

ART 1317

DRAWING II

Professor Carol Fairlie

Supply Kit is \$75.00

Contemporary Approach to Drawing by Sale/Betti

This book will be used as the informational and theoretical book. Class copies will be available.

SLO's

This freshman level 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 studio art.

COURSE OBJECTIVES

1. To understand contemporary concepts of drawing and composition.
2. The development of good observational, compositional and drawing skills.
3. To learn to think visually, to learn to "see".
4. To begin to expressively communicate an original idea or concept visually.
5. To begin to develop drawing skills that will provide a firm foundation for further studies in the field of fine arts.
6. To understand the concept of each assignment, and complete each assignment on time and to scale.
7. To understand good composition and begin to apply the elements of design to drawings, and build upon ideas.
8. To learn about original concepts and avoid "clichéd" imagery.
9. To understand how to apply correct terminology in writing about Art.
10. To be willing to put in the time and effort it takes to develop a personal style in one's drawings; to be willing to pursue ideas, experiment and take chances.

COURSE STRUCTURE:

Drawing 2 is based on the development of contemporary concepts in composition while applying the formal "elements" of good design: the use of line, value, texture, space, and color and the use of major principles: emphasis, pattern, rhythm, balance, proportion, and unity. The principles and elements are applied to the individual assignments referencing concepts of contemporary composition in art, while strengthening drawing skills and the application of good visual communication skills.

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 ten of the hour (4:50). Do not leave before that time without permission!

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 & little** 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, I will look for the

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

The grade breakdown is as follows:

30 % midterm portfolio

30 % Final portfolio

5 % Final Project

10 % sketchbook

10% analysis papers

10 % Notes from readings

5% Final Test

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, (PLO #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 artists 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 contemporary artist handles the drawing medium, and to analyze the assumed intent of why the work was done.

This assignment is designed to introduce the student to a variety of contemporary artist's works on paper. 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 in full sentences.

You need to look up the artist and understand what they and their work known for.

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.

Reading Assignments: Weekly reading assignments are crucial to understanding the work in class.

Simple notes or synopsis will be due in on blackboard before class begins.

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

Final Test A major terminology test on contemporary concepts will be given at the end of the semester.

Basically to get a good grade:

- Be prepared!
- 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.
- Work must be original, created by you in this class!
- Stay on top of out of class work.

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!

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 2

Tuesdays & Thursdays
Professor Carol Fairlie
Office # 09 FAB

Email 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)

- Always feel free to text me.

Fall Semester 2021

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, please contact the ADA Coordinator for Program Accessibility in student life/ the Student Center.

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.

Drawing II, SUPPLIES: \$90.00 total (72.37)

PAPER

9 x 12 spiral sketchbook, Dry media	4.75	
10 sheets toned pastel paper	13.15	
18 x 24” white paper pad, 30 sheet	5.57	
3 sheets Bristol illustration board	9.00	
3 Sheets Stonehenge	6.00	
		38.47

Drawing tools

2 Ebony graphite pencils	.80	
Lyra pencil, 9B , thick woodless	1.10	
Graphite stick	.60	
2 compressed Charcoal (Weber)	.80	
2 General’s Charcoal pencil	1.50	
General’s White Charcoal pencil	.75	
3 white chalk (Weber)	1.50	
.05 Fine point perm. marker	1.30	
Set of good Pastels	15.00	
		22.30

Equipment

White Eraser	.35	
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Kneaded eraser	1.20	
Sharpener	1.30	
2 tortillons (blending stumps)	.50	
Portfolio	7.25	
Tool Holder	1.00	
		\$ 11.60

\$20.00 Lab Fee Provides:

sheets of newsprint
 Extra good paper
 Multi media board
 Gesso
 India Ink
 White Talon Brushes
 Bull Dog Clips
 Tracing Paper
 Graphite powder
 Small jar for graphite powder
 Workable Fixative
 Drawing Boards
 Good hand Soap

MONDAY & WEDNESDAY 2:00-4:50

WEEK I *August 22*

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

August 24

Perspective: one point, two point, two story, rooms from Childhood,

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 29

WEEK 2 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.
- Create a space with four pictures that are examples of three-dimensional space, two-dimensional space, illusionistic space, ambiguous space.

August 31

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

- Written analysis: of a Cy Twombly drawing. <http://www.economist.com/blogs/prospiero/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.
Make sure your grid is either 9x12 squares or 8x11 Squares.

WEEK 4 *THE GRID* Use the 18x24" paper

Sept 7 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. Draw out a good composition with no large empty areas. Lay a piece of clear acetate over the drawing and create a grid of squares, either 9x 12 or 8 x 11.

Finish the value in the drawing.

- 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

Sept 12. Finish Grid

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

Sept 14. CROWDING THE PICTURE PLANE AND EMPHASIS OF THE EDGE.

- 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) the represent it with a symbolic image (key, a small flower, a button etc.).

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

Sept 19 Division of the picture plane. Draw objects on the top of the page, arrange them with objects on the bottom.

September 21: Review of Color Theory

- 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.

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

September 26

- 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

October 3 *Self Portraits*

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

October 10

THE FIGURE and REVIEW TEST on Chapter 11,!!

Written analysis: Any work by Bruce Samuelson <http://jcacciolagallery.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

October 17

Chapter 10: Thematics : Narratives

• 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 October 24

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 October 31

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 November 7 *Finish #2 of Transformations*

• 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 November 14 (*ART WALK Nov 18 & 19*)

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 November 21 (no class on Wednesday Nov. 23) *the figure in an environment*

WEEK 16 November 28 portfolio review, begin final

Final will be due on TUESDAY Dec. 6 at 3:00 pm