

**Moravian College** ART 270Z: Drawing 2  
Fall 2012 Monday/Wednesday 6:30- 9pm  
Instructor: Aron Johnston  
Office Hours: M/W 4-5:30pm or by appointment  
Email: aronjohnston@moravian.edu

### **Course Description:**

*This course serves to expand on the theories and practices of observational Drawing. Students will work through a series of weekly and bi-weekly projects, problems and propositions intended to fine-tune and sharpen their creative, conceptual, and observational skill sets. Students will use their understanding of formal visual elements, materials, craft, presentation and composition to expand on their evolving goals and cultivate a disciplined studio practice. This course is a mid-level class; therefore, we will focus largely on observed representational concerns related to physical figuration as well as projects and propositions promote the exploration of contemporary issues. Throughout the duration of this course, students will be challenged by the professor, their peers and ultimately themselves to develop the framework for the issues and questions they will be asking in their work beyond the classroom in their future visual practice.*

Required Text: *DRAWING ESSENTIALS* By ROCKMAN Publisher: OXF ISBN: 9780199758944  
*DRAWING STRUCTURE+VISION* By DRURY, Publisher: PEARSON, ISBN: 9780130896025

Prerequisite Course: ART170 - Drawing I

### **COURSE GOALS:**

- To advance one's observational Drawing skills.
- To realize the conceptual through the pictorial.
- To promote visual thinking, seeing, and doing.
- To introduce a critical framework for thinking about, looking at & developing art.
- To expand on knowledge of drawing's potential linguistic and material concerns.
- To develop a contemporary framework for the questions the students will be asking of themselves and the materials of the choice.
- Use to develop and use historical and current resources to develop conceptual goals

### **COURSE REQUIREMENTS:**

- Students are required to work a minimum of 6 hours per week outside of class.
- Students are required to actively use their sketchbooks to develop their skills.
- Students are required to explore & expand on their knowledge of materials and process.
- Students are required to be on time for all classes.
- Students are required to be fully engaged in class discussions and critiques.
- Students are required to ask questions of creative concepts, the medium, and their peers.
- Students are required to develop & pursue a personal, self-disciplined practice.

### **Grading:**

Due to the volume of material to be covered in a short period, it is essential that you be in class every day, that you complete sketchbook and homework assignments, and that you are prepared to be fully engaged in class discussion and to work in class. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, definable intentions, creativity, technique, and development over the course of the semester. Projects that are truly exceptional and move beyond expectations will be graded as an A. Work that is engaging yet only meets average criteria will receive a B. Work that exhibits thought but is incomplete, poorly crafted/presented, or shows little development will be graded as average to below average and awarded a C or less. (keep in mind the evaluation of developmental expectations are always based on a comparison to YOUR work not that of your classmates)

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, when a misunderstanding exists, or when 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 assign a grade accordingly. Please feel free to meet with me at any moment throughout the course. I have posted office hours. I am also available by appointment or before class starts. I do require that you email me to schedule and confirm a meeting time

Individual meetings will be scheduled at midterm and one week before the final class day to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

Grades are a simple way to evaluate submitted work. Your “grade” is not a reflection of your personal worth or promise as an artist. Grades should never be taken personally. Please feel free to schedule an appointment for an Individual critique during my office hours or up to 30 min prior to class if you need further clarification concerning your grade or my evaluation. I prefer not to discuss grades during class, since they are a private matter between you and I. Keep in mind that all graded assignments other than the final one may be resubmitted for re-evaluation up to one week from that project’s critique date.

#### **CRITERIA FOR GRADES ARE DETERMINED AS FOLLOWS:**

A= Superior: 94-100, A- 90-93

Scholarship: strong, exceeding requirements of instructor, full conceptual understanding of terms and usage, able to relate abstract concepts relevant to projects or creative development  
Initiative: contributions exceeding the assignment, showing independence and resourcefulness  
Attitude: positive, beneficial to class  
Individual Improvement: continually developing

B= Good - Above average: B+ 87-89, B 84-86, B- 80-83

Scholarship: accurate and complete, meeting all requirements of instructor, fully uses vocabulary and concepts relevant to projects or creative development  
Initiative: good, meeting requirements of assignments  
Attitude: proper, beneficial to class  
Individual Improvement: shows signs of progress, responds positively to criticism

C= Average: C+ 77-79, C 74-76, C- 70-73

Scholarship: barely meeting requirements of instructor, seldom uses vocabulary, little understanding of concepts relevant to projects or creative development  
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: D+ 67-69, D 64-66, D- 60-63

Scholarship: not meeting requirements of instructor, does not understand or use terms and vocabulary relevant to projects or creative development  
Initiative: not meeting requirements of assignments, not completing assignments  
Attitude: indifferent, possibly objectionable  
Individual improvement: not noticeable

F= Completely unsatisfactory: 60 and below

#### **Assignments/ Grading**

50% **Studio Work & Home work grade:** fully realized completed projects & class work. Each project is evaluated & graded at critiques. Portfolios are submitted at the mid term for evaluation. Your Final Studio work and Home work will be submitted digitally as a CD portfolio on the final group critique day. All of your work must be available for evaluation at the final individual critique. I strongly advise you to keep every thing you do in class until the end of the semester.

