**ART 17 59547 INTERMEDIATE DRAWING**

Spring 2017 Carrera

**Welcome!**

This is the Syllabus. Please keep it until the end of the semester

Course: ART 17 59547 Intermediate Drawing Spring 2017

Instructor: Professor Carrera

Location: Art 159 Time: Mon. Wed. 9- 11:50 am

Office Hours: Office: RM 155 Art Building Office Hours: Mon Wed. 8-9 Tues. Thurs. 11:30 -1:00 pm. (please note virtual office hours will be conducted via email on Friday) 9-10 am

 Voice Mail: (559 - 638 -3112) EMAIL tracy.carrera@reedelycollege.edu

Email: tracy.carrera@reedleycollege.edu I check my email daily and this is the best way to communicate with me outside of class/ office hours

***Course Description:***

 Continuation of drawing experiences. Graphic representation of objects stressed through a variety of techniques and media. Emphasis on form, structure, values, line, systems of perspective and space.

Course content will cover shapes, mass, volume, value, space, texture & pattern, perspective and composition. Art history as it relates to drawing will be included in the course structure. Session critiques will help students refine effective use of art vocabulary, problem solving skills, research skills, and craftspersonship, presentation and communication skills**. In addition, Intermediate Drawing students will be expected to create drawings which have complexity beyond Drawing 7 in terms of technical capabilities and conceptual strength. Intermediate students will exclusively work from observation and using reference material they create themselves.**

**Mediums are dependent upon what the Intermediate student wants to explore.**

**As with Beginning Drawing students, Intermediate students will create work which can be used to enhance portfolio. This means work will be based on Observational studies/ human form, textures, scale relationships, form, mass, accuracy in rendering, expressive drawing, and a wide range of options with the exception of anime, manga, DC , Marvel or any other type of comic imagery or ‘fan art’.**

***Required Texts: None***

***Required Materials: See supplies list***

Class participation is defined as speaking up in critique using art vocabulary, supporting other students in the creative process and joining in the exchange of opinions in groups;

**Course Student Learning Outcomes**

* Develop fundamental drawing skills through and investigation of specific tools, techniques and concepts.
* Develop the use of dry media as a descriptive tool.
* Demonstrate understanding of volume by creating value, light and shadow.
* Demonstrate ability to draw from observation accurately using fundamentals of sight size, accurate shape relationships, edges in drawing from life.
* Illustrate and incorporate historical knowledge into drawings.
* Develop design skills
* To develop observational skills and employ them in creating artwork. This includes both realistic as well as imaginary visualizations.
* To participate in artwork critiques using design/art terminology successfully.
* To develop a method of working which reflects the expectations of the art/ communication arts profession.

**ADA Statement:**

Students with disabilities, whether physical, attention related, learning or psychological, who believe that they may need accommodations in this class, are encouraged to contact the appropriate institutional department as soon as possible to ensure that accommodations are implemented in a timely fashion. There may be an authorization that is required before any special accommodations can be made.

**Critiques**

Critiques are the way in which contemporary artists and designers relate ideas about their work to others and in the process, can more clearly analyze their own work. Critique is a group activity where artwork content, ideas, formal qualities and relationships to contemporary art practices are discussed. Feedback from critiques gives you valuable information that increases your learning potential and will improve your artwork. Use this information to your advantage; it's an important part of obtaining competency. Here are some basic rules: 1) Always be courteous and respectful of others in a critique. 2) Give honest, thoughtful and constructive feedback. 3) Speak to/about the work and not to/at the maker. 4) Try to differentiate between your taste and your critical evaluation of a work. Although the critique process can seem quite strange and uncomfortable at first, it gets easier the more one practices.

**Attendance - *please read carefully!!!***

**Attendance is mandatory**. This is a studio class where activities and course work are done during class time. It is essential students be in class with all the required materials and prepared to work. Attendance will be taken at the beginning of every class. If you arrive late it is your responsibility to write your name and what time you walked in on the chalkboard so I can mark you present in the roll.

If you are absent two consecutive weeks you will be dropped. 5 total absences = an instructor drop. 6 absences = an automatic drop (W), or F (failing grade) if past the final drop deadline. When you miss a class, it is your responsibility to ask a fellow student what you missed, then learn the content. Entire lessons will not be re-taught to you because you were absent.

