

**Moravian College** ART 270: Drawing 2  
Fall 2015 Monday/Wednesday 9-11:30pm  
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 to 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 promote visual thinking, seeing, and doing.
- To introduce a critical framework for thinking about, looking at & developing art and 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 **5** hours per week outside of class.
- Students are required to actively use their sketchbooks to develop their skills, solve problems and explore varied compositional solutions.
- 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.

**OBJECTIVES:**

- Develop analytical and communicative skills through regular critique sessions and oral presentations.
- Establish a positive work ethic.
- Strengthen the individual skills in seeing and thinking.
- Participate in critique and discussions and understand the role of dialogue in the creative process.
- Apply the basic rhythms of the creative process in order to generate ideas, problem solve, and follow through with successful execution.
- Present and defend work and ideas in written and oral forms while utilizing appropriate art vocabulary.
- Research art and art movements, especially in the contemporary art arena.
- Demonstrate an understanding of value, line, texture, form, color and composition
- Understand appropriate craftsmanship and present their complete work in a professional manner.

## **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.

REMEMBER: Grades are largely based on what you learn & know. You express what you know and understand in discussions, critiques, and most importantly in your WORK. Developing Skills are a sign of the learning process. It is ok to "fail" from time to time, it is a part of the process. Learning and developing an improved skill set from your failures a positive result of the creative process.

## **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

- 25% **Studio Work** fully realized completed projects & class work. Each project is evaluated after critiques. Portfolios are submitted at the mid term for evaluation. Your Final selection of Studio 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% **Homework & Sketchbook** Each Homework project is evaluated after critiques. Portfolios are submitted at the mid term for evaluation. All of your homework will be submitted digitally as a CD portfolio on the final group critique day. The **Sketchbook** is an accumulative evaluative grade. Which means I will evaluate and score your effective use of your sketchbook through out the semester your total evaluative score will be your final sketchbook grade. *Your SKBK grade is an evaluative grade taken 3-4 times through out the semester and on the last day of class.*
- 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.*
- 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 and Evaluations:

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.
  - Documentation is required for sports. Students may be excused from class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if they know you will be missing any classes due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

**Attending Exhibitions, Lectures, the NYC trip and other Events-** Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions and the New York City trip, which is mandatory, and is an incredibly enriching art experience

**General Class Task Time**

Art 270 Drawing II	Hours	Weeks	Total
Studio In Class	5	12	60
Studio Outside Class	5	12	60
Home Work & Independent Problems	2	4	8
Research Paper(s)	6	2	12
Research/Reading	2	6	12
NY Trip	12	1	12
Artist Talk(s) & Gallery opening(s)	2	1	2
Independent Critique	0.5	1	0.5
Group Critiques prep	1	4	4
Independent Critique Prep	1	1	1
Final Portfolio CD	3	1	3
	<b>Total Task Time</b>		<b>174.5</b>

**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 Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office.

### **Academic 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.

### **General Class Guidelines:**

**Cell phones-** All phones must be turned to the Silent position. No texting while class is in session. **Absolutely no texting or emailing during class lectures, critiques, or demonstrations.** Students that abuse this rule will be marked down on "participation" grade.

**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.

**Attitude-** this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

**Hard work is rewarded-** meaning effort that is visible and clear. Not what you say, but what you do. The skill level you begin the course with is not as important as what you put into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

**Being on time-** means arriving 15 minutes early, materials ready, paper prepared, paint on palette, artwork up on the board for critique and ready to go.

**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. Eating in the studio is hazardous to your health. You may eat, outside of the classroom, on break.

**Note about parking-** If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. See attendance policy for more info.

### **MATERIALS:**

You are responsible for your own Paint and Drawing supplies (detailed list at end of syllabus). Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, or you may order supplies online.

A folder specifically to hold reading handouts and technical information sheet

Sketchbook

Supplies and materials as it relates to student studio work (for more information on venues to purchase supplies – see me)

All students should have an external hard drive for storage of work in a digital format

If you do not have a Digital Camera one can be made available for you please let me know a week in advance of you needing the camera.

### **SAFETY PROCEDURES:**

- Spray paint, aerosol glues, paint thinner, paint mediums and fixatives are extremely flammable, do not use near an open flame. If you are going to use any of these products at home, spray outside or wear a high-quality respirator.
- Only use aerosols in the spray booths provided in the studios or outside well away from the classroom.
- Turn on the spray booth first and follow the instructions on the can. Avoid breathing these vapors as they are a health hazard. After the work has dried, discard scrap papers in the metal cans provided. When finished, turn off spray booth and store spray cans in fireproof metal cabinet with other flammable supplies. 5. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College Health Center, 610-861-1567 (evenings, to Campus Safety Office, 610-861-1421).

