !!!!

Using warm and cool color schemes.

11/ 21 Thanksgiving Break

**WEEK 14**

11/26 **Primary Color – discuss composition**

**Creating full color with primaries**

**Homework** Finish classwork, put up on board, Tuesday!

**Read** “composition”, chapter 17–pages 279-303.

Discuss rabatment.

**PORTFOLIOS DUE the Thursday before class begins!!!**

**11/28 Full color (due on board 12/5)**

***Review of final project.***

## **Week 15**

**12/3 Abstract color →→ due in for a grade at end of class**

**Homework** Finish class work! FINAL PROJECT

**Written analysis:** THE RABATED IMAGE. Do a rabatment of a painting and describe the compositional aspects of the rabatment. *YOU DO NOT HAVE TO RE DRAW THE IMAGE, JUST GRID IT.*

**Read:** Chapter 10 Pages 259-260, Read through the problems...the ideas are helpful in determining a final project. Take Quiz on Blackboard

## **WEEK 16**

TUESDAY, DEC11

**Final Project due at 3:00**

**FINAL PROJECTS :** a series of three drawings that are thematically related.

**Final Projects due**

All finals should be signed, sprayed and hung neatly in order on the board

**before 3:00 pm.**