

LINN-BENTON COMMUNITY COLLEGE
DEPARTMENT OF ART
DRAWING I - ART 131, WINTER 2013

INSTRUCTOR: Analee Fuentes **Phone:** 541 917-4540

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INST. WEBSITE: <http://cf.linnbenton.edu/artcom/art/fuentea/web.cfm?pgID=8>

CRN: 36980 **Credits:** 4 **Classroom:** SSH 211 **Class times:** M & W 2:00 am – 4:50 pm

Office hours: M & W 10:00 am – 11:30 am **Office location:** NSH 116

COURSE DESCRIPTION: A structured, basic level course in drawing designed to; 1) strengthen the perceptual skills necessary to render form and space on a two dimensional field, and 2) to develop a sensitivity to the artist's way of "seeing" as an alternate way to experience the visual world. Assignments will be given and discussed in class via lectures, demonstrations, and group critiques. Students will be exposed to global art traditions as they relate to studio concepts and will spend lab time drawing in order to successfully complete the assigned problems.

COURSE OUTCOMES: As a result of taking this class, students will be able to:

- Demonstrate proficiency in their ability to apply the conventions of drawing that give the illusion of three-dimensional space.
- Demonstrate their ability to use basic black and white drawing materials such as pencils, and charcoal, on drawing paper.
- Demonstrate how to develop a drawing from initial compositional sketches to a fully developed drawing complete with a minimum of six values.
- Apply line techniques for rendering value and form
- Design drawings from observation as well as demonstrate a final product from theory using the principles of linear perspective and geometric shapes.
- Demonstrate competence with a basic drawing vocabulary.
- Be exposed to professional presentation practices as determined by individual instructor including matting of 2-D artwork and participation in a student exhibition.

COURSE STRUCTURE: Classes are designed with a weekly schedule of two hours of lecture and 4 hours of lab. Most classes will begin with lecture (**BE ON TIME**) and progress to lab work. Classes will be devoted to drawing from life, discussing technique, critiquing work, and completing assignments that target an understanding of specific drawing concepts. Students are required to participate fully in in-class activities as well as field trips. The last 10 minutes of each class will be devoted to clean up. This is done to instill sound studio habits as well as a courtesy to the incoming class with which we share studio space.

COURSE REQUIREMENTS: Students are required to make full use of class time and participate in individual and group processes. It is also expected that each student will complete all homework and a quiz, complete the occasional written assignment, attend field trips, and be an active contributor to the class.

TEXTS: No required text for this class. The following texts are **optional** and would be a good addition to any drawing art library.

Drawing from Observation by Brian Curtis

The Zen of Seeing: Seeing/drawing as Meditation by Frederick Franck: Random House

CRITIQUES, PARTICIPATION: Art 131 utilizes critiques on a regular basis. This is done in the spirit of constructive criticism, the goal being to; 1) provide artists with feedback directed towards improving areas of weakness in their work and 2) to encourage development of an art vocabulary. All students will be expected to participate during class critiques; they are a vital part of all art classes designed to assist students with their progress. They are also valuable in assessing the application of vocabulary concepts and evaluating visual acuity. Other opportunities for participation beyond critiques include; contributing during other informal class discussions, asking questions, offering solutions to visual problems, cleaning up at the end of each class, and being an “engaged” member of our small classroom community. 15% of a student’s final grade depends on their participation that will be evaluated weekly.

TEST, IN-CLASS EXERCISES: I will provide a study guide for the written quiz (see your calendar). Please note, I do not give make-up exams unless the student brings in a medical excuse signed by an attending physician.

Additional readings and/or sketchbook assignments will be given to assist with critical thinking and analysis regarding works of art. These are given at the instructor’s discretion, usually on short notice, when learning opportunities arise. There are no make-ups for these in-class assignments

DISABILITY SERVICES:

You should meet with your instructor during the first week of class if:

- You have a documented disability and need accommodations,
- Your instructor needs to know medical information about you, or
- You need special arrangements in the event of an emergency.

If you have not accessed services and think you may need them, please contact Disability Services, 917-4789.

