

## **ART 1317: DRAWING II**

**Fall 2024:** M-W 9:00pm-11:50pm, VAPA 201

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### ***Course Description:***

Drawing II is based on the development of contemporary concepts in composition while applying major principles of design: 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

Works will be created using concepts of composition like elements of art covered in Drawing I: figure/ground, line, value, contour, gesture, linear, texture, space, color and aerial perspective are studied using a variety of drawing techniques and media. We will emphasize the use of a variety of materials as well as increasing powers of visual observation and drawing from life or abstract ideas/concepts. Through regularly scheduled critiques students will develop visual literacy and the ability to evaluate and describe works of art.

### **Supplies**

**Class Fee:** In this course we will have a fee of \$150, in order to supply you with materials to have a successful Drawing II experience. This fee may be paid in three payments if needed, at least \$75.00 must be paid before you are given any supplies to work with.

We begin working on the second day of class. I will supply the initial materials for you.

You can pay for it through the cashier's office "Art Stores" Account.

Be sure to bring a receipt.

The supplies for the semester include everything needed: paper, ink, charcoal, pastels, pencil, kneaded erasers and special kit where you can keep your materials.

### **Course Objectives**

By the end of this course students will:

- Understand contemporary concepts of drawing and composition
- Develop of good observational, compositional and drawing skills
- Learn to think visually and to learn how to "See"
- Begin to expressively communicate an original idea or concept through original art work.
- Understand correct art terminology and how to use it in writing about Art.
- 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.

- To give you the opportunity to develop, learn and apply the principles and elements of art and applied color theory to your watercolor compositions.
- To be aware of safety practices and hazards in the studio environment.

**PLO's:**

**Student Learning Outcomes:**

1. Students will be able to expressively communicate an original idea or concept visually through an original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.
3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

**Marketable Skills:**

1. Creating ideas with independence of thought.
  - a. Students will learn to produce work in a timely manner.
  - b. Use of original concepts and non-clichéd ideas.
  - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
  - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
  - e. Faculty will integrate the information into lectures, workshops, etc.
2. Communicating professionally through written and spoken presentation.
  - a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
  - b. Ability to produce a professional portfolio that meets current industry standards.
  - c. Faculty will integrate the information into lectures, workshops, etc.
3. Solving problems through critical thinking.
  - a. Students will learn to produce work in a timely manner.
  - b. Use of original concepts and non-clichéd ideas.
  - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
  - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.

**Structure:**

**Demos:** Any new material or idea introduced will be led by a detailed demonstration or presentation. Attendance is mandatory as students' presence and participation in demonstrations are crucial to the learning process.

**Exercises:** The best way to learn how to draw is to practice! In class, exercises will be assigned to reinforce terminology and develop technical skill.

**Sketchbook Assignments:** You are required to use a sketchbook to this course that will result in an archive of images and research. There will be Sketchbook Assignments assigned as homework to reinforce technical skills covered in exercises. This sketchbook will be a record of your interests, progression, and art making practice. Always bring your sketchbook to class as you will be required to work in it during class. Developing a sketchbook practice is an important step in becoming an artist – I recommend decorating the cover and bringing it with you wherever you go!

**Projects:** Each project will present new challenges and techniques to investigate. They will be given in conjunction with themes and techniques to be covered. Projects are more formal, finished works of art. You will be given time to work on these in class but will also require time outside of class. Projects will be formally critiqued by the class.

**Portfolio Reviews:** At midterm and towards the end of class I will conduct individual Portfolio Reviews to assess the progress of your exercises, sketchbook assignments and projects.

**Critiques:** At the completion of certain projects, a critique will be held where we will address the technical, conceptual, and formal issues presented. It is mandatory that all students participate in these discussions. Your grade for each project will be based on your work as well as your involvement in critique. Critiques are a chance to share, question, and learn from each other – providing constructive feedback while upholding an environment for growth.

**Attendance & Class Participation:** Art studio classes are performance-based and interaction with other students and the professor cannot be replicated outside of class time. Your attendance counts towards your participation grade in this course as well as your attentiveness during demonstrations, scheduled critiques, and your contribution to shop cleanliness. Being unprepared or failure to bring in required or assigned materials will also count against your participation grade.

