

# DRAWING II: ART 107-02N

T/TH 11:00 am – 1:30pm

Professor: Rondall Reynoso

reynosor@nsula.edu

(318) 792-4590

## COURSE CATALOG DESCRIPTION:

Understanding visual organization, structure and expression by delineation and modeling with drawing media.

## OBJECTIVES:

This course seeks to develop the basic theoretical and technical skills required to produce effective drawings. Students are encouraged to develop primarily their technical skills but also their creative vision. Through in class critiques, students will hone their analytical and communication skills.

## OUTCOMES:

Student will:

1. Identify the elements and principles of design as applied to two-dimensional design - testable (Elements and Principles of design below)
2. Differentiate between good and bad skills through an awareness of aesthetic principles - observable
3. Employ correct two-dimensional design elements in a series of projects - testable
4. Reproduce the instructed skills with accuracy, exactness, and originality - testable
5. Combine previously mastered art skills to create a new visually unique vocabulary – observable
6. Achieve the skill of intuitive application of instructed principles equivalent to the difficulty-level of the class – observable
7. Encourage a personal approach to the art making process- observable

## REQUIRED TEXT:

None required

## ATTENDANCE POLICY:

Class attendance is mandatory. Due to the rigorous pace of studio classes, it is important you are on time and work for the entire time each class period. Failure to do so is evident in the quality of work produced. Therefore, unexcused absences, tardies and early departures will count against you, since these represent a lack of motivation and work accomplished. The majority of each studio assignment should be completed in class allowing the instructor to observe and discuss with the student at different stages of progress, thus allowing for optimal instruction and student development.

- Each unexcused absence beyond three will lower the final grade by 75 points.
- Three unexcused tardies or early departures will be considered an absence.

## PLAGIARISM POLICY:

Although the research of pertinent visual images and techniques is essential to the creation of artwork, blatant copying of ideas or images will not be tolerated, except as assigned. The complexities of plagiarism as it applies to artwork will be discussed in class. Please consult with the instructor with any questions about or clarifications of this policy.

## COURSE STRUCTURE:

The semester will consist of eighteen drawing projects and the sketch book.

This studio course meets six hours each week. In addition to the studio sessions, the student is expected to work a great deal outside of class to maximize each assignment.

## EVALUATION:

Each drawing project's grade will be determined by assessing the progress of learning based on the quality of idea, execution, process, and by comparison with the work of peers and professional standards. The projects quality rather than accumulated hours will determine the grade. Projects for critique are due at the beginning of class and must be complete at that time or they will be considered late. Late projects automatically receive a 10% deduction. Projects accepted a week late or more will receive a 50% deduction.

The sketch book will be graded on a combination of technical quality, creative quality, and effort. The purpose of the sketch book is to encourage the student to less self-consciously explore ideas and practice skills. A seriousness of intent to use the sketchbook as a tool to develop both skills and ideas is important. The sketch book must be a minimum size of 8" x 10".

The final grade will be determined by the total number of points accumulated in the course. Points will be awarded using the following information:

- 1800 points from drawing projects, each project is worth 100 points
- 400 points from the sketch book (100 pages)
- 200 Final Critique- Students are expected to be able to intelligently and critically discuss their work and their development.
- The dedicated student may be able to earn additional points by producing more work than is required in the class. Not all work will merit additional points but quality additional work can earn up to 25 points per drawing with a course limit of 325 additional points.

The following scale will be used to determine the final grade:

Grade	Points
A	2160-2400
B	1920-2159
C	1680-1919
D	1440-1679
F	0-1439

## REQUIREMENTS:

- Completion of all assignments, including studio and outside assignments.
- Having supplies available for use during each class. Not having the appropriate materials to begin working when class starts on the first day of an assignment is an automatic 10 point deduction.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive a 30 point deduction for poor behavior.
- As a student of this class, you will be required to attend all reviews that apply to you. Review date and location will be announced in class and/or by posted announcements. All students will be responsible for personally signing up for review

on the scheduled review date. Absence from your applicable review will result in an "I" in the class until such a review is made up.