LBCC COMPREHENSIVE STATEMENT OF NONDISCRIMINATION

LBCC prohibits unlawful discrimination based on race, color, religion, ethnicity, use of native language, national origin, sex, sexual orientation, marital status, disability, veteran status, age, or any other status protected under applicable federal, state, or local laws. (for further information <http://po.linnbenton.edu/BPsandARs/>)

STATEMENT OF INCLUSION:

The LBCC community is enriched by diversity. Everyone has the right to think, learn, and work together in an environment of respect, tolerance, and goodwill.

We actively support this right regardless of race, creed, color, gender, sexual orientation, and as otherwise noted in Board policy.

ATTENDANCE: Roll is taken at each session and tabulated into the final grade. Your responsibility is to attend daily, punctually, and maintain classroom decorum. Viewing and discussing art is experiential. Your attendance is crucial and includes your respectful attention to your instructor and classmates. Demonstrations given in class will not be repeated. If you must miss a day, review the DEADLINES policy below. To keep up with the class, arrange to obtain effective class notes from a classmate, after which you may see the instructor for clarification as needed. Four absences will result in

lowering of the students final grade by a minimum of one full grade. More than five absences may result in a failing grade.

To be marked “present”:

- 1) Be on time for class
- 2) Be present for the entire class period

Be aware that **three tardies (five minutes) is equal to one absence** (Informational lectures are often given at the beginning of class. If you are not here, you miss this important information).

DEADLINES/ DUE DATES: Unless otherwise noted all assignments are due at the beginning of the class. Late work is not generally accepted for credit, although I will critique work turned in too late to earn credit. One late assignment may be accepted. Should a legitimate emergency prevent you from meeting a deadline despite your best interests, it is your responsibility to consult with me positively and professionally as soon as possible to arrange a specific, approved alternate plan. Note that simply leaving me a message about missing a deadline, no matter how interesting, does not solve the problem. I am contracted to evaluate the quality of your assigned work, not the validity of your excuses.

ASSIGNMENTS/HOMEWORK: Expect 4 + hours of assigned homework each week. This is standard for a four-credit studio course. Not all assignments will be graded. Students may elect to make improvements, revise or re-create select graded work for reevaluation only after turning the **completed** assignment in on time. Reworked/revise projects will be accepted within the next 7 days only. Students are responsible for **all** assignments, in-class and homework.

Each graded assignment will be evaluated on a 12-point scale (or a variation) given below.

12= A	9= B	6= C	3= D
11= A-	8= B-	5= C-	2= D-
10= B+	7= C+	4= D+	1= F

GRADING:

-There is no extra credit work available for this class. You will be evaluated on the basis of the assigned projects.

- Mid-term evaluations are given as a gauge for final grades and as an indicator of problems. If you encounter problems that keep you from successfully completing the class. See the instructor.

- Students may drop this class without penalty until W day.

-To receive a grade of A, B, or C in an art class, a student must attend all classes, turn in all projects and assignments, meet deadlines, and participate in classroom or studio discussions.

Students who wish to receive above average grades must demonstrate commitment to process and attention to creating high quality results whether the work is written, drafted, or crafted. Your final grade for the course is a representation of overall class performance. Considerations include:

- 1) Points accumulated for ALL assigned work.

- 2) Participation, attendance, contribution, and a scholarly approach to the class.
- 3) Mastery of course content and craftsmanship. (Achievement level in relation to class standards)
- 4) Effort and progress.
- 5) Studio set up and clean up.
- 6) Your exam grade

INC. or **Y** - are given at the discretion of the instructor.

The percentage for the final grade is as follows:

Portfolio of all work and your sketchbook (total project points)	65%
Written assignments/quiz	20%
Class participation, critiques	15%

A poor evaluation in any one of the above areas can mean the difference in one entire letter grade (or more) from a "B" to a "C." (In other words, if you get all "A's" on all of your assignments, but never contribute in class, you will **not** get a final letter grade of "A.") Again, class attendance is crucial and will be factored in after the above percentages are completed.

PORTFOLIOS: Keep ALL drawings, name and date them on the back. These will make up your portfolio entries. Clearly label your carrier with a name and a way to contact the student on the upper left hand corner of your portfolio. Please do not purchase an expensive portfolio, - a paper or cardboard one is fine for our purposes. Selected student work from the term should be fastened together and neatly placed in chronological order for the final portfolio evaluation. Keep everything from class; don't throw anything away.

