

Moravian College Drawing I

T/TH 12.45- 3.15 Rm. 9

Office hours: Tuesday 4.00-6.00pm or by appointment

Art Office: 610. 861.1652 cell. 914.475.2911

Angela Fraleigh -- afraleigh@moravian.edu

This course emphasizes formal development and critical dialogue. The course will focus on technical assignments intended to increase ones ability to manipulate different media. Through regular critiques we will move into formal investigations while allowing you to consider conceptual possibilities and your own personal and historical affinities. Because this is a drawing II class concentration will be heavily located in representational exercises intended to advance your skills while developing a more assertive conceptual approach. This class is an intensive look into the depiction of the physical realm and is designed to enable each artist with the basic tools that are necessary for any art you may choose to do later in life. Assignments will be seen in the context of both classical and contemporary artists who are investigating related conceptual and technical terrain.

**Note-* You are expected to work a minimum of 6 hours per week outside of the scheduled meeting time. There will be a critique every Monday at the beginning of class to look at your homework from the previous week. In addition to reading assignments and outside studio work you are expected to be regularly involved in critiques, and document your work in slide/digital form at the end of the semester.

Homework- There will be several outside assignments due on specific dates. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade.

Sketchbook- due to the nature of the course material you will be given weekly sketchbook assignments to experiment, plan, and record. Try to use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend. A place to develop ideas, record thoughts.. it should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Can you tell I think this is important? Also, you will be graded on this and you must have t in class with you at all times. If it is missing it will be marked against you.

Course requirements-

On time attendance for all classes

On time delivery of homework and in class projects

Participation in class discussions and critiques

Sketchbook

Assignments/ Grading

Studio and Homework	40%
Participation in critiques, and reading discussions	30%
Sketchbook	15%
Final	15%

Quality of work is based on

Completion of projects
Effort and Engagement
Understanding of various concepts
Participation and attendance
Technique

Grading-

Due to the volume of material to be covered it is essential that you be in class every class (unless an excuse has been presented and permitted) have completed the homework and are prepared to fully engage in class discussion. This is a secure space where every idea, comment or question will be addressed with respect. You will be graded on participation, intent, creativity, and technique. Work that is truly exceptional and moves beyond expectation will be graded in the A range. Work that is interesting and moves beyond average will be graded in the B range and work that exhibits good/ average quality will be within the C range. Individual meetings will be scheduled mid-term and 2 weeks before the final to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria above). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

Group critiques and discussions- will be scheduled throughout the semester. Students are **required** to participate.

Cell Phones- must be turned to the Silent position.

Music- may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your i-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

No food please- be ready to begin working at the class start time. You may eat on your break.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

Disability- Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Attendance Policy

Attendance is mandatory. Each meeting of class is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardy counts equal one un-excused absence.

- Arriving more than 20 minutes late or missing an entire class session is considered an absence.
- Students who do not return to class after break or who leave early will be considered absent.
- Showing up without your supplies is also considered an absence.
- Three unexcused absences may result in your grade being decreased one whole letter. Four un-excused absences is automatic failure.
- An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. The determination of whether an absence will be excused is left to the discretion of the instructor.
- It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the work missed.