**SUPPLIES:**

Each student is expected to furnish their own supplies and tools, and is responsible for securing materials necessary to complete their drawings.

Suggested supplies:

- Drawing Pencils (6B, etc)
- Erasers (Pink Pearl & kneaded)
- Compressed Charcoal
- Vine Charcoal
- Charcoal Pencils
- India Ink
- Bamboo Brush/ Ink Brush
- Chalk Pastel
- Oil Pastel
- Water Soluble Wax Pastel
- Citrus (or odorless) Thinner
- 1-2" Chip Brush
- Rag
- 18" Ruler
- Sketch Pads (minimum 8" x 10")
- Drawing Board
- 18" x 24" News Print- Likely will need two or more pads
- 18" x 24" Drawing Pad
- Several single sheets of quality drawing paper

## Elements of Design

1. **Line-** Line is the basic element that refers to the continuous movement of a point along a surface, such as by a pencil or brush. The edges of shapes, forms, and colors also create lines. Lines are the basic building blocks of two dimensional shapes. Every line has length, thickness, and direction. There are curved, horizontal, vertical, diagonal, zigzag, wavy, parallel, dash, and dotted lines.
2. **Shape-** A shape is an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes may show perspective by overlapping. They can be geometric or organic.
3. **Value-** Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.
4. **Color-** Color is seen either by the way light reflects off a surface. Color and particularly contrasting color is also used to draw the attention to a particular part of the image.
5. **Space-** Space is the area provided for a particular purpose. Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two types of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.
6. **Texture-** Texture is perceived surface quality. In art, there are two types of texture: tactile and implied. Tactile texture (real texture) is the way the surface of an object actually feels. Examples of this include sandpaper, cotton balls, tree bark, puppy fur, etc. Implied texture is the way the surface of an object looks like it feels. This type of texture is typically used by artists when drawing or painting.
7. **Form-** Form is any three dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of form, geometric (man-made) and natural (organic form). Form defines what 3-D art is. It is that which occupies 3-D space. The actual physical contour of a work, the volume of mass. Form is the complete state of the work.
8. **Time-** Movement or change through time on the part of the viewer- kinetic, film or sound elements.

## Organizing Principles of Design

1. **Unity-** *Coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.
  - Repetition-** The use of similar design features again and again; pattern.
  - Variety-** Variations on a theme.
  - Concept-** The elements and principles can be selected to support the intended function of the designed object; the purpose, message, or philosophical point of the object unifies the design.

2. **Rhythm-** Movements in and out, up and down, flowing and pausing, and sudden changes in size, value or complexity create visual effects that can be compared to music.
  - Linear rhythm-** The characteristic flow of the individual line; artists can have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed, can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.
  - Repetition-** The use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.
  - Alternation-** A specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).
  
3. **Balance-** Visual weight- suggests a degree of lightness or heaviness. To balance a work is to distribute the visual weight of its parts so that the viewer is satisfied the piece is not about to fall over.
  - Symmetrical-** Identical parts on each side of the imaginary fulcrum.
  - Approximate-** Equivalent but identical forms arranged around the fulcrum line.
  - Asymmetrical-** Areas are not identical in either side of a certain vertical axis, but appear to have a balance in visual weight.
  - Radial-** Elements arranged equally around a central point.
  - All over Pattern-** Elements are patterned over the entire surface of the work.
  
4. **Emphasis-** Stressing a particular area; make one area dominant. That area may be the largest, brightest, darkest, or the most complex part of the whole.
  - Contrast-** Emphasis is established by contrasting an element(s) with the rest of the composition.
  - Isolation-** The isolation of a particular element within the composition is used to establish emphasis.
  - Placement-** prominent placement of an element establishes emphasis.
  - Absence of focal point-** Some work lacks a focal point and thus creates a different sort of emphasis.
  
5. **Proportion-** Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. When proportions are correct they "feel right" the work as a whole will tend to fall into place.
  
