



## Basic Course Information

Semester:	<b>Spring 2022</b>	Instructor Name:	<b>Linda Freitas</b>
Course Title & #:	<b>Art 220 Drawing III</b>	Email:	<b><a href="mailto:linda.freitas@imperial.edu">linda.freitas@imperial.edu</a></b>
CRN #:	<b>20212</b>	Webpage (optional):	
Classroom:	<b>1306</b>	Office #:	<b>1306</b>
Class Dates:	<b>February 14- June 10, 2022</b>	Office Hours:	<b>Mondays 5:15-6:00 P.M. Wednesdays 1:30-2:00 and 5:15-6:00 P.M.</b>
Class Days:	<b>MW</b>	Office Phone #:	<b>(760)693-2015</b>
Class Times:	<b>2:00-5:10 P.M.</b>	Emergency Contact:	<b>(760)554-2096</b>
Units:	<b>3</b>	Class Format:	<b>Face to face, on campus</b>

## Course Description

An exploration of personalized approaches to content and materials to address complex subject matter and concepts using a variety of drawing mediums, techniques, and methodologies at an advanced intermediate drawing level. Additional materials fee applies. (CSU, UC)

## Course Prerequisite(s) and/or Corequisites

Course prerequisite is completion of Art 122 with a "C" or better.

## Student Learning Outcomes

1. Develop, create, and present portfolio of original drawings addressing contemporary art concepts in a coherent personal style and using advanced methodologies. (ISLO1, ISLO2, ISLO3, ISLO5) 2. Critique works of art either in written or oral form using proper terminology. (ISO1, ISLO2, ISO3, ISLO4, ISLO5) 3. Write a critical opinion essay on a contemporary artwork. (ISLO1, ISLO3, ISO5)

## Course Objectives

Upon satisfactory completion of the course, students will be able to: 1. Explore formal skills, conceptual approaches and the application of formal elements with a focus on the development of personal style. 2. Explore traditional and contemporary approaches to the construction and presentation of drawings in relation to personal style. 3. Design, process, and produce a portfolio of drawings in multiple mediums and formats using personal methodology and concepts that integrate form and content and express ideas through visual means. 4. Practice critical evaluation and critique of class projects and artwork from a museum or gallery using relevant terminology in oral or written.



## 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 biweekly 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 MAY 14, 2022! 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 III, 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/Calendar

*[Provide a tentative overview of the readings, assignments, tests, and/or other activities for the duration of the course. A table format as in the example below may be used for this purpose.]*

Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
Week 1 February 14-16	Syllabus, introduction and passing out of art supply kits. Introduce first drawing assignment: Using combination of some of the following: scale, repetition of similar sized objects, animals or people, placement on picture plane, atmospheric and, or linear perspective, color, to create an advanced work that depicts the illusion of space. Any medium maybe used. Must be at least 18"X24" in size.	All due/critique dates will be posted on Canvas
Week 2 February 21-23	February 21 is Washington's Birthday, there will be no classes. February 23, continue working on project #1	
Week 3 Feb. 28 March 2	Continue working on above project.	

Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
Week 4 March 7-9	Project #2 Drawing using the element of line with pen and ink, using hatching, cross-hatching, cross-contour, and/or directional lines, in order to create textures. Think of things such as this that are highly textural: animal fur, human hair, skin (as smooth as a baby's, to the wrinkled gnarled hands of an elderly person), bark of a tree, woodgrain on a piece of furniture, rough fabrics to velvety soft ones, lace, animal's horns, hooves, carved leather, different leathers such as crocodile, lambskin, etc. Should be at least 18"X24"	
Week 5 March 14-16	Continue working on pen and ink drawing.	
Week 6 March 21-23	Drawing with form or forms being defined by great value contrast. This work should have values ranging the lightest to the darkest the medium can achieve, with many mid-values or tones, in between.	
Week 7 March 28-30	Continue working on above project.	
Week 8 April 4-6	Continue working on above project.	
Week 9 April 11-13	Drawing Exercise- Figure drawing exercises. Do several 30-60 minute posed sketches. You should at least 6 of these, for this week. They can all be done in your sketchbook. Week of April 18-23 is Easter/Spring break, there will be no classes.	
Week 10 April 25- 27	Two-three life drawing works, spending at least 3 hours on each one. They must be at least 18"X24," poses, medium, paper, choice of the student.	
Week 11 May 2-4	Continue working on above drawings. When finished begin: Project #6- Large landscape drawing that includes at least one figure, animal, human, mythological, or of artist's creation. At least 18"X24" Medium of your choice.	
Week 12 May 9-11	Continue working on large landscape with at least one figure. LAST DAY TO DROP WITH A "W" IS MAY 14 <sup>TH</sup> .	
Week 13 May 16-18	In the final weeks of the semester, you will be working on one or two capstone projects. Subject matter and 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	
Weeks 14-15 May 23-25, June 2	Continue working on capstone project(s). Monday, May 30 <sup>th</sup> is Memorial Day, there will be no classes.	
Week 16 June 6-8	This week will be final portfolio reviews. I will schedule appointments to meet with each of you individually.	



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