25% **Participation grade:** is a daily evaluation where attendance, material preparation, class preparation, lab Maintenance, critiques, reading discussions, field trip papers, quizzes and Sketchbook(SKBK). *(SKBK) =, collected art references, experimentation and material usage, expression of visual interest, visual notes and general questions related to 2D, personal and professional interest related to 2d. your SKBK grade is an evaluative grade taken 3-4 times through out the semester and on the last day of class.*

25% Final Project and Final critique

Skill development, material usage, craft and presentation are major considerations in the assessment and grading of each completed assignment. Showing up is a big part of making an average grade. To earn a better than average grade you must be a fully engaged participant in the class and learning process. Furthermore, your grade is based on how you improve in class not how you improve relative to your peers.

**Critiques:**

Critiques are held at the beginning of class to look at your homework and class work from the previous week(s). In addition to reading assignments and outside studio work, you are expected to be regularly involved in critiques, and to document your work in digital format due at the final critique. Critique may or may not last the duration of the class. Missing a critique is equivalent to missing a test or project, and it will negatively affect your grade. If you are late for class and miss a critique, you will receive a "0" for the critique.

A short and extended group critiques are held weekly and bi-weekly. Individual critiques are given at the Mid-term & final (*see Syllabus for crit. Schedule.*) Critiques are a useful way for students to give thoughtful opinions about developing ideas on fully realized work from the previous week. It is the time when peers can give useful conceptual or technical information that might improve the work. The nature of a critique is to add useful developmental input to a student's work. In an academic setting, critiques play a secondary role. They are not unlike a quiz or test. It is the one time that I as your instructor get to see that you have a full understanding of the concepts & terms.

- Each critique is graded "1-10"
- Example: Miss a critique you are awarded a "0"
- Show up but have no work to discuss & say nothing during crit "3"
- Show up but say nothing or have no art work to discuss "5"
- Saying very little other than regurgitating terms and vocab or unrealized work "6"
- Talkative using terms applicable to the work in question "7"
- Adding alternative input using relevant terms and vocabulary "8"
- Adding viable alternative technical solutions or conceptual suggestions in a positive "9"
- Having achieved all of the above and in addition a student is able to reference outside sources such as artists, artworks, terms or concepts not yet discussed in class in a manner that is useful & relevant vis-a-vis student's work and peer development "10"

It is the responsibility of me the instructor and your peers to challenge your skills and understanding through constructive input and creative suggestions. But, it is the responsibility of you the student to be a willing participant to your own success. The more you bring to a critique the more you will get from it. Finally, it is my personal goal to guide you and prepare you for the Art world beyond academia; I cannot help you if you do not have anything to say or add.

**Homework-** There will be several outside assignments generally due on the following critique date. 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.

**Sketchbook:** Due to the nature of the course material, you will be given weekly sketchbook assignments to experiment, plan, and record your thoughts and varied creative intent. Use it each day and be sure to 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, something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Your sketchbook will be graded only three times during the semester. You must have it with you in class everyday. If it is missing, it will be marked against you.

**Attendance Policy:**

Attendance is mandatory. Each class meeting 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 tardies 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.

-Two unexcused absence may result in your grade being decreased one whole letter.

-Four un-excused absences is an 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 missed work.

-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 one week of the due date, unless another date is arranged and agreed upon with the instructor.

**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 who wish to request accommodations in this class for a disability should contact The Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

### **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.

**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.

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

**Drawing drills & skill building = DS:** (SHORT) Object Challenge (SHORT) Object Challenge (5-30 min at the start of every class to quickly develop muscle memory for the day's lesson, often participation grade unless otherwise determined as CA) Keep in mind these are drills not assignments. They count as participation, not projects or class assignments.

**Class Discussion=CD:** Class discussion, slide/video presentations, group critique, demos or any event/ activity requiring class participation this is evaluated as participation. It is graded as part of a student's participation score and missed CD's will be graded as "0" (make up CD = "6" showing up= "7" actively taking part = "8" positive input= "9" Adding to the class discourse through scholarly or personal research= "10")

**Class Assignment=CA:** Work done in class often done in multiples: sketchbook is required to collect information and develop ideas or sketches for each assignment. You might execute several assignments during a class period, at least one example from ea. assignment must be submitted digitally for grade. Finished class assignments ARE NOT to be finalized in a sketchbook.