SKETCHBOOKS: A sketchbook is REQUIRED. Purchase a medium-sized, spiral bound sketchbook. We will discuss assignments and your entries in class. These will be assigned points. **Bring your sketchbook to EVERY class.**

LOCKERS: Lockers are available for students to use on a term by term basis. Find an empty locker and record its number, take the number to the department secretary and he/she will give you a key. Empty your locker and return the key by the end of the term to avoid penalty fees.

ABANDONED ARTWORK: Work that has been left behind after critiques is the responsibility of the individual student. The custodian may dispose of any work that falls on the floor. Be certain to clean out your lockers during finals week.

ATTIRE: Wear clothing to class that is comfortable and can be soiled with charcoal, graphite, etc. This WILL happen since Art 131 is essentially a studio/shop class. Students may bring in protective items (aprons, gloves) if desired.

PLAGIARISM: Do your own work! Using someone else's work as your own or using information or ideas without proper citations (which is called plagiarism) can lead to your failing the assignment, exam, or the class. Bibliographies (called "works cited" or "references"), in text citations, are required *whenever you use outside sources, INCLUDING Internet sources.* When you reference another artists' images, it is required that you cite this also.

CELL PHONES, IPODS, TABLETS: The ringing of electronic devices or receiving incoming calls during a class, lab, or academic area, including instruction or instructional support areas or other educational meetings, is disruptive. Phones should be on **silence** mode or vibration mode. (see pg. 3, Sec. A.1, disrupting class). Keep all electronic devices off. If your phone rings in class or you are using your phone (text messaging) you will be asked to put the phone away. If there is a second offense, you will be asked to leave the class for the remainder of the class period.

OTHER RESOURCES which may of value for this course are: The Library, the Computer lab, the Learning Center, the Writing desk, Tutoring, the Counseling Center, the Family Resource Center and the Diversity Achievement Center. Please seek out these resources; they are here to help you succeed.

CLEAN-UP:

All students are responsible for making sure the room is clean for the next class. This will need attention on a routine basis before leaving each day and will be a factor in your class participation evaluation.

STUDIO ETIQUETTE AND EXPECTATIONS:

Showing up for class is not enough, students are expected to:

- Come to class prepared and equipped to draw and to participate
 - Read the syllabus and know what is going on
 - Be aware of due dates and have work ready for them
 - Properly dispose of food and drink containers
 - Clean easels, tabourets, desks, tables, and work areas as needed
 - Exhibit good work ethics, sound craftsmanship, and consistency of effort
 - Push skill development, show initiative and overall improvement
 - Show a willingness to explore and learn beyond known limits
 - Keep electronics off and away
- * Have few absences, late arrivals, or late assignments

IMPORTANT DATES:

(tentative and subject to change)

Jan 7	Winter term begins
Week of 2/11	Mid term student reviews
Jan 21	College closed. No classes
Feb 18	College Closed. No classes.
Mar 6	VOCABULARY TEST and Portfolio of select work due
Mar 13	Final projects due
Mar 18 - 22	Finals week
Mar 18	Monday at 3:00 PM. Room SSH 211. Final meeting.
Mar 22	Last day of winter term
Apr 1	Spring term classes begin

REQUIRED MATERIALS:

A spiral bound sketchbook, medium-sized (9 x 9" or 9 x12)"

3 sheets of charcoal paper (off-white, no color)

Wide roll of masking tape

1 6B, 1 3B, and 1 HB drawing pencil

18 x 24" drawing paper pad (Strathmore 400 series)

18 x 24" pad of tracing paper (10 sheets min. You can split a pad of 25 with a classmate)

A pencil sharpener

Hard white plastic eraser

18" transparent ruler

A portfolio (lg. enough to fit all supplies including drawing board)

A drawing board large enough for your 18 x 24" paper (masonite is good)

Small chamois cloth for blending

1 sheet of 18 x 24" (approx. size) acetate (sold in the bookstore)

A small can of low-odor workable fixative or hairspray

1 "sharpie" permanent marker, medium tip, for your acetate.

Optional but helpful;

*If you can find one, I have enjoyed using the "Copic" brand markers in my sketchbook.