**Syllabus KEY:**

**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 throughout 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.

Notes:

## **Syllabus\* Drawing 2**

### **January:**

Mon 19<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)*

[http://images.gagallery.com/www\\_gagallery\\_com/Seher\\_Shah\\_Art\\_Journal.pdf](http://images.gagallery.com/www_gagallery_com/Seher_Shah_Art_Journal.pdf)

HW: What you've drawn: SHOW ME!!! Bring in the SINGLE best example of your previous work be prepared to talk about what you've learned and how you plan to develop from what you've done.

*Start your Bi-weekly Assignment.*

Wed 21<sup>st</sup>

Developing goals & material concerns

CD: 1. Reading responses 2. Developing goals and material concerns 3. Crit "SHOW ME"

CA: 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...?

HW: Trade and repeat Class Assignment

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

**Thurs 22<sup>nd</sup>**

*Payne opening, War, Peace and the Just Society InFocus photo exhibit*

Mon 26<sup>th</sup>

Developing personal goals and material concerns

CD: Review last class Crit & Discuss.

CA: Developing personal goals and material concerns: Skills exercises: What do you know what can you learn. Simple problem for Grand solution.

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? Create several visual responses to discuss in class.

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.

Wed 28<sup>th</sup>

Developing personal goals and material concerns

CD: Review last class Crit & Discuss. What are drawing materials?

CA: Abstract writing: Hand, Arm, Body.

SK: beyond the doodle. Fill 10 pages of your Sketchbook with non-objective action lines using varied materials and marks.

HW: Use sketchbook discovery to create an active non-objective abstraction.

Read:

### **February**

Mon 2<sup>nd</sup>

STILL LIFE: Light & Dark Making compositional choices

*Bi-weekly review #1 due email no hard copies*

CD: 1. Crit Active/action drawings & Homework. 2. Making compositional choices

CA: Still Life (2day)

SK: Student specific to developing issues or concerns

Wed 4<sup>th</sup>

STILL LIFE: Light & Dark Making compositional choices

CD: planning & finishing a drawing

CA: Still Life (2day)

SK: 1. Student specific to developing issues or concerns 2. Self Eval: How did you finish. What do you work on.

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

- Mon 9<sup>th</sup> STILL LIFE: Structure & Form. Planning composition  
 CD: 1. Crit. STILL LIFE: Light & Dark Making compositional choices. 2. Review self-crit hand in sketchbook for 1<sup>st</sup> sketchbook grade (SKBK GRADE: \_\_\_\_\_)  
 DS: Line and gesture drills AKA: Abstract writing (15-20 min newsprint)  
 CA: Still Life (2day)  
 SK: Student specific to developing issues or concerns
- Wed 11<sup>th</sup> STILL LIFE: Structure & Form. Planning composition  
 CD: planning & finishing a drawing  
 DS: Line and gesture drills AKA: Abstract writing (15-20 min newsprint)  
 CA: Still Life (2day)  
 SK: 1. Student specific to developing issues or concerns 2. Self Eval: How did you finish. What do you work on.  
 Read: Handout: Principles & Relations to the figure anatomy and structure gesture and line.
- Mon 16<sup>th</sup> DEM' Bones  
*Bi-weekly review #2 due email no hard copies*  
 CD: *Anatomy and Line: What is Structure logic. Examples: \_\_\_\_\_*  
 DS: Line and gesture drills (15-20 min newsprint)  
 HMWK: use the handout as a guide: draw your arm & hand gripping an object (¾ view). Draw Head and face (¾ 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?  
*Review and re-Read: Drury: pp. 232-241 Rockman pp. 196-217*
- Wed 18<sup>th</sup> DEM' Bones. Cont.  
 DS: : Line and gesture drills (15-20 min newsprint) or student specific skill building  
 CD: *Critique: Short & Discussion* 2. Review self-crit hand in sketchbook for 2<sup>nd</sup> sketchbook grade (SKBK GRADE: \_\_\_\_\_)  
 CA: Structure and Build: 3 drawings (1=partial close up/ 1= ¾'s view/ 1= Full)  
 SK: What are developing issues, concerns or discoveries in your work. Address these issues Individual crit.  
**HUB reception for Debra Torok's InFocus/Amnesty International poster show**
- Mon 23<sup>rd</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 25<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  
**Visiting Artist Workshop 4-6, artist talk 6:30 (artist to be announced)**
- March**
- Mon 2<sup>nd</sup> *Bi-weekly review #3 due email no hard copies*  
 Figure: Show me the light  
 DS: Value and light drills (15-20 Min.)  
 CA: Figure: Light: Form & Volume 1-2 poses  
 SK: What are developing issues, concerns or discoveries in your work? Address these issues