6. **Movement-** The eye is moved again and again through the work in a way that does not distract from other principles of design.
  
7. **Economy-** The removal of nonessentials to reveal the essence of a visual idea; to reduce a form to its simplest components.

## FINE & GRAPHIC ART DEPARTMENT GUIDELINES:

1. Clean up after yourself.
2. The cleaning crew will discard artwork left on the floor unless it is specifically labeled ART.
3. Artwork left with a professor or instructor for final grade must be picked up no later than the end of the first week of the next semester or it will be recycled.
4. Incidents of vandalism will be dealt with severely. Painting, drawing, carving on university facilities without permission may get you expelled from the program.
5. Do your own work Copying is cheating including "borrowing" someone else's design. Plagiarism on papers or deliberate copyright violation will net you an 'F' in the class.

## UNIVERSITY POLICIES

### Disability Policy

It is the policy of NSU to accommodate students with disabilities, pursuant to federal law, state law, and the University's commitment to equal educational opportunities. Any student with a disability who needs accommodation, for example, in seating placement or in arrangements for examinations, should inform the instructor at the beginning of the course. Students with disabilities are encouraged to contact the Office of Disability Support, which is located in Student Union, Room 240-A, telephone 357-4460.

### Classroom Civility Statement

Each Northwestern State University student is encouraged to help create an environment that promotes learning, dignity, and mutual respect for everyone in the learning environment. Students who speak at inappropriate times, take frequent breaks, interrupt the class by coming to class late or leaving early, engage in loud or distracting behaviors, use cell phones or pagers (or other noise-making devices like watches with alarms), listen to music on headphones, play with computers or hand held games, use inappropriate language, are verbally abusive, display defiance or disrespect to others, or behave aggressively toward others during the class period may be asked to leave the class and subjected to disciplinary action under the Northwestern State University Student Code of Conduct and Sanctions (Article VII Sanctions). The instructor of a course may deem additional behaviors or actions inappropriate; these actions or behaviors will be outlined in the course syllabus. Copies of the infractions and sanctions are available on the NSU web site at:

<http://www.nsula.edu/studenthandbook/page100.htm>.

### Student Academic Honesty Statement

Academic dishonesty is defined as the following:

- 1) acquiring or using a published test bank;
- 2) copying from another student's test, paper or computer file;
- 3) using unauthorized materials during a test;
- 4) collaborating during a test with any other person by giving or receiving information without authority;
- 5) stealing, buying, or otherwise obtaining non-administered or unauthorized tests;
- 6) selling or giving away non-administered or unauthorized tests;
- 7) bribing anyone to obtain information about a test;
- 8) substituting for another student or permitting another person to substitute for oneself to take a test;
- 9) submitting as your own, in fulfillment of academic requirements, any work prepared totally or in part by another;

- 10) supplying to another student any theme, report, or other work for use in fulfilling academic requirements; and
- 11) plagiarism, defined as the use of another person's work and the unacknowledged incorporations of that work in one's own work that is offered for credit.

Academic dishonesty will result in one of the following disciplinary measures to be decided by the course instructor:

- 1) verbal/written warning,
- 2) conference with department chair or dean,
- 3) reduction of test/course grade to an "F".

A student may subsequently be placed on probation or suspended or expelled and forced to withdraw from Northwestern as a result of academic dishonesty. Refer to the section in the Student Handbook concerning Academic Infractions and Sanctions for Academic Misconduct.

