

Moravian College ART 270 section A Drawing II

T/TH 12.45- 3.15 Rm. 9

Spring 2008

Office hours: T/TH. 4.00-6.00pm or by appointment

Art Office: 610. 861.1652 cell. 914.475.2911

Angela Fraleigh -- afraleigh@moravian.edu, afraleigh@yahoo.com

Course Description:

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.

Course Goals:

Developing conceptual understanding through the pictorial.

Knowledge of the formal and material elements of Drawing.

Critical analysis of art and its intention.

Understanding the persuasiveness of images.

Introducing a critical framework for thinking and looking at images with increased attention to emerging media and new technologies.

Course requirements-

On time attendance for all classes

On time delivery of homework and in class projects

A minimum of 6 hrs work outside of class

Participation in class discussions and critiques

Readings, quizzes and papers.

Sketchbook

Field Trip

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. You are expected to work a minimum of 6 hours per week outside of the scheduled meeting time.

Critiques- There will be a critique every Tuesday 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. Missing a critique is equivalent to missing an exam and will affect your grade accordingly.

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 it in class with you at all times. If it is missing it will be marked against you.

Assignments/ Grading

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Readings, papers and quizzes	10%
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.

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

- 01/15: Intro, syllabus review. HW- still life drawing
01/17: Still life drawing Critique. Slide discussion. Spatial elements. Open/ Closed compositions.
01/22: GROUP 1 Critique. Spatial elements: Shallow- Dry. Bright.
01/24: Spatial elements: Depth- Cavernous. Dark. Echo. HW- 3 different levels of space
01/29: GROUP 2 Critique. Balance: Symmetrical- Quiet. Insecure. Plush.
01/31: Balance: Asymmetrical- Nervous. Edgy. Raw. HW- balance- asymmetrical or symmetrical
02/05: GROUP 3 Critique. Shape- Harsh. Wild
02/07: Shape- Billowy. Slinky. HW- collage using adjectives.
02/12: GROUP 4 Critique . Value: Muted/ Compressed- Squishy. Soft.
02/14- Value: High Contrast- Jagged. Rough. HW- Value
02/19: GROUP 1 Critique. Exploration of line.: Mechanical- Cold. Steely.
02/21: GROUP 2 Mid-Term due. Exploration of line.: Calligraphic. Lyrical. Fluid. Serpentine. HW- Line
02/26: GROUP 3 Critique. Rhythm/ movement- Bold. Aggressive. Forceful.
02/28: GROUP 4 Midterm critiques Texture. Mark making and meaning. Hairy. Course. Scratchy.
HW- Mark Making
03/05: **spring break! whoo hoo!!!**
03/08: **spring break! whoo hoo!!!**
03/12: Critique. landscape conte ideas of texture and composition. You supply the adjective.
03/14: landscape conte Interior You supply the adjective. HW- Landscape.
03/19: Critique. Self-portraits. Proposal for final project due.
03/20: Self-portraits. HW- Draw hands and feet. Opening faculty show
03/25: Critique. Figure- Gesture.
03/27: Figure. HW-portrait of drawing partner.
04/01: Critique. Figure.
04/03: Figure
04/08: Figure.
04/10: Figure. HW- Begin final. 3 x 4 ft.
04/15: work on final
04/17: work on final crit in class
04/22: work on final
04/24: Final critique- individual.
04/26: Final critique. All assignments due... also extremely interesting conversation and delicious snacks.

*** Note: this is a working syllabus subject to change.**

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?

Color: Where did you use color in this piece? How did you use color in it? Why did you use color in this drawing? How do the colors relate to one another? How do the colors relate to the mood of the painting? How do the colors relate to the picture plane? What did you use to add color to the drawing, what are your materials? Do you need to use color throughout the drawing or as an accent to drive home a point?

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?