**Sketchbook=SK:** Sketchbook assignments are used to develop skills and introduce you to concepts and ideas we will be discussing in the coming weeks. The LEAST (#) are suggested as average minimum requirements (see grade criteria.) Your sketchbook is an evaluated grade not an average. Each sketchbook grade is based on development and usage. *(All Sketchbook work should be dated & labeled)*

**Homework=HW:** Non SK assignments used to generate discourse and develop a broad knowledge base & practical application related to the class. This work is done separate from your sketchbook. *(This is **not** a sketchbook assignment and is graded separately. All Homework must be labeled with assignment # for credit)* Note: Homework does include any and all research projects and contemporary propositions done outside of class. This work will be a will be up for critique and must be ready for critique through out the semester.

**Read:** Along with the work done in and out of class, reading will be the foundation for discussions and work throughout the semester. I will adjust the reading list if required according to skill advancement & group development. Each student is responsible to keep up with the required reading, which must be completed before the start of every class. Pop quizzes are NOT given; rather we use Critiquing as a method to evaluate & determine understanding of terms and usage. So, in turn, be prepared to refer to your reading material & appropriate vocabulary during class and critiques. Each critique is given a grade that in part reflects your understanding of what you read.

## **Syllabus\***

### **January:**

Mon 14<sup>th</sup> First day of class.

CD: Review syllabus, overview of course & introduction,

1. Material & Surface demo (basic) 2. Materials list 3. Safety & Hazards

Read: Art Journal: Drawing Is the New Painting, by Karen Kurczynski

(*be prepared to discuss any and all select reading for next class*)

Wed 16<sup>th</sup> Developing goals & material concerns

CD: 1. Reading responses 2. Developing goals and material concerns

CA: Descriptive: Drawing. Seeing & doing

SK: What is your creative question? (political, social, formal, emotional material or materialism)

how does your response influence your creative choices & material concerns etc...?

express multiple visual responses as thumbnails, collage, related article news clipping etc... be

prepared to discuss what you have found in class Monday

HW: Trade and repeat Class Assignment

Read: Drury pp. 3-15, 20-46 & (review) 383-440, Rockman pp. 1-34

Mon 21<sup>th</sup> Martin Luther King Jr. Day

Wed 23<sup>th</sup> CA: Developing personal goals and material concerns: Skills exercises: What do you know what can you learn. Simple problem for Grand solution.

CD: Critique (Extended) Note: critiques are to review and discuss everything you have done in the past two weeks unless otherwise specified; all of your work in and outside of class should be ready for critiquing. This goes for every critique for the remainder of the semester. Always consider 1. CRIT DATES as DUE DATES. 2. Critiques are graded

SK: Look at the drawings of Kathe Kollwitz, Goya, William Kentridge, Raymond Pettibon. What do these artists stylistically have in common and what sets them apart? Who are two additional contemporary artists who emotively counter what you have found? Define how.

HW: Pick two exercises from the following (Drury: 3.3a, 3.4, 3.6 or 3.9) following your selected Exercise develop an example of your own based on an uncommon found object of your choice (this is an observation study do not use photos or imagined items.)

Read: Drury pp.48-77

Handout: Principles & Relations to the figure anatomy and structure gesture and line.

Mon 28<sup>th</sup> Critique (Short) Homework Crit.

DS: Line and gesture drills AKA: Abstract writing (15-20 min newsprint)

CA: Still life in line. Simple to complex line drawings, limited contour line vs. varied gesture

Wed 30<sup>th</sup>

CD: *Anatomy and Line: What is Structure logic. Examples and*

HMWK: use the handout as a guide: draw your arm & hand gripping an object ( $\frac{3}{4}$  view). Draw Head and face ( $\frac{3}{4}$  view) with an object on your head, in your mouth or under your chin. Draw problem based on hand out of your choice.

Self is subject challenge creativity (review Rockman pp. 192&193 as a guide. Yet, only draw the bones ex: p. 197)

SKBK : Negative makes a positive? Review the work of Ellsworth Kelly, Cezanne and Mondrian

(early work). What do these artist have in common? React to your findings with two fully realized visual responses. Are there contemporary artist dealing with similar issues? Who? How?

Read: Drury: pp. 232-241 Rockman pp. 196-217

### **February**

Mon 4<sup>th</sup> DEM' Bones

DS: Abstract writing

CD: *Critique: Short* & Discussion

CA: **Figure:** structure and Build: 3 poses (1=partial close up/ 1=  $\frac{3}{4}$ 's view/ 1= Full)

SK: What are developing issues, concerns or discoveries in your work. Address these issues

Wed 6<sup>th</sup> DEM' Bones. Cont.