**ATTENDANCE IS MANDATORY** and will be taken at the beginning of each class. You are expected to arrive on time and stay until the class is over. Arriving late and leaving early are disruptive and you will be considered absent if this is habitual. If illness is going to affect your attendance, please bring a doctor's note. Please note that excused and unexcused absences are both counted as absences. For both types of absences you are responsible for **NOTIFYING ME ASAP**. If you miss a demo, critique, or studio clean up, it is **YOUR** responsibility to initiate getting the required information from myself and your fellow classmates.

You are permitted five excused or unexcused absences during the semester. Each subsequent absence, up to 9 absences or 20% of scheduled classes, will result in your course grade being lowered by 5 points. After 9 absences, you will fail the course. If you are late three times (by more than 10 minutes) that will count as an absence. If you are late by more than 30 minutes you are counted absent. *Sul Ross policy states a student may be dropped after 9 (nine) absences and that one absence is equal to 50 minutes. More than two 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.*

After 5 absences (including excused) = grade dropped by 5 points

3 tardy arrivals = 1 absence

9 absences = failure

If for some reason you encounter an issue which makes you unable to attend class for an extended period of time (ie. -family situation, medical issues, etc.), please **NOTIFY ME IMMEDIATELY** so it can be discussed and reasonable accommodations can be made. If you are worried about your attendance and participation score I have extra assignments that can be done to boost your grade.

**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.

**Evaluation & Grading Policy:**

**Grading:** An average grade is based on perfect attendance, class participation and completion of all assignments. Your final participation grade will reflect your attendance, participation in critiques and discussions, active participation in studio work days, completion of assignments, and studio maintenance and cleanliness. Evaluation of assignments will be based on your concept, craftsmanship, and how well your craft supports your concept. If you are unhappy with a grade you may resubmit any assignment before the last day of class. There will be a mandatory class clean-up at the end of the semester.

**Assignment Requirements:** Assignments will be evaluated based on:

**Completion:** Basic requirements are met and assignment guidelines are followed.

**Technique:** Demonstration of ability to utilize material, processes, and techniques effectively.

**Formal skills:** Based on compositional solutions and your ability to creatively problem solve. This includes balance, value, and the improvement and development of formal ideas and perceptual skills.

**Concept/Idea:** Invention of unique and personal or symbolically meaningful imagery; research and sketches involved in the development of imagery; originality in interpretation of prompt.

**Presentation:** Based on clean borders, no fingerprints on front or back, paper is evenly trimmed and square, frame ready.

**Participation, Preparation, Stewardship:** Attendance, punctuality, participation in class discussions and critiques. Maintaining sketchbook, preparation for class and responsible use of class time. Maintaining a tidy work area and responsible use of materials and tools.

NOTE: Re-submitting work is encouraged. A new grade will be assigned, but any reduction in the original grade for lateness will still be part of new grade.

#### **Projects are graded on a 5-letter scale:**

**A** 100% - 90% SUPERIOR / signifies that the evaluation criteria has been performed and completed to the highest possible quality and is excellent in both concept and execution

**B** 89% - 80% ABOVE AVERAGE / signifies that the evaluation criteria has been performed and completed to an above average quality and is very good in both concept and execution

**C** 79% - 70% AVERAGE / signifies that the evaluation criteria has been performed and completed to average quality and is good concept and execution

**D** 69% - 60% BELOW AVERAGE / signifies that the evaluation criteria has been performed and completed to a below average or poor quality in both concept and execution

**F** <60% FAILURE / does not meet the basic standards of acceptance for work requirements

**Assignments:** You are expected to complete all assignments by the designated due date. Assignments turned in late will receive a lowered grade of 5 points per class period late. Although there will be studio time during class hours, projects will require working outside of class time in order to finish assignments. On critique days or due dates do not miss class because you have not finished an assignment as discussions will take place that are important for your learning experience. Make up work or alternative assignments will be determined by the instructor. These assignments may or may not exactly duplicate the original and will not entitle other students to the same alternatives since they may not have experienced the same situations.

#### **Classroom Policies:**

**Studio Etiquette:** You are responsible for cleaning up after yourself in the classroom. Improper use of equipment/materials and leaving a mess in the classroom is unacceptable and will result in a lowered grade. The room is both a classroom and a creative environment, and behavior must be appropriate for both purposes. Anyone who is disruptive, disrespectful to others, or endangers the health and safety of others will be asked to leave, marked absent, and/or referred to administration. Good classroom conduct must be observed at all times, including appropriate language and attire. During work time, please behave in a way that is peaceful and conducive to getting work done and be quiet and respectful of others.

