

MORAVIAN COLLEGE
DRAWING II (ART 270 PM) SYLLABUS, Spring 2008

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, 6th 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 and presentation, 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:

All students must attend all classes and required lectures. 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. An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (upon your return to class). Other forms of written verification may be acceptable and will be judged on a case by case basis. An e-mail to me is also necessary for all absences. Without some form of written excuse you will receive an unexcused absence. Job interviews, doctor's appointments, etc., are not to be scheduled during class. Documentation is required for all sports. Your coach, or you, should e-mail me ahead of time for anything that would require your absence from class. *Students, not the professor, 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.*

The following also count as unexcused absences:

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early

After the second unexcused absence, student's final grade will be dropped by one full letter grade.

After the fourth unexcused absence, student will receive a failing final grade.

STUDENTS with DISABILITIES or SPECIAL NEEDS:

Students who require accommodations for this course must first contact the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or the Counseling Center (for all other disabilities). Please do this as soon as possible so that we may have a dialogue as to your needs and the recommended accommodations.

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 (no earphones). Turn off cell phones before class begins. You may drink in class, coffee, soda, etc., but you may not bring food to class.

MATERIALS:

Students will be provided with all materials required for this class. The cost of materials will be billed to each student's account. You may find that you want to add to your materials, this will be done on your own and at your expense.

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 (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: to be announced

Date for Bus Trip to NYC: to be announced

Note: I must receive your paper by **Monday April 14, 2008**. I prefer to receive a hard copy as opposed to an e-mail attachment. The papers will not receive a grade, but will count toward the class participation portion of your grade. Not handing in a paper will seriously jeopardize this portion of your grade.

MATERIALS LIST:

DRAWING II (ART 270)

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
conte 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)(not provided)

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

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 2008 LESLIE FLETCHER

DAYS	DATES	OUTLINE:
M	JAN 14	Introduction to the course, an overview
W	JAN 16	Introduce and Begin: Still Life Projects, Line: working with natural and man made objects, black & white and color media, emphasizing scale & proportion, composition, and various techniques in line
M	JAN 21	No Class: Martin Luther King Day
W-M	JAN 23, 28	Continue: Still Life Projects, Line
W	JAN 30	Continue: Still Life Projects, Line Critique: Still Life Projects, Line, Due: Still Life Projects, Line Drawings
M-W-M	FEB 4, 6, 11	Figure Drawing, Line: contour, searching-line, gesture and longer poses, emphasizing proportional accuracy
W	FEB 13	Introduce and Begin: Still Life Project , Value and Texture: working with natural and man made objects, various black & white media, emphasizing scale & proportion, composition, and various techniques with value and texture Due: Figure Drawings
M	FEB 18	Continue: Still Life Project, Value and Texture
W	FEB 20	Critique: Still Life Project, Value and Texture Due: Still Life Project, Value and Texture Drawing Introduce: Skeleton Projects: emphasizing form and simulated texture and scale in relation to composition
M-W	FEB 25, 27	Continue: Skeleton Projects
M-W	MAR 3, 5	No Class: Spring Break
M	MAR 10	Critique: Skeleton Projects Due: Skeleton Project Drawings Introduce: Object(s)/Media/Texture/Composition: several drawings in black & white and color media emphasizing personal choice & a more expressive approach

W-M-W MAR 12, 17, 19 Continue: Object(s)/Media/Texture/Composition
DRAWING II MAJOR PROBLEMS, cont. SPRING 2008 LESLIE FLETCHER

DAYS	DATES	OUTLINE
M	MAR 24	No Class: Easter Recess
W	MAR 26	Continue: Object(s)/Media/Texture/Composition Critique: Object(s)/Media/Texture/Composition Due: Object(s)/Media/Texture/Composition Drawings
M-W	MAR 31 APR 2	Figure Drawing, Line & Value: gesture and longer poses, emphasizing scale and proportional accuracy
M	APR 7	Introduce and Begin: Expressive Self-Portrait and The Portrait Head: form and proportion Due: Figure Drawings
W-M-W	APR 9, 14, 16	Figure Drawing, Value: longer poses emphasizing scale and proportional accuracy and form (esp. as defined by light) in a variety of media and techniques Continue: Expressive Self-Portrait project outside of class
M	APR 21	Continue: Expressive Self-Portrait Due: Figure Drawings
W	APR 23	Critique: Expressive Self-Portrait Last day of class
M	APR 28	Last day to hand in Expressive Self-Portrait

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.

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 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 nurse.