



## Basic Course Information

Semester:	<b>Fall 2021</b>	Instructor Name:	<b>Linda Freitas</b>
Course Title & #:	<b>Art 122 Drawing II</b>	Email:	<b><a href="mailto:linda.freitas@imperial.edu">linda.freitas@imperial.edu</a></b>
CRN #:	<b>10211</b>	Webpage (optional):	
Classroom:	<b>1306</b>	Office #:	<b>1306B (inside classroom)</b>
Class Dates:	<b>8/16/21 to 12/11/21</b>	Office Hours:	<b>MW 4:30-5:30 P.M.</b>
Class Days:	<b>MW</b>	Office Phone #:	<b>(760)693-2015</b>
Class Times:	<b>6:00-9:10 P.M.</b>	Emergency Contact:	<b>Michael Freitas</b>
Units:	<b>3</b>	Class Format:	<b>Face to face, on campus</b>

## Course Description

Exploration of artistic concepts, styles, and creative expression related to intermediate level drawing. We will be focusing on complex subject matter and concepts using a variety of drawing mediums, techniques, and methodologies. Students in this course will build on fundamental drawing skills to develop personalized approaches to content and materials in exercises covering multiple historical and contemporary approaches to drawing. Additional material fees apply. (CSU, UC)

## Course Prerequisite(s) and/or Corequisite(s)

Course prerequisite is completion of Art 120, with a "C" or better.

## Student Learning Outcomes

Upon completion of this course, the successful student will have acquired new skills, knowledge, and/or attitudes as being able to: 1. Develop, create and present a portfolio of original drawings. Addressing contemporary art issues, in a coherent personal style. (ISOL1, ISLO2, ISLO3, ISLO5) 2. Critique works of art (ISLO1, ISLO2, ISLO3, ISLO4, ISLO5) 3. Write a descriptive essay on a contemporary artwork. (ISLO1, ISLO3, ISLO5)

## Course Objectives

1. Produce drawings that creatively interpret and apply formal design elements in the production of images, in a wide range of mediums, formats, and surfaces. 2. Design and produce a portfolio of drawings that successfully demonstrates: \*Subjective and objective use of values. \*Experimentation with combinations of wet and dry mediums. \*Application and drawing techniques for numerous wet and dry media, primarily on paper. \*Non-traditional composition, format, surfaces and materials. \*Conceptually oriented approaches to drawing. 3. Construct and prepare appropriate supports and surfaces for multi-media drawing. 4. Evaluate and critique class projects using relevant terminology in oral and



written forms. 5. Examine and describe historical and contemporary developments, trends, materials, and approaches to drawing. 6. Develop and express ideas and concepts through verbal and visual means

### **Textbooks & Other Resources or Links**

There are no required textbooks, but the following are recommended sources: Drawing A Contemporary Approach, by Bettei, C. and Sale, ISBN978-111343606, Drawing as Expression: Techniques and Concepts, by Sandy Brooke, ISBN 978-031950055, Art of Responsive Drawing, by Nathan Goldstein, ISBN 9780131945616

### **Course Requirements and Instructional Methods**

Demonstration, discussion, problem solving exercises, still life and life drawing, one and two-point perspective drawing, non-architectural means to create the illusion of depth of space on a 2D surface, written assignments, audio-visual assisted instruction, and individual assistance, will be the instructional methods used in this course. Out of class assignments will include keeping a daily sketchbook/journal with notes and sketches. These used to be checked bi-weekly and will be considered part of your homework. I can't express the importance of trying to sketch at least a little bit, every day. The work of the students who do carry this through, is usually far superior to those who do not. Over the course, 200-300 gesture drawings can easily be completed. Less, if the sketches are carried out more completely. Although this may seem daunting, once you get in the habit of carrying your sketchbook around, you will see how easy it is to get several gesture drawings in a day. Times you are waiting at the dentist's, doctor's offices, slack time between classes, between shifts at work, etc. can all be times filled with drawing experiences. The sketchbook is a tool artists use to give visual form to their ideas. Work concepts that are only kept "in your head," may quickly disappear if they are not captured in a sketch or series of sketches. Planning a work from a rough draft to a finished piece of art or design, is an important learning goal. The beautiful pieces of art we enjoy seeing in museums, art galleries, homes and places of business, are well thought out, and planned. If you still have pages in your sketchbook from last semester, you may finish that sketchbook. I like to date my sketches, that way you can measure your growth as an artist. A portfolio of completed assignments will be reviewed mid-term and at the end of the course term. Keep all your class work, as your record of progress during the course, and because you do not know what works I will be asking for in your portfolios. Portfolio reviews will be done privately, and by appointment. Reading and writing: you will be required to visit a museum, or art gallery, and write about the experience. Include what was exhibited in detail, your personal response to the work and the show, in general, and a critique of one of the pieces of art. The essay should be 900-1,200 words in length. In addition, you must write a descriptive essay (600-900 words), on a contemporary artwork of your choice, found on a museum website, or in a magazine such as Artforum or Art in America. During a face to face class, we will be meeting 6 ½ hours per week. Out of Class Assignments: The Department of Education policy states that one (1) credit hour is the amount of student work that reasonably approximates not less than one hour of class time and two (2) hours of out-of-class time per week over the span of a semester. WASC has adopted a similar requirement.

