

MORAVIAN COLLEGE  
DRAWING II (ART 270 Z) SYLLABUS, Spring 2007

INSTRUCTOR: Leslie Fletcher  
Days / Time / Classroom: M – W / 6:30 – 9:00 PM / room 8  
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**COURSE DESCRIPTION:**

Drawing II is an intermediate level drawing course, in which the student is introduced to more advanced drawing media, techniques, and concepts. Students will be drawing from the figure, the still life, forms in nature, man made forms, interior spaces, and more conceptually based projects. Drawing will continue to be from direct observation, without formulas or mechanical devices, and it will consist of training the eye as well as the hand. The relationship between observation and representation will be a recurring theme. You will learn to draw by drawing. The late Daniel M. Mendelowitz of Stanford University wrote about the role of drawing in educating today's artists:

“...In the final analysis it is the more incisive awareness of the concrete, visual world that is the artist's most precious heritage, and it is stimulated more by drawing than by any other activity... it is the total engagement of mind with eyes, hands, body, and feelings that will make possible drawing as a genuinely creative act and bring about the taste and judgment essential to artistic growth...”

**OBJECTIVES:**

Students will develop an understanding of the elements of art: line, shape, value, volume, texture, and space, as well as the principles of design: repetition, variation, directionality, movement, proportion and scale, dominance and subordination, rhythm, pattern, balance, and unity, and the ability to use these elements and principles in the production of drawings. Critical thinking will be emphasized both in the creative process and in the analysis of completed work. Students will develop the ability to verbalize in the language of art and about concepts of art. They will develop an understanding of the methods, materials, and processes of drawing, and use this understanding to create personally expressive drawings that are both representational and interpretive.

TEXT: suggested, not required

*A GUIDE TO DRAWING*, 6<sup>th</sup> Edition,

By Daniel Mendelowitz, Duane Wakeham, and David Faber,  
Thomson/Wadsworth, publishers

#### GRADING CRITERIA:

Each project must be successfully completed in order to receive credit for the course. Final grades will be based on in class work, out of class work, sketch book work, level of achievement, meeting the projects objectives, craftsmanship, creativity, and imagination. Class participation and attendance are considerations when assigning grades. How well you prepare for class, work during class, and participate in discussions will influence your grade.

#### THE FOLLOWING MEANINGS ARE ASSIGNED TO GRADES:

- A. Superior: 93-100, A- 91-92  
Scholarship: strong exceeding requirements of instructor  
Initiative: contributions exceeding the assignment, showing independent resourcefulness  
Attitude: positive, beneficial to class  
Individual Improvement: continually developing
- B. Good - Above average: B+ 88-90, B 84-87, B- 81-83  
Scholarship: accurate and complete, meeting all requirements of instructor  
Initiative: good, meeting requirements of assignments  
Attitude: proper, beneficial to class  
Individual Improvement: shows signs of progress, responds positively to criticism
- C. Average: C+ 78-80, C 74-77, C- 71-73  
Scholarship: barely meeting requirements of instructor  
Initiative: uncertain, apparent only at times  
Attitude: generally neutral, but not objectionable  
Individual Improvement: not showing signs of progress, not responding to criticism
- D. Below average, yet passing: 70-61  
Scholarship: not meeting requirements of instructor  
Initiative: not meeting requirements of assignments, not completing assignments  
Attitude: indifferent, possibly objectionable  
Individual improvement: not noticeable
- F. Completely unsatisfactory: 60 and below

Students will receive in-progress grades throughout the semester.

#### FINAL GRADES WILL BE BASED ON THE FOLLOWING:

Assigned drawings, in studio work	60 %
Sketchbooks	25 %
Attendance and class participation	15%

## ATTENDANCE:

Drawing is a studio course, you must be present to learn. Attendance is required. Poor attendance and/or consistent tardiness could negatively impact a project's grade, and by extension your overall course grade. Class participation and attendance are major considerations when assigning grades for projects and final grades. How well you prepare for class, work during class time, and participate in critiques and discussions will influence your final grade. Work that is late due to illness, or other emergencies, will not be penalized. A doctor's excuse, notification by the health center, or some other form of written notification (an e-mail) is necessary for all absences. Without some form of written excuse you will receive an unexcused absence. Students are responsible for assignments given on a day when they are not in class. All missed work must be made up within a reasonable amount of time.

