



## Basic Course Information

Semester:	<b>Spring 2023</b>	Instructor Name:	<b>Linda Freitas</b>
Course # and Title:	<b>Drawing II Art 122</b>	Email:	<b>Linda.freitas@imperial.edu</b>
CRN #:	<b>2026</b>	Webpage (optional):	
Classroom:	<b>1306</b>	Office #:	<b>1306A</b>
Class Dates:	<b>February 13-June 9</b>	Office Hours:	<b>MW 1:15-2:00 P.M. and 5:15-6:00 P.M.</b>
Class Days:	<b>MW</b>	Office Phone #:	<b>(760)693-2015</b>
Class Times:	2:00-5:10 P.M.	Emergency Contact:	<b>Michael Freitas (760)554-2096</b>
Units:	3	Class Format:	In person

## Course Description

Exploration of artistic concepts, styles, and creative expression related to intermediate-level drawing, 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 materials fee applies.

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

*Completion of Drawing I, Art 120 with a "C" or better.*

## Student Learning Outcomes

Upon course completion, the successful student will have acquired new skills, knowledge, and or attitudes as demonstrated by being able to: 1. Develop, create, and present portfolio of original drawings addressing contemporary art issues in a coherent personal style. 2. Critique works of art. 3. Write a descriptive essay on a contemporary artwork.

## Course Objectives

Upon satisfactory completion of the course, students will be able to: 1. Produce drawings that creatively interpret and apply formal design elements in the production of images in a wide range of media, formats, and surfaces. 2. Design and produce a portfolio of drawings in multiple mediums and formats that successfully demonstrates: • Subjective and expressive uses of value, • Techniques and concepts of abstraction or non-objective art, • Experimentation with combinations of wet and dry mediums, • Observational, expressive, and conceptual analysis or application of color, • Application and drawing techniques for a variety of color media, • Non-traditional compositions, formats, surfaces and materials, • Conceptually oriented approaches to drawing, • Integration of form and content. 3. Construct and prepare appropriate supports and surfaces for mixed media drawing. 4. Evaluate and critique class projects using relevant terminology in oral or written formats. 5. Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing. 6. Develop and express ideas and concepts through verbal and visual means.



## Textbooks & Other Resources

There are no required textbooks for this course. The following books are suggested books to read:

- Betti, C. and Sale, T 2011. Drawing a Contemporary Approach 6th (Discipline Classic). Cengage Learning ISBN: 978-1111343606.
- Faber, David and Mendelowitz, Daniel M. 2011. A Guide to Drawing 8 (Discipline Classic). Belmont, CA. Wadsworth Publishing ISBN: 13: 978-1111342722.
- I also have numerous books in my office for students to read during class times.

## 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 the course 59% and below. Keep in mind the last day to drop this course is May 13th. Although I want all of you to complete the course successfully, there



are times when dropping the course is the best option. Let's keep in communication, as I am willing to work through any difficulties you may have in completing the course. Yet please do not assume that I will drop you for lack of attendance. The responsibility for dropping is the students.

### 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. This removal may be deemed permanent, if student fails to change their behavior.

### 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 13-15	Syllabus, introduction to class and passing out of art materials kits. Also: 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. Textures maybe executed with hyper-realism, a nonrepresentational or in some cases, actual textures that can be applied to the drawing surface. Begin working on texture project.	All due dates will be given in class and/or posted on Canvas.

Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
Week 2 February 20-23	February 20- Washington's Birthday, no school 23- Work on Texture project	
Week 3 February 27- March 1	Continue working on texture project. March 1 is the last day to work on the project in class.	
Week 4 March 6-8	March 6- Texture project critique. March 8- Project #2: Use of single subjects that are similar in size, repeated, using scale, perspective, placement on picture plane, to create the illusion of space.	
Week 5 March 13-15	Continue working on project using the element of space.	
Week 6 March 20-22	March 20 <sup>th</sup> - work on finishing space project. 22 <sup>nd</sup> - critique on project #2.	
Week 7 March 27-29	Project #3 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 8 April 3-5	Work on above project which will be due the Monday after Easter break.	
	<b>APRIL 10-14 EASTER/SPRING BREAK NO CLASSES</b>	
Week 9 April 17-19	April 17 <sup>th</sup> will be critique on project #3 April 19 <sup>th</sup> : 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 April 24-26	Continue working on project #4 above.	
Weeks 11-13 May 1-22	May 1 Critique on project #4. May 3 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. Work on these projects until May 22, the day of the critique.	



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<b>Date or Week</b>	<b>Activity, Assignment, and/or Topic</b>	<b>Pages/ Due Dates/Tests</b>
Weeks 14 and 15 May 22-24 May 31	May 22, projects #5 & 6 critiques. May 24 begin final, capstone project. This work will contain subject matter and the use of medium(s) of your choice. The only requirement is that it needs to be 18"X24" in size. This work needs to be finished by June 5 <sup>th</sup> . MAY 29 <sup>TH</sup> IS MEMORIAL DAY, THERE WILL BE NO CLASSES	
Week 16 June 5-7	June 5 <sup>th</sup> , critique on capstone projects. June 7 <sup>th</sup> will be portfolio reviews. I will meet with each student individually, by appointment, for these.	

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