**Phones and Music:** In general, phones are not allowed during class time in an effort to promote a positive and respectful learning environment. Please silence your phone and resist the urge to text. Using your cell phone during a critique or demonstration will result in a lowered participation grade for that assignment. It is disruptive to others, disrespectful to the instructor, and distracting to you. Phones may be used to search for image or research inspiration during brainstorming periods. Headphones are permitted in class during work periods but please leave one ear bud out as you might miss out on important information.

**Inclusivity:** In order to foster individual development as artists, it is integral to feel comfortable expressing ourselves in an honest, open, and non-judgmental environment where our ideas will be treated with respect and dignity. In critiques, we will encourage an open dialogue discussing the positive and negative compositional and technical aspects of each work, as well as considering context and subjective meaning. Under no circumstances, however, will discussion be permitted that is personally disrespectful. We will treat each member of the class with the same measure of respect, regardless of age, ethnicity, religion, gender, sexual orientation, personal appearance, disability, or any other visible or invisible differences.

**Note taking:** Your notes are your best resource for success. For each technique, I will provide you with a handout, written by me, that mirrors my demonstration and tries to codify exactly what I show you in class. I highly encourage you to take your own notes, clarifying the process in language that makes sense to you. I will only supply you with the physical handout once, and I expect you to keep these handouts in a convenient place so you can refer back to them as needed.

**Originality/ Copyright/ Fair Use:** All work created in this class must be original and may not be made in or used for credit in any other course. Violations of this policy will be treated as academic dishonesty and will result in an (F) for the project in question, a referral to the Student Conduct Office, and possible failure of the course. Refer to the Academic Integrity Policy in the Student Handbook for more information.

All work and imagery used in this course must be your own, or fall within the confines of fair use if incorporating existing copyrighted material. Fair use means that artists cannot use existing copyrighted material in a way that does not generate new artistic meaning, and that merely changing the medium of a work may not be enough to meet this standard. Refer to CAA's Code of Best Practices in Fair Use for the Visual Arts for general guidelines on fair use.

**Storage:** There is a small amount of drawer space available. But space is limited, so be prepared to bring materials with you as needed each day. The VAPA is not responsible for damage, theft, loss, or destruction of personal property including items left unattended in a hallway, restroom, classroom. Thefts have occurred from drawers in the past so avoid leaving valuables here.

**Email Communication:** All emails should be school generated emails.

**Reproduction of Photographic Images:** During the semester your instructor or other representatives from Valdosta State University may photograph you or your artwork for promotional, educational and or accreditation use. If you wish not to have images of you or your work used by SRSU or the VAPA (FAB), please submit a written statement to the Department office so that we may honor your request.

**Studio Access (After Hours):** Students have authorization to use all assigned classrooms and studios for each class in which they are enrolled. Access is permitted during official building hours except when other scheduled classes are in session. All students are encouraged to work independently outside of class and are welcome to use the Art Department facilities as long as they conduct themselves

responsibly. Students should regard and abide by all studio safety policies. Work areas must be thoroughly cleaned after use and all tools and equipment must be properly used and maintained.

### **DRAWING II CALENDAR:**

**August 26:** First Day of Class. Discuss the first assignment.

Course Navigation: Go over Syllabus, Announcements, Assignments

**Start first assignment:** “*Music to My Eyes*”

Sketchbook/journal:

Start by writing lyrics of at least one of your favorite song.

Do a search for the following, what do these words mean? Allegory, myth and cliché. Find visual reference material that reinforce your ideas and paste them down in your sketchbook.

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

**August 28:** Based on the Collage drawing, we are going to start a drawing focusing on value and color theory.

We will review Value and Color Theory: How can contrast affect your drawing? How can color make an art work interesting? What can you do to create a focal point on a drawing through different values?

Let’s practice value! And color!