"Multiliner, size 0.5 works great. I also love the Multiliner SP BS brush tip. See what size tip you prefer. "The Drawing Board" in Corvallis has an assortment and can order you whatever you like.

-Cheapie paintbrush to clean eraser nubs off your drawings.

-You will also need to budget a couple of dollars for Xerox copies.

-Pen tip hard white eraser

Class Calendar/schedule

(tentative and subject to change)

Week 1

Introduction to the course, questionnaires, syllabus review and supplies.

Mark-making. Materials exploration. Skill assessment.

Drawing mechanics

Week 2

Contour drawings, the “power of observation”, concentration.

Introduction to the tradition of drawing. “naming-seeing” exercise.

Week 3

Gesture drawings as an exploratory tool and as they relate to composition

Organizational line, line and value.

Week 4

Positive and negative space, composition.

Layout and shape, value

Week 5

Angling and measuring for proportion.

More on value, chiaroscuro. Materials, paper, line techniques. Value scales.

Possible field trip

Week 6

Still life, focusing on values.

Collaborative drawing based on value study.

Week 7

Linear perspective. Introduction to one point perspective (Xerox integration)

One point theory. Transparencies and “picture plane” sensitivity.

Observational perspective drawings, one point.

Week 8

Two and three point perspective, theory.

Drawing from observation, 1 ,2 and 3 pt. perspective.

Week 9

Time allowing, shapes on a square and cast shadows.

Week 10

Final project due, critique.

Portfolio reviews

Week 11

Wrap up and return of projects/portfolios

Important note: Critiques, slide shows, DVD’s, and field trips will be worked into the above schedule. Flexibility is an important part of the above course since class needs and outside factors will dictate timely presentation of some material. Also, this schedule does not include dates mentioned elsewhere in the syllabus,- namely tests, review dates, and time for FUN and experimentation,- etc.

Studio Directive, Drawing, Painting and Design classes

Many students use the studio each term. Special care and considerations need to be observed by everyone.

ART PROJECTS (general procedures)

- Do not leave work in progress unattended or leaning against walls. Store work in lockers, storage slats or drawers.
- Respect others work. Do not handle without permission.
- Label your work with name, class, term and year.

CLEAN UP AND STORAGE

- Clean up after yourself at each and every class meeting, Wipe the counters, sink, easels, drawing tables and chairs, clean of any paint, charcoal, graphite, ink, etc... THIS NEEDS TO BE DONE ON A DAILY BASIS AND WILL BE ASSESSED AS A PART OF YOUR CLASS PARTICIPATION GRADE. Now is the time to begin instilling sound studio habits for your future.

FLOORS- Sweep floors of excess residue in the vicinity of your area. Wipe up spills if necessary.

SPRAY FIXATIVE

- IMPORTANT! Do not use spray fixative anywhere in the art building. Take your drawings outside to fix them. The fumes from some of these fixatives are quite powerful and can be toxic if inhaled or breathed for long periods of time. Avoid breathing any spray.

STILL LIFE SET UPS

- Do not touch the still life set ups without the instructor's consent. All set ups should be marked with the instructors name and the time line for duration of arrangement.

FOOD, DRINKS

-Keep food and drinks away from the work area for your health and safety.

A NOTE ON CHARCOAL and PASTELS:

-Some of the design and drawing classes will be using charcoal and pastels. PLEASE PAY A HIGH DEGREE OF ATTENTION TO CLEAN UP WITH THIS MEDIA. When you see an excess of charcoal has accumulated on the surface of your project, DO NOT BLOW IT OFF; - simply brush it off into a receptacle or onto the floor where you can sweep it up during clean up. Bring rags and a waterless hand cleaner if you like.

NEVER put ink down the drain. The acrylic bucket should be used for the disposal of this material. We want to preserve our precious Oregon waters, by practicing safe and ethical disposal of art materials.

Thank you.

HOMEWORK (3 points):

DUE AT THE NEXT CLASS PERIOD, beginning of class.

ART 131 Drawing

DATE _____.

I, _____ have read and understand the guidelines for this course.

I can be of more help to you if I know a little about you. Please feel free to use the rest of this page to tell me anything that would help me help you in this class. (For example, what types of art experiences/classes you have had before, where you are from, art related interests, skills, and expectations of this class.)