DS: Abstract writing

CA: **Figure:** Structure & Build 1 pose

Read: Drury pp. 137-154 Rockman pp. 61-78

Review: Drury: pp. 232-241 Rockman pp. 196-217 & Handout

- Mon 11<sup>th</sup> Asking the hard questions!!!!  
 CD: Critique (extended)  
 DS: Full motion drawing Class participation (time permitting)  
 SK: Looking at light. Research Edgar Degas, Alice Neel, and Elizabeth Peyton. Express varied characteristics based on what you have found. Who are contemporary artists who are carrying on this tradition? Address Concerns related to developing issues and interests.  
 HW: select one of the artist from above and create a visual response in your own hand of a selected subject to be determined based on crit.
- Wed 13<sup>th</sup> Figure: Show me the light  
 DS: Sketchbook thumbnail for every drawing define varied compositions choose one and develop  
 CD: Discussion & review slide/Video  
 CA: Figure Light: Form & Volume  
 Read Drury pp.232-264
- Mon 18<sup>th</sup> Figure: Show me the light  
 DS: Value and light drills (15-20 Min.)  
 CA: Figure: Light: Form & Volume 2 poses (Second pose finished Wednesday)  
 SK: What are developing issues, concerns or discoveries in your work? Address these issues
- Wed 20<sup>rd</sup> Mid-Term Individual Critique & Grade evaluation  
 CA: Figure: Light: Form & Volume. 1 pose cont.  
 HW: Color Studies: to be determined  
 Reading: Rockman pp.218-267
- Mon 25<sup>th</sup> Group Critique (extended)
- Wed 27<sup>th</sup> CD: Color Theory Material Concerns: Part 1 Color Theory  
 CA: Building & Preparing working surfaces  
 SK: lucian freud, jenny saville, philip pearlstein, eric fischl. Based on your research define how you would express psychologically charged subject matter.  
 HW: Express an observable object example as it's emotive opposite using color (we will discuss this further in class)  
 Read: Drury pp.192-221

## March

- Spring Break March 2<sup>nd</sup>-10<sup>th</sup>**
- Mon 11<sup>th</sup> Color & Light, Space out/Space in  
 CD: Color Theory Material Concerns: Part 2 material concerns Discussion & Review.  
 DS: structure drills (15-20 min)  
 CA: COLOR & Light Problems with White Still Life
- Wed 13<sup>th</sup> Space out/Space in  
 CA: COLOR & Light Still Life  
 Reading: Select reading based on Individual & class concerns
- Mon 18<sup>th</sup> CD: Group Critique (extended)  
 SK: Address developing concerns and issues.  
 HW: As you are (self portrait up or down ¾ view)
- Wed 20<sup>th</sup> CD: Discussion & review slide/Video  
 DS: Full motion drawing Class participation  
 CA: COLOR & Light Problem: Still Life  
 Reading: Select reading based on Individual & class concerns
- Mon 25<sup>th</sup> CA: Figure: Props and placement 1-2 poses
- Wed 27<sup>th</sup> CA: Figure: Props and placement extended pose as per developing issues  
 Read: Drury pp. 224 -230 & 263-382 (preparing for the final project)
- Easter Break March 28<sup>th</sup> - April 1<sup>st</sup>**

## April

Mon 1st CD: Group Critique (extended)

DS: Full motion drawing Class participation (time permitting)

Wed 3<sup>rd</sup> CD: Discuss final project to be based on museum visit.

SK & HW: Address developing concerns and issues.

Figure & Drama: Putting on the show affect/effect.

CA: Figure varied poses.

Discuss final project based on museum visit.

Read: Drury pp. 224 -230 & 263-382 (based on your reading & class discussion you will develop a series of work(s) conceptually or stylistically based on work observed on the NY Trip.)

**Friday 5<sup>th</sup> New York Trip (finding source materials for final project using the museum as a research tool)**

Mon 8<sup>th</sup> CD: Final project review ideas and pitch proposal (have more than one)

CA: Figure pose; final pose extend 8th & 10<sup>th</sup>

CD: Final project proposal outlines and ideas

SK: Support materials and thumbnails for final project

Wed 10<sup>th</sup> CD: Final project proposal outlines and ideas

SK: Support materials and thumbnails for final project

CA: Figure pose

**Sunday 14<sup>th</sup> Payne Gallery – Senior Thesis Exhibition opening (afternoon)**

Mon 15<sup>th</sup> CD: Critique (extended) address individual concerns. Define final projects

Wed 17<sup>st</sup> Final Projects Developing Individual Concerns

Mon 22<sup>th</sup> Final Projects Developing Individual Concerns

Wed 24<sup>th</sup> Final Group Crit & Final Project Due, Digital Portfolio CD

Mon 29<sup>rd</sup> Final Individual Crit.

**\* 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.