**HOMEWORK: Monday is Labor Day, you will need to work on this drawing on your own.**

### **Week 2**

**September 2:** LABOR DAY

**September 4:** Continue with Collage Assignment

### **Week 3 Value**

#### ***Project 2***

**September 9:** Value and Perspective!

Find a spot where you can work, place some “simple” objects of light value against a middle-value background. Find a light source, place it above your objects to one side to illuminate your objects to create a clear contrast. You will use a stick charcoal on its side, cover the paper with charcoal to create a middle–value tone. Try to create a uniform tone by blending the charcoal with a soft cloth or stumps. Establish the size, shape, and position of the objects by sketching them lightly with a charcoal tip. Study the composition to determine what areas to lift out with the chamois, which lights to erase, and where to add darker tones. Be alert to patterns of light and shadow on the various objects, gaining a sense of the lightest and the darkest areas. Be aware of the sharp edges that separate objects as well as the soft edges where lights turn to shadow. Work as directly and deliberately as possible and avoid overworking the paper surface to maintain freshness. Introducing this tonal approach to drawing as one of the first projects makes beginners aware that drawing doesn’t have to begin with lines. This assignment also engenders awareness of the total working surface, rather than a particular area.

**September 11:** Continued Value drawing  
Critique Collage Assignment.

### **Week 4**

**September 16:** Continue and finish Value drawing

### **September 18: Project 3**

#### **In the Manner of and Color Theory**

In all the art courses, we do an assignment called: In the Manner Of. It is based on the works of artists from different art movements. Students will create an original piece using art pieces created by other artists as reference. Artists have been doing this as a form of learning and challenging their skills. It would be beneficial, however, to practice drawing in the manner of some of some examples you'll be researching. There are many ways to create a successful drawing by using a variety of media and techniques. By doing this research, it will help you to see different ways of working with subject, form and composition. Every medium has its different forms of expressive qualities that the trained artist recognizes and selects in order to produce a desired effect.

Artists use different media and materials to convey a message. There are different ways to create an art piece to produce desired effects. Artists like Alyssa Monks and Bukit Mertajam use both wet and dry media to produce their compositions. With emphasis on seeing deeply, copying activities naturally require close scrutiny to recognize how various drawing media blend to form their unique effects.

**Search artists from list I'll provide.**

#### **Week 5**

**September 23:** Work Day. Present Artist and start sketch ideas/collage.

**September 25:** Work Day.

#### **Week 6**

**September 30:** WORK DAY:

**October 2:** Work day. Finish? Critique Project 2

#### **Week 7 Introduce Project 4: Value**

**October 7:** Let's combine all the value techniques! Abstract drawing. Contour, hatching and cross-hatching lines? Zentangles?

**Cross-hatching** is a method of line drawing that describes light and shadow. The representation of light utilizes the white or openness of the page, while shadow is created by a density of crossed lines. If you examine the value scale below, you can see how the light end (left) uses a simple pattern of parallel lines spaced widely apart to represent light. The dark end (right) layers crisscrossing lines to create a feeling of shadow.

Basically, artists create shadows based on how the artist perceives value and the objects being observed.

**Hatching** is similar to cross-hatching, only difference is that lines are parallel to each other and don't crisscross.

**Contour Lines** emphasize the outline of an object showing its form and shape

**October 9:**

#### **Week 8**

**October 14:** Continue lines

**October 16: Finish still life lines? Critique Project 3**

**Week 9**

**October 21:** Self-Portrait? Who Are you? Discuss approaches! Ideas, sketch ideas. 18x24  
Discuss form and space ideas. Will you use mixed media? Contour? Cross-hatching? Charcoal?

**October 23: continue self-portrait**

**Week 10**

**October 28: continue self-portrait**

**October 30: Self Portrait.**

**Week 11:**

**November 4:** Finishing SELF-PORTRAIT

**November 6:** Submit Self-portrait. Introduce Final project.

**Week 12**

**November 11: DISCUSSION OF FINAL PROJECT!!!** Large Scale, divided in three or four individual drawings. These drawings will have to be done out of class time as well.

**From Representational to Abstract Drawings.** Students will create three different drawings. Students will “deconstruct” an image. They will start from a “realistic” object or landscape and will start becoming abstract.

Start Sketches and ideas.

**November 13:** Work Day

**Week 13.**

**November 18: Final drawing?**

**November 20: landscape.**

**Week 14**

**November 25:** Work Day.

**November 27: Thanksgiving Day**

**Week 15**

**December 2: Work on Final**

**December 4: Finish and rework ALL assignments.**

**FINAL: Critique Project 4 and 5**

**FINAL DECEMBER 10 TUESDAY 8:00-10:00P.M.?**