

ART 1316

DRAWING II

2:00 – 4:50

Mondays & Wednesdays

FAB Room 201

Professor Carol Fairlie

Cell phone 294-1313

Office FAB # 09 Email fairlie@sulross.edu

Office Phone 837-8258

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

REQUIRED TEXT : *A contemporary approach to Drawing, 5th edition* By Teel Sale and Claudia Betti

Copies will be available to borrow.

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 2 is based on the application of the formal "elements" of good design: the use of Line, Value, Texture, Space, and Color to the major principles as applied to the concept of composition in art with an emphasis on contemporary concepts and techniques, perspective, color theory and materials.

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!
- Reference images are required, Cell Phones MAY NOT be used for reference images.

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, I will look for the

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

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

The grade breakdown is as follows:

30 % midterm portfolio

30 % Final portfolio

20 % sketchbook and analysis papers

10 % readings/ 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-)

FINAL IS ON MONDAY, DEC 11 @ 6:00

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!!!

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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 Schwartz 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.

Cell Phones MAY NOT be used for reference images.

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.

MONDAY & WEDNESDAY 2:00-4:50

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All information is posted on Blackboard. Written Analysis 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 should have written notes that are submitted on-line before class begins.

Please put the *name of the assignment and week assigned* on the top of all assigned work.

WEEK I August 26

INTRODUCTION TO CLASS

Materials
syllabus
Review of terminology
first assignments
What is Archival?

Discuss how to write a written analysis and the importance of visual reference.

Homework: Buy/bring your supplies!

Sketchbook/journal:

Jot down the lyrics of favorite song. Look up and write down definition of allegory, myth and cliché. Find visual references for your ideas and glue them down in your sketchbook.

Write out ideas of a modern myth illustration, a contemporary allegory.

Review of terminology and Techniques (quiz)
Discuss illustration vs. contemporary drawing.
Gesture Drawing and Organizational line drawing

Collage the idea behind the lyrics or line of a song or poem, without using a direct reference or text onto the cover of your sketchbook. (Assertion)

Reading: Read Chapter 8, pages 241-248, Write a synopsis of the introduction, pages 249-258, skip the problems. Use Google and define Semantics and describe what kind of work you might create with this concept. Then read 327- 329 on semiotics. Be prepared to discuss this in class.

August 31 Perspective review – 1 pt./2-pt.: tables and chairs, childhood memories
perspective review – fantasy room from the balcony

WEEK 2 Review of the compositional elements & perspective.

Sept 2 Labor day Holiday

Sept. 4 Assertion of the edge, 1 finished drawing.

- Homework: Read chapter II, 74-98, finish class work
- Written analysis: of A Claus Oldenburg Drawing
- Read page 98, project 1, and create a space folder (problem 1) but you need only four examples of each; three dimensional space, two- dimensional space, illusionistic space, ambiguous space.

WEEK 3 THE PICTURE PLANE: Assertion and negation of the edge

Sept 9 Negation of the edge, 1 finished drawing.

- Written analysis: of a Cy Twombly drawing. <http://www.economist.com/blogs/prospero/2011/07/art-cy-twombly>
<http://www.theartstory.org/artist-twombly-cy.htm>
- Homework: Read and review chapter 1, 3-32, *Finish class work*.
- Sketchbook: 3 Sketches for grid drawing, you might want to read problem 9.7 on page 255.
Use three different grid structures, break apart a simple composition.

Sept 11 Value drawing of a shiny reflective surface.

WEEK 4 *THE GRID*

Remember not to draw objects but to draw the relationship of light to dark as it moves across objects.

Application of Organizational line and measuring.

Sept 16 Using a grid as the armature for your drawing, Draw the still life set-up enlarging and modifying the image as it moves across the grid boundaries.

Sept 18 Finish Grid

- Written analysis: A drawing or painting by Philip Pearlstein <http://philippearlstein.com/figures/>

- Homework : *Finish class work.* Read 281-287 and problem 9.5 on page 287
- Sketchbook: Study and in full value, draw (not sketch) the reflections in a dark TV screen or rear view mirror.

WEEK 5 *CROWDING THE PICTURE PLANE AND EMPHASIS OF THE EDGE.*

Sept 23 Remember the relationship of light to dark as it moves across objects.

Draw out as many objects as possible, without relating them by a background. You may change the size, or repeat an object from a different angle. Work the back ground space by repetition of shape or shadow. Then relate the whole picture plane compositionally by the use of consistent light source and full value.