## CRITIQUES:

At the end of each project there will be a major critique in which all students' final drawings will be pinned to the wall as a group. The instructor leads, with full student involvement, a discussion in which the work of each student is assessed in terms of: meeting the problems objectives, technical skill, originality and creativity, degree of involvement, and problem solving ability. Learning to analyze drawings is as important a skill as making drawings. There will also be many individual and small group preliminary critiques

## LECTURES & TRIPS:

During the course of the semester you will be required to attend an on-campus art event and to attend one off-campus (generally a bus trip to NYC to visit museums and galleries) art event and write a short (250-300 word) paper on one event in addition to your drawing requirement. Your paper is generally due one week after the date of the event. Types of events include Gallery Openings, Forums and Bus Trips. Gallery Openings are public events which occur at some point during the course of each Gallery Exhibition. These generally include a short talk by the artist being shown or the curator of the exhibit. Forums may feature slide talks by art department faculty, visiting artists, art historians, critics, and/or art professionals such as conservators, illustrators, and art editors. The Bus Trip is usually to New York City, where we might start the day viewing classic works at the Metropolitan Museum and finish by experiencing recently made cutting edge art works in Chelsea.

Dates for Events this semester: not yet established

Date for Bus Trip to NYC: tentatively, Friday, March 30, 2007

## STUDENTS with DISABILITIES or SPECIAL NEEDS:

Students who require accommodations for this course must first contact Academic Support Services, the Counseling Center, or Student Health Services. Please do this as soon as possible so that we may have a dialogue as to your needs and the recommended accommodations.

## MATERIALS LIST:

## DRAWING II (ART 270 Z)

L. Fletcher

sketchbook, 9 x 12 inches or larger  
all purpose white pad, (18x24 inches minimum, spiral bound, 80lb minimum weight) Strathmore 400  
newsprint pad, (18x24 inches, rough surface)  
portfolio (can be cardboard, app. 24x31 inches)  
container for materials (box, bag, plastic tool kit)  
stick (vine) charcoal (at least 6 sticks to start with, soft or grade B)  
compressed charcoal  
charcoal pencil(s) (2B or 3B)  
graphite drawing pencils 6B, 5B 4B, 3B 2B, B, HB, H, 2H, 3H, 4H (set w/ both H's & B's)  
ebony pencil (all purpose soft white eraser)  
color pencils (set of 24 to 48)  
kneaded eraser  
conté crayon (1 black, 1 white, soft)  
ball point pen, black felt tip pen (two tipped marker, medium and thin ends) Prismacolor  
single edged razor blade or mat knife for sharpening pencils, cutting paper, etc.  
wooden yardstick or metal ruler (app. 36 inches in length)  
8 thumb tacks or push pins  
2 tortillions  
mirror (portable)

## OPTIONAL MATERIALS:

individual sheets of specialized papers (purchase as required)  
drawing board (masonite board with clips and rubber bands, app. 23 x 26 inches)  
grease or lithographic crayons  
wax crayons, pastels, colored chalk, and/or oil pastels  
stick or powdered graphite  
india ink (permanent, black)  
bamboo brush (for ink)  
sharpened stick or dowel (for ink)  
chamois or cotton rag  
sanding block or 220 grit sandpaper  
spray fixative  
watercolor paints

Note: Students will be provided with all materials required for this class. The cost of materials will be billed to each student's account. Do not purchase any materials for this class until after our first meeting.

Some area art supply stores will give a 10% student discount. Bring your list and your student I.D.

## ART SUPPLY STORES:

Art & Drafting Connection  
Westgate Mall  
Bethlehem, PA  
610-882-0533

A. C. Moore Co.  
2633 MacArthur Rd  
Whitehall, PA  
610-264-4003

Dick Blick Art Store  
3152 Lehigh Street  
(at the south mall)  
Allentown, PA  
610-965-6051

