



## Basic Course Information

Semester:	<b>Spring 2024</b>	Instructor Name:	<b>Linda Freitas</b>
Course Title & #:	<b>Art 222, Drawing IV</b>	Email:	<b>Linda.freitas@imperial.edu</b>
CRN #:	<b>20213</b>	Webpage (optional):	
Classroom:	<b>3400</b>	Office #:	<b>3400</b>
Class Dates:	<b>February 12- June 7</b>	Office Hours:	<b>MW 1:15-2:00 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>Michael or Jennifer Freitas (760)554-2096</b>
Units:	<b>3</b>	Class Format/Modality:	<b>Face to face</b>

## Course Description

A continued 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 drawing level. Students in this course will develop a portfolio for transfer or professional endeavors. Additional materials fee applies. (CSU/UC)

COURSE PREREQUISITE(S) – Art 220 with a grade of “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. Critique works of art either in written or oral form using proper terminology. 2. Present a final portfolio, including all work done during the semester, suitable for submission to a four-year institution, art school or art gallery venues. 3. Create a substantial capstone project on the theme of the student’s choice.

## 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 as applied to image making with a focus on the development of personal style at an advanced level. 2. Explore traditional and contemporary approaches to the construction and presentation of drawings at an advanced level of engagement in relation to personal style. 3. Practice critical evaluation and critique of class projects and artwork from a museum or gallery using relevant terminology in oral or written form. 4. Design, process, and produce an advanced portfolio of drawings suitable for submission to four-year institutions and galleries in multiple mediums and formats using personal methodology and concepts that integrate form and content and express ideas through visual means.

## Textbooks & Other Resources or Links

No textbooks are required for this class. The following are suggested readings. I also have some advanced drawing books in my office, that students can read during class time. • Betti, C. and Sale, T 2012. Drawing a Contemporary Approach 6th (Discipline Classic). Cengage Learning ISBN: 978- 1111343606. • Curtis, Brian 2009. Drawing from Observation 3. (Discipline Classic). New York, New York. McGraw Hill ISBN: 13: 978- 0077356279. • Goldstein, Nathan 2006. The Art of Responsive Drawing 6 (Discipline Classic). Prentice Hall ISBN: 9780131945616

Updated 6/2023



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## 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 work 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 11TH! 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.

### Academic Honesty (Artificial Intelligence -AI)

IVC values critical thinking and communication skills and considers academic integrity essential to learning. Using AI tools as a replacement for your own thinking, writing, or quantitative reasoning goes against both our mission and academic honesty policy and will be considered academic dishonesty, or plagiarism unless you have been instructed to do so by your instructor. In case of any uncertainty regarding the ethical use of AI tools, students are encouraged to reach out to their instructors for clarification.



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## Course Policies

Attendance is very important in studio art classes. Since you are now in Drawing IV 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. Courses drawing II and III, were steppingstones to this advanced level. By the time a student is in Drawing IV, many will be doing art at a professional level. 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. If the behavior is not stopped after a warning, the removal of student may be permanent.

## 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

Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
Week 1 February 12-14	Syllabus & Introduction to project #1: Introduce first drawing assignment: A drawing that has at least one architectural building. Look up the artists Adam Dante, Jeanette Barnes, and Charles Avery, for inspiration.	
Week 2 February 19-21	February 12 <sup>th</sup> is Washington's Birthday. There will be no classes. 14 <sup>th</sup> : Work on architectural building project.	
Week 3 February 26-28	Continue working on project #1.	
Week 4 March 4-6	4 <sup>th</sup> : continue working on architectural drawing. 6 <sup>th</sup> : Critique on project #1*. Introduce project #2: Photorealistic drawing of plant forms and textures, or of wood textures, or of any organic form. Look up the	<ul style="list-style-type: none"> <li>Tentative due date for project #1 is March 6<sup>th</sup>.</li> </ul>



Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
	artists Gemma Anderson, Joseph Mallord William Turner, and Kate Atkin's work, for inspiration.	
Week 5 March 11-13	Work on photorealism project #2.	
Week 6 March 18-20	18 <sup>th</sup> Continue working on photorealism drawing. 20 <sup>th</sup> Critique on above drawing. Introduce project #3: Do a still life of your choice, and medium of your preference. Look up Martha Alf (color and graphite pencil), Margaret Davidson (graphite pencil), Vaino Kola, James Valerio, William Bailey (graphite pencil) Gary Faigin (charcoal on paper), Jim Dine (charcoal and mixed media), for inspiration.	
Week 7 March 25-27	Work on project #3	
April 1-7	Easter vacation, no classes all week.	
Weeks 8 & 9 April 8-10 and 15-17	8 <sup>th</sup> : Continue working on still life drawing, this is the last day to work on this project in class. 10 <sup>th</sup> : Critique on still life project. Figure drawing exercises- do gesture drawings, figure studies, spending ½ - 1 hour on each. Experiment with different mediums, DO AT LEAST 6 of these during the week. Turn them in as soon as they are completed and proceed to the next projects.	Still life drawing due April 10 <sup>th</sup> . Gesture Figure drawings due at end of class 4/17
Week 10 April 22-24	Begin working on projects #5 & 6 Two complete drawings of figures. Spend approximately 3 or more hours on each drawing. For one of these, use your Conte' pencils. You may mix chalk pastels with them, and you can use one of the color charcoal paper sheets, if you like. On the 2nd drawing, you may use your choice of medium(s) and paper/board of your choice. May 1 is the target date for critique on your three-hour drawings.	Projects #5 & 6 are tentatively due on May 1
Week 11 April 29-May1	29 <sup>th</sup> : Continue working on life drawings. May 1 <sup>st</sup> : Projects #5 & 6 are tentatively due.	
Week 12 May 6-8	Introduce and work on project #7: - Drawing incorporating collage materials. You may use transfers, Magazine or newspaper clippings, cloth, twine, etc. added into your drawing.	
Week 13 May 13-15	13 <sup>th</sup> : Last day to work on drawing incorporating collage. 15 <sup>th</sup> : Critique on project #7 and introduction of last projects of semester. Begin working on your capstone project(s) In the final weeks of the semester, you will be	Project #7 due on May 15



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Date or Week	Activity, Assignment, and/or Topic	Pages/ Due Dates/Tests
	working on two capstone project(s). Subject matter and medium of your choice. Drawings must be at least 18"X24" (each).	
Weeks 14 May 20-June 5	Work on capstone projects. Dates to remember: May 27 is Memorial Day, there will be no classes. May 29 <sup>th</sup> and over the weekend, gather all the projects, you have completed during the semester, for next week's portfolio review. June 3 <sup>rd</sup> : critique on capstone projects. Last day to turn any late assignments for this critique. June 5 <sup>th</sup> : last day of the semester, portfolio reviews.	

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