- Written analysis:
 - Richard Diebenkorn <https://drawingowu.wordpress.com/2011/10/09/richard-diebenkorns-ink-wash-drawings/>
- Homework : *Finish class work.* Read *division of the picture plane*, pp 288-293. Study problem 9.7.
Write out the definition of Cliché (in sketchbook).
- Sketchbook: In your sketch book, come up with three images that hold personal meaning. Then see if you can come up with a symbolized form that represents them. Stay away from clichéd ideas. As an example, don't use a teddy bear (viewed as clichéd and trite) but analyze what it might mean (security, childhood, nostalgia) then represent it with a symbolic image (key, a small flower, a button etc.).
- Color : Bring pastels to class next week

WEEK 6 *DIVISION OF THE PICTURE PLANE AND COLOR THEORY*

Discussion of a "Modern Myth or Allegory"

Applying Organizational Line drawing

Dividing the picture plane

Color Theory

SEPTEMBER 30 STUDIO DAY : finish classwork (all of it)

- Written analysis: Robert Longo <http://www.robertlongo.com/portfolios/1030>
Homework : *Read Color, pp. 223-240, skip over "problems".*
- Sketchbook: In your sketchbook draw a series of images or objects (4-5) that come from your dreams. Draw some images of a modern myth or allegory.

Oct 2 Color Theory STUDIO DAY : finish classwork (all of it)

WEEK 7 Modern myth or allegory: Inserted images and Practical Color

Oct 7 Color, Texture and inserted imagery.

inserted image, based on ideas from modern myth or contemporary allegory.

Oct 9

Finish composition, have ideas for in the manner of...

- Written analysis: of a Contemporary landscape Painter.
 - Homework : *Finish class work.* Read Chapter 11, 299-317, describe each concept. There will be a test!
 - Sketchbook: In your sketch book make notes about three different (well Known) landscape painters:
 - What makes their work individual?
 - How do they use their color?
 - If you were to imitate their style, what would you do?
- MAKE NOTES, SKETCHES, COLOR ANALYSIS, ETC.

WEEK 8 Mid-semester Portfolios due of all work completed so far.

10/14 **THE FIGURE: lecture on proportions, gesture drawing in ink.**

Oct 16 In the manner of... with Ecological Implications and inserted image. (*Carol out*)

- Written analysis: Any David Hockney <http://www.davidhockney.co>
- Homework : *Finish class work.* Read chapter 11, 320-322 describe each concept. It will be on the test!
- Sketchbook: Research an art historical painting that has a social theme to it and make a photocopy of it.

WEEK 9

10/21 **THE FIGURE** and REVIEW TEST on Chapter 11,!!

10/23 **The figure.**

- Written analysis: Any work by Bruce Samuelson <http://jcacciogallery.com/bruce-samuelson>
- Homework : *Finish class work.* 299-300, 307-320, study problems 10.3 + 10.4-6
- Sketchbook: Research an art historical painting that has a social theme to it and make a photocopy of it.

WEEK 10 Chapter 10: Thematics : Narratives that tell a story without words or cliché's

10/28

10/30

TEST on Chapter 11,!! Thematics :Narratives

Thematics - Historical update: contemporize an Art Historical painting.

The figure.

Art Historical work

- Written analysis: Any work by Anselm Kieffer <https://www.gagosian.com/artists/anselm-kiefer/selected-works>
- Homework : *Finish class work.*
- Sketchbook: read problem 1, page 281

WEEK 11 Nov 4 Thematics - Historical update: contemporize an Art Historical painting.

- Written analysis: Any work by

Santa Barraza <http://latinopia.com/latino-art/santa-barraza/>

Patti Hernandez or

Carmen Lomas Garza <http://carmenlomasgarza.com/artwork/paintings/>

- Homework : *Finish class work.* Read 315 - 320, study problems 10.8 page 277 personal motif.
- Sketchbook: come up with a series of different personal motifs. Use cave and dream imagery- go to library, look up books on image symbolism.

WEEK 12 Nov 11 Thematics: Transformations: #1 and #3

- Written analysis: Any work by Mark Tansey <http://www.thebroad.org/art/mark-tansey>
Jenny Saville <https://www.gagosian.com/artists/jenny-saville>
- Homework : *Finish class work.* Read 320-325 , study problems
- Sketchbook: come up with two different thematically linked ideas (3 ideas each) based concepts from this semester

WEEK 13 Nov 18 *Finish #2 of Transformations (Carol out)*

Discuss on a group theme , Decide on a group theme

- Written analysis: Any work by David Bottella, <http://cuentos.pomona.edu/work/david-botello/>
Carlos Almaraz <https://www.visualaids.org/artists/detail/carlos-almaraz>
Eloy Torrez <https://www.kcet.org/shows/artbound/muralist-elay-torrez-and-his-hot-paint-time-machine>
- Homework :*Finish class work.* Re-Read Shaped picture planes, Page 278,
- go to library and write down 5 contemporary artists and how they use non-traditional surfaces.

WEEK 14 Nov. 25 Thematics Personal Motif (decide on Group theme)

- Written analysis: Any work by George Yepes <https://www.georgeyepes.com/gallery/>
Sonia Romero <http://www.soniaromero.net> or
Shizu Saldamando <https://www.youtube.com/watch?v=LhfComCVbTc>
- Homework : *Finish class work.* Read 375-380 presentation.

_Matting Demo. Group theme due matted.

WEEK 15 Dec 2 *Group Theme*
Final Portfolios due at beginning of class

Work on Group theme,

Thumbnails for Final Project Due!

Final Project Three thematically linked works based on a concept from this semester.

WEEK 16 Dec 13

FINAL PROJECT DUE ON Tuesday AT 3:00 PM