DRAWING II	MAJOR PROBLEMS	SPRING 2007	LESLIE FLETCHER
DAYS	DATES	OUTLINE:	
M	JAN 15	Introduction to the course, an overview	
W	JAN 17	Introduce: Still Life Projects 1 & 2; 1-black & white, 2-color value, volume, light, color, proportion & scale, simulated texture, composition, media Begin: Still Life, Project 1, black & white	
M-W	JAN 22, 24	Still Life, Project 1, black & white (continued)	
M	JAN 29	Critique: Still Life, Project 1, black & white due	
W	JAN 31	Begin: Still Life, Project 2, color	
M-W	FEB 5, 7	Still Life, Project 2, color (continued)	
M	FEB 12	Critique: Still Life, Project 2, color due	
W-M-W	FEB 14, 19, 21	Figure Drawing, Line, Project 3: line: contour, searching-line, gesture and longer poses	
W	FEB 21	Due: 3 drawings from the figure	
M	FEB 26	Introduce and Begin: Object(s)/Texture/Composition, Project 4	
W	FEB 28	Object(s)/Texture/Composition (continued)	
M-W*	MAR 5, 7	NO CLASS: SPRING BREAK	
M	MAR 12	Object(s)/Texture/Composition (continued)	
W	MAR 14	Critique: Object(s)/Texture/Composition, Project 4 due	
M	MAR 19	Introduce: Expressive Self-Portrait, Project 5, and The Portrait Head: form and proportion	
W	MAR 21	Begin: Expressive Self-Portrait, Project 5 Continue project outside of class	
M-W	MAR 26, 28	Figure Drawing: Line & Value, Project 6 gesture and longer poses	

M	APR 2	Critique: Expressive Self-Portrait, Project 5 due
DRAWING II	MAJOR PROBLEMS, cont.	SPRING 2007 LESLIE FLETCHER
DAYS	DATES	OUTLINE
W	APR 4	Figure Drawing: Line & Value, continued
W	APR 4	Due: 3 drawings from the figure
M	APR 9	No Class: Easter Recess
W	APR 11	Introduce and Begin: Self-Portrait as a Non-Traditional Image, (a conceptual approach) Project 7
M-W- M	APR 16, 18, 23	Self-Portrait as a Non-Traditional Image (continued)
W	APR 25	Final Critique: Self-Portrait as a Non-Traditional Image, Project 7 due This is the final time to submit or resubmit work.

This outline is flexible and may be subject to change during the process/progress of the course.

NOTE: Students who undertake projects which are larger or more involved than that which is normally undertaken by the rest of the class will receive extended working time.

STUDIO: Students are responsible for the studio and equipment. Please get into the habit of cleaning up after yourself at the end of each work session. No personal listening devices are allowed in class. Turn off cell phones before class begins. You may drink in class (coffee, soda, etc.), but you may not bring food to class.

ATTENDANCE AT ALL CRITIQUES IS MANDATORY. If you are absent without a doctor's excuse, or some form of written explanation, you will receive a partial grade reduction of up to 10 points for the assignment. If you attend a critique but do not hand in your work, you will receive up to a 4-point reduction for each class that the work is late. All problems may be resubmitted if you choose to rework them after they are graded. You have two weeks to do so.

#### SKETCHBOOKS:

You will have weekly sketchbook or out of class drawing and reading assignments. The assignments will be directly related to your in-class work. The sketchbook is a great place to experiment, to plan, and to record. Try to use it daily and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes several minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take your sketchbook with you everywhere you go. Assignments and due dates will be specified during the process of the course. If you turn in work late, you will receive up to a 4-point grade reduction for each class that your sketchbook or out of class drawing assignment is late.

## SOME SUGGESTIONS FOR SKETCHBOOK DRAWINGS:

1. Experiment with form and variations.
2. Note quick visual and verbal ideas.
3. Experiment with different techniques, tools, or mediums.
4. Develop an object or an idea through several pages of sketches.
5. Experiment with different compositions; place objects and shapes in different juxtapositions.
6. Record objects through sustained observation.
7. Investigate. Make preparatory drawings.
8. Use your sketchbook as a diary or journal, recording your interests and activities.
9. Make comments on artwork (your own or others)
10. Attach clippings that interest you.
11. Draw from memory.
12. Draw your feelings.
13. Draw from nature.
14. Record your dreams, both visually and verbally.
15. Experiment with new and playful imagery.

## SAFETY PROCEDURES:

1. Read, understand, and follow all recommendations for health and safety precautions labeled on products.
2. Read, understand and follow all manufacturer recommendations for the proper use of products, materials, and tools.
3. Always follow all recommended studio rules and procedures.
4. Wear proper protective eye wear, dust masks, protective clothing, etc. as indicated.
5. Do not operate tools or equipment without being instructed in their proper and safe use.
6. Do not use materials without being instructed in their proper and safe use.
7. Always work in a well ventilated, well lighted, and safe workspace.
8. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College's nurse.