Academics Honesty (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

Syllabus

08/28:	Intro, syllabus review. HW- still life drawing. At least three objects, please think about composition.
08/30:	Still life drawing critique. Egg drawings. Over and over and over again. Line warm ups. Giotto reading. Zen and seeing reading. HW- Organic forms.
09/04:	Critique. Move around the room. Organic forms.
09/06:	Measuring/scaling. Using the still life to draw the still life. Slides to demonstrate. HW- man made 08/30 object.
09/11:	Critique. Blind contour drawing.
09/13:	Contour drawing. Weight of line. Still life with pencil.
09/18:	Critique. Weight of line.
09/20:	Exploration of line. Various media.
09/25:	Critique. Positive/negative shapes. Drawing the space between.
09/27:	Drapery. Building forms through modeled line or cross-hatching.
10/02:	Critique. Drapery. Value charcoal. Grayscale. Raking light. HW- Ambient light. Bring in artist who depicts meaning through mark making.
10/09:	NO CLASS. FALL RECESS.
10/11:	Critique. Texture. Mark making and meaning. HW- movie drawing still life.
10/16:	Describing the object assignment- with partners.
10/18:	Critique. Landscape- Conte. Ideas of texture and composition
10/23:	Landscape Conte. HW- 3 different levels of space
10/25:	Critique. figure student model dry media gesture Critique. Proposal for final project due.
10/30:	Figure dry media. Contour. HW- Draw hands and feet in contour.
11/01:	Critique. figure dry media mass and weight pencil.
11/06:	Figure foreshortening HW- mass and weight/ foreshortening of drawing partner
11/13:	Critique. figure wet media value 2 washes Still life ink wash
11/15:	Figure wet media value 3 washes. HW- self portrait wet media. mood
11/20:	NO CLASS THANKSGIVING MADNESS
11/22:	NO CLASS THANKSGIVING MADNESS.
11/27	Figure wet media value multiple washes HW- Begin final. 3 x 4 ft.
11/29	Work on final
12/04	Work on final. crit in class
12/06	Work on final
M 04/23	Work on final
W 04/25	Final critique- individual.
M 04/27	Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

While we move through these different exercises different conceptual motivations of various artists with similar parameters will be demonstrated in slide form. You will be expected to develop a thoughtful approach to these seemingly simple assignments throughout the semester as well as in your homework assignments.

Homework- you will be expected to do a drawing every week outside of class that represents the previous week's lesson unless otherwise noted.

Critiques- We will have a critique every Monday to review homework; every day we will look at what you have done in studio.

** Note: this is a working syllabus subject to change as the course goes on.*

* **Field trip**- there will be an all school field trip at some point during the semester. It is mandatory that you attend. An assignment will be given that relates to your in class work prior to that event. You will also be expected to visit a local art show in addition to the mandatory NYC trip.

Supplies- An art kit will be distributed in class; the cost will be billed to your student account.

Compositional adjectives

Chaos	Wild	Quiet
Soft	Harsh	Jagged
Cold	Hot	Airy
Weighted	Insecure	Uncomfortable
Sugary	Metallic	Rough
Sensuous	Sharp	Raw
Nervous	Fluid	Dark
Bright	Dynamic	Whirling
Shiny	Shallow	Plush
Balanced	Architectural	Structural
Turbulent	Quivering	Icy
Decayed	Archaic	Nostalgic
Calligraphic	Sophisticated	Elegant
Billowy	Surly	Rhythmic
Heavy	Slick	Squishy
Sloppy	Tidy	Witty
Dry	Humorous	Metaphorical
Sarcastic	Agitated	Aggressive

And any other you may want to insert here. Just start with the adjective first, not after. If it calls for a different adjective in the end than the one you had intended that's fine just make note of it.

***You must consider a few things each time you are creating a drawing: composition, technique, observation, "color" and effort.**

Composition: What about your composition makes this an interesting piece? How does the viewer's eye move throughout the drawing? What is the focal point of the work? What creates a sense of unity within the work? How does it hold itself together? What is the relationship between the drawing and the picture plane?

Technique: What are you doing with the materials to make this an interesting work? Are you approaching each mark the same way? Are you dealing with the application of mark making differently than in other areas? Are you really mastering the materials you are using?

Observation: How hard are you really looking at you subject matter? Do you need to draw every last detail, or do you get a better drawing by making some artistic choices? How well do you know the object after you have finished drawing it?

Effort: Are you putting effort into this drawing? Are you making this to fulfill an assignment or to become a better artist? How much have you planned for this drawing? Are you working from preliminary work and references or are you working off the cuff?

angela fraleigh . 885 park ave apt 4b brooklyn ny 11206 . 914-475-2911 . afraleigh@yahoo.com