### **Course Grading Based on Course Objectives**

Letter Grade Only

A= Outstanding achievement in drawing skills, knowledge of course content, punctuality in completing assignments, ability to communicate visually and verbally with excellence. 90- 100%

B= Praiseworthy achievement that is definitely above average. Student has the initiative to strive for excellence, possesses knowledge and skills that are developing well. 80-89

C= Average performance in course objectives. 70-79%

D= Poor performance, lack of personal responsibility and initiative. 60-69%



F= Failing, below 59%

REMEMBER, THE LAST DAY TO DROP THIS COURSE IS NOVEMBER 6, 2021! If for any reason you quit coming to class, and there is no way you can finish the required projects on time, please drop yourself. It is the responsibility of the student to drop or officially withdraw from the class. See General Catalog for details.

### Course Policies

Attendance is very important in studio art classes. Since you are now in Drawing II, you will now be doing pieces of art that will be suitable for framing and showing. Therefore, you will be spending more time on each project. In Drawing I, most of our work was more in the form of exercises. A student who fails to attend the first meeting of a class will be dropped by the instructor as of the first official meeting of that class. If you are dropped because you didn't attend the class or didn't contact me with a valid reason as to why student could not attend on opening day, and readmission be desired, the student's status will be the same as that of any other student who is desiring to be admitted to the class.

Academic Honesty: I expect all your artwork, and any essays, to be of your own creation. Famous artists do not copy other people's artwork, so please refrain from doing so. You may use stock photographs for references, but using your own photos is preferable. **DO NOT SUBMIT ARTWORK YOU ARE ALSO SUBMITTING, OR HAVE SUBMITTED, TO ANOTHER ART COURSE.** I, and the other professors of art at this institution, consider this a form of academic dishonesty. Anyone caught cheating or plagiarizing will receive a zero (0) on the exam or assignment, and the instructor may report the incident to the Campus Disciplinary Officer, who may place related documentation in a file. Repeated acts of cheating may result in an F in the course and/or disciplinary action. Please refer to the General Catalog for more information on academic dishonesty or other misconduct.

### Other Course Information

*I expect all students to be polite to each other. We will have class critiques. Although I do believe iron sharpens iron, and all of us learn from each other, our criticism should be positive and constructive. I also do not allow cursing or offensive language in our classroom, either. If a student infringes on this, they will be asked to leave the class.*

### IVC Student Resources

IVC wants you to be successful in all aspects of your education. For help, resources, services, and an explanation of policies, visit <http://www.imperial.edu/studentresources> or click the heart icon in Canvas.

### Anticipated Class Schedule/Calend

Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
Week 1 August 16 & 18	Syllabus & Introduction Introduce first drawing assignment: using the elements of texture and value to create a work that is textural. You may use any black & white medium, such as graphite pencils, charcoal, pen & ink, ink washes. Your choice of subject matter and style.	All due dates will be posted in the classroom and on Canvas

Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
	Anything from hyperrealism to non-representational will be acceptable.	
Week 2 August 23 & 25	Continue working on above project. Continue working on above project.	
Week 3 August 30 & September 1	Continue working on above project.	
Week 4 September 6 & 8	Project #2: Use of single subject's, repeated, using scale, perspective, placement on picture plane, to create the illusion of space on the picture plane.	
Week 5 September 13 & 15	Continue working on above project.	
Week 6 September 20 & 22	Develop perceptual and conceptual approaches to drawing. Student may do a traditional self-portrait, or Impressionist study, using distorted grid. Style, format, (non-traditional formats such as circles, ovals, diamond, triangular, are acceptable) medium, to be of artist's choice. Must be larger than 18"X24."	
Week 7 September 27 & 29	Continue working on above project.	
Week 8 October 4 & 6	Continue working on self-portrait.	
Week 9 October 11 & 13	Explore traditional and contemporary approaches to the construction and presentation of drawings. 2 point perspective drawing, still life drawing of student's installation. Use of nontraditional materials. Student has choice of mediums, subject matter, on these two projects.	
Week 10 October 18 & 20	Continue working on above project.	
Week 11 October 25 & 27	Explore historical and contemporary developments, trends, materials, and approaches to drawing, with project #5. Pick a favorite artist, style or technique, you would like to study by creating a piece of original art in a similar fashion. The artist, or technique, maybe a contemporary one or one in historical times.	
Week 12 November 1 & 3	Continue working on above project. Last day to drop is November 6.	
Week 13 November 8 & 10	<i>In the final weeks of the semester, you will be working on one or two capstone projects. Subject matter and</i>	



Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
	medium of your choice. You can choose to do two smaller drawings of at least 18"X24" or one large drawing of at least 3'X4' or larger.	
Week 14 November 15 & 17	<i>Continue working on your capstone projects.</i>	
November 22-26	<i>Thanksgiving break. Eat a lot of turkey, and hopefully, we will be able to enjoy this holiday with family and friends!</i>	
Week 15 November 29 & December 1	<i>Continue working on your capstone projects, completing any of your missed assignments, or do corrections and additions to them.</i>	
Week 16 December 6 & 8	<i>This week is reserved for portfolio review appointments. More info will follow in class.</i>	

**\*\*\*Subject to change without prior notice\*\*\***