## DRAWING PROJECTS:

- 1) *Charcoal Still Life*  
Size: 18" x 24"  
The class period will be spent drawing a still life using charcoal.
- 2) *Free Drawing*  
Size: 18" x 24"  
Students will execute a free drawing on whatever theme and subject matter they desire.
- 3) *Old Master Drawing*  
Old master for this assignment is defined as deceased and found in an art history book. This drawing may be executed using any drawing medium and size the student desires.
- 4) *Large Charcoal Drawing*  
Minimum size: 30" x 30"  
This large drawing may be done of a still life, interior, figure, etc. It must be executed during class so the subject must be available within the art department or near the art building.
- 5) *Charcoal & Thinner*  
Size: 18" x 24"  
This drawing will be executed by using a combination of Charcoal and thinner.
- 6) *Shoe Portrait*  
Size: 18" x 24" minimum  
This is to be a fully developed portrait of a pair of YOUR shoes.
- 7) *Pastel Sheet Drawing*  
Size: 18" x 24"  
This drawing is done in pastel of a white sheet however only colors may be used in the execution of the drawing.
- 8) *Pastel Fruit*  
This is a still life done of fruit out of chalk Pastel.
- 9) *Wax Pastel Still Life*  
This assignment is a simple still life using Wax Pastel.
- 10) *Wax Pastel & Water Still Life*  
The same as the previous assignment however the pastel is water soluble and so a brush and water will be used as well.
- 11) *Oversized Self-portrait*  
Size: 44" x 30" minimum  
The student must draw a self-portrait in any medium the student may free hand the portrait or work from a photo and grid.
- 12) *Small to Large*  
Size: 18" x 24", drawing paper  
Draw an item that is smaller than an ipod in very large scale.
- 13) *Ink Drawing*  
Size: 18" x 24"  
This is an extended drawing done in ink.
- 14) *Draw only what your told*  
Size: 18" x 24"  
This is an in class assignment where the students draw whatever they are told with only linguistic and not visual input.
- 15) *Abstract Drawings (non-objective)*  
Size: between 8" x 10" and 18" x 24"  
As homework, the student must make three abstract drawings.
- 16) *Large Abstract Drawing (non-objective)*  
Minimum Size: Single sheet of paper approximately 22" x 31"  
The previous three drawings are springboards to this drawing. This drawing must develop out of the previous three in some way. This is primarily an at home
- 17) *Select a Theme*  
Journey, Imaginary Space, Vulnerability, Narrative
- 18) *Same Location*  
Size: Single sheet approximately 22" x 31"  
The student must stay in the same location the entire time over the two weeks working on this drawing. The drawing must reflect a 360 degree experience of that location. Further, the student may not start over. They must work on the same piece of paper the entire time.

**COURSE OUTLINE/ CALENDAR:**

Below is a tentative course schedule which may be deviated from somewhat as necessary.

**Week 1:**

T 1/10 Introduction  
TH 1/12

**Week 2:**

T 1/17 Critique #1  
(Full Class)  
TH 1/19 In-process critique on Assignment #2 and work in class.

**Week 3:**

T 1/24 Critique #2  
(Full Class)  
TH 1/26

**Week 4:**

T 1/31 Critique #3  
TH 2/2 Sketchbook Due  
(pages 1-25)

**Week 5:**

T 2/7 Critique #4  
(Full Class)  
TH 2/9

**Week 6:**

T 2/14 Critique #5  
TH 2/16 Critique #6  
(Full Class)

**Week 7:**

T 2/21 No Class-  
Mardi Gras Holiday  
TH 2/23 Critique #7

**Week 8:**

T 2/28 Critique #8  
TH 3/1 Critique #9,  
Sketchbook Due  
(pages 26-50)

**Week 9:**

T 3/6 Critique #10  
TH 3/8

**Week 10:**

T 3/13  
TH 3/15 Critique #11  
(Full Class)

**Week 11:**

T 3/20 Critique #12  
(Full Class)  
TH 3/22 Critique #13

**Week 12:**

T 3/27 Critique #14  
TH 3/29 Critique #15  
(Full Class),  
Sketchbook Due  
(pages 51-75)

**Week 13:**

T 4/3 In-progress critique  
TH 4/5 Critique #16  
(Full Class)

**Spring Break**

**Week 14:**

T 4/17 Critique #17  
(Full Class)  
TH 4/19

**Week 15:**

T 4/24 Critique #18,  
TH 4/26 Sketchbook Due  
(pages 76-100)

**Final Exam:**

TH 5/1 11:00-1:30  
**Final Critique-** Three or more pieces from each student & clean-up