Wed 4<sup>th</sup> **Mid-Term Individual Critique & Grade evaluation**

DS: Value and light drills (15-20 Min.) or sketch figure will be determined at start of class.

CA: Figure: Light: Form & Volume. 1 pose cont.

HW: Color Studies: to be determined

Reading: Rockman pp.218-267

sketchbook for 3<sup>rd</sup> sketchbook grade (SKBK GRADE: \_\_\_\_\_)

Midterm Evaluation: ( Midterm grade: Grade: \_\_\_\_\_)

SKBK: self evaluation: reflect on what you have done and compare that to where started. Develop attainable goals and define how you plan to improve your work.

NOTES:

**Thurs 5<sup>th</sup> Angie Fraleigh's Lehigh show reception/artist talk**

**Fri 6<sup>th</sup> Mid-Term**

**Spring Break March 7<sup>th</sup>-15<sup>th</sup> (no classes)**

Mon 16<sup>th</sup> GROUP CRIT

CD: 1. Discuss self-eval. 2. Group crit. Figure work

Wed 18<sup>th</sup> Space out/Space in

CA: COLOR & Light Still Life

Reading: Select reading based on Individual & class concerns

**Thurs 19<sup>th</sup> Payne opening, Lehigh Art Alliance**

Mon 23<sup>rd</sup> Bi-weekly review #4 due email no hard copies

CD: Group Critique (extended)

SK: Address developing concerns and issues.

HW: As you are ( Color self portrait up or down ¾ view)

Wed 25<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

**Fri 27<sup>th</sup> NY trip (there will also be an alternate weekend trip on a date to be announced)** Note: 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.)

Mon 30<sup>th</sup> Bi-weekly review #5 due email no hard copies

CD: Discussion & review slide/Video

CA: Figure: Props and placement 1-2 poses

SK: Address developing concerns and issues

Sketchbook for 4<sup>th</sup> sketchbook grade (SKBK GRADE: \_\_\_\_\_)

**April**

Wed 1<sup>st</sup> CD: 1. Discuss final project 2. Discuss Artist(s) paper & presentation.

SK & HW: Address developing concerns and issues.

Figure & Drama: Props and placement, 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.)

**Easter Break April 3<sup>rd</sup> – April 5<sup>th</sup>**

Mon 6<sup>th</sup> CD: Final project review ideas and pitch proposal (have more than one)

CA: Figure pose; final pose extend 6<sup>th</sup> & 8<sup>th</sup>

SK: Support materials and thumbnails for final project

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

CA: Figure pose; final pose extend 6<sup>th</sup> & 8<sup>th</sup>

SK & HW: Support materials and thumbnails for final project & Address developing concerns.

Mon 13<sup>th</sup> Final *Bi*-weekly review #6 due email no hard copies

CD: 1. Critique (extended) address individual concerns. Define final projects 2. Final paper/presentation outlines and ideas

CA: Inside & outside space or figure drawing

SK & HW: Support materials and thumbnails for final project & Address developing concerns.

Wed 15<sup>st</sup> CA: Inside & outside space or figure drawing

SK: Support materials and thumbnails for final project & Address developing concerns and issues

Mon 20<sup>th</sup> Artist Papers due Artist presentations

Sketchbook for 5<sup>th</sup> sketchbook grade (Final SKBK GRADE: \_\_\_\_\_)

Wed 22<sup>th</sup> Late *Bi*-weekly reviews due for ½ credit. email no hard copies

CA: Final project

Mon 27<sup>rd</sup> CA: Final project

Wed 29<sup>th</sup> Final Group Crit & Final Project Due, Digital Portfolio CD

### ***May***

Mon 4<sup>th</sup> Final Individual Crit. Sign up at final group 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.

**Notes & Adjustments:**