**In an effort to allow students to experience ‘real art world expectations and practice project**

**management skills,**

late projects are not accepted. Students can turn in projects early by slipping them under my office door

**Projects are due at the beginning of class on the due date unless otherwise stated.** Projects not turned in at the beginning of class for critique will be recorded as a ‘0’ score. 3 early departures or 3 tardies will be counted as an absence. Coming to class unprepared is considered an absence. Additional Note: If, for any reason I need to cancel a class I will do my best to email you and let you know in advance. It's always a good idea to check email prior to coming to school. If class is cancelled unexpectedly, there will be a note posted to the door of Art 159 door.

Art 17 Intermediate Drawing Spring 2017

Supplies list

1. Krylon Workable Aerosol fixative (optional)

 2. Inexpensive plastic Toolbox from hardware

 3. 8x10 or 9x12” sketchbook for brainstorming/ sketches

4. Cork backed metal ruler

Other supplies: dry media such as conte, ink, charcoal, color pencil, pastel, computer

$5. worth of photocopies to draw from. There will be no drawing using reference from phones or any other digital device. Reference used to draw from MUST be hard copies only.

A folder used to house your graded projects. **Do not use your sketchbook as a folder for your projects**.

Conte a Paris Pencil (black) 2 B (soft)

**Projects, Homework & Sketchbook**

 Student art projects must be retrieved prior to the start of the next semester. The Art Dept. and faculty will not be responsible for the storage of student work left from previous semesters. Anything (including drawing boards and art supplies left in the art building automatically become property of RC Dept. of Art and will be used by future students.

 Homework

Homework assignments are to be completed within the time allotted. I will collect the homework at the beginning of the class period. Written assignments must be typed (12pt - double spaced). Handwritten writing assignments will not be accepted. All homework assignments must have your first and last name, Drawing I and date on them!

Sketchbook

**Bring your sketchbook to every session.** Not being prepared with your sketchbook every session will result in a lowering your grade.

Brainstorming, Ideation and refinement of concepts will be done in your sketchbook as well as your 100 sketches (backs of pages may be used as well).

This sketchbook needs to be new and drawings and work within it should relate **to this course only.** \*100 (20 minute) sketches which must be completed by the end of the semester must be FROM LIFE (observational drawing) and in this sketchbook.

**Anime inspired, fan art, Manga, Comic book imagery of any kind are not to be done in this sketchbook** or be brought to class.

 All these art forms are very legitimate and I have the upmost respect for all of them. No-one can deny their influence on visual culture worldwide.

This is the very reason we must focus on the formal ways of drawing because it is this training which students need to demonstrate in their portfolio when they go on to art school, a 4 year bachelors program or strike out on their own independently and self-publish their work or apply for a position at one of the design/ art entertainment companies like Pixar, Disney, etc…

 **‘Fan Art’ has no place in a college level Beginning Drawing course**. If you enjoy creating fan art that’s fine but **please keep it outside Art 159 classroom.** Those students who have created their own ORIGINAL characters/ narratives, etc… I would love to see that work if you want my input during a scheduled office hour meeting (only in my office, NEVER during class time)

The art entertainment industry demands students understand how to draw (not simply copy others work) and I am here to prepare you for that industry. ☺

If this fact does not sit well with you, I encourage you to drop this course and find an alternative. Students wanting to go onto a career in the visual arts, please consider this course ‘Basic Training’. As with ‘Basic Training’ in the military, this course is rigorous and requires commitment and discipline AND FUN and JOYFUL CREATION ! ☺ Hard work and fun are best served together!

Painting, drawing, Illustration, graphic design, digital, gaming, character development, comic book, what have you: these areas require a knowledge of the fundamentals I have the pleasure of teaching you. To all the students who are taking this course to fulfill some of your General Ed Humanities credits, welcome! Don’t be put off by my seriousness. You will do fine in this course if you meet the criteria.

**Class Etiquette**

In order to have an optimal learning experience for all students, there are a couple of very important modes of behavior that I will be looking for you to observe and that we will all agree upon:

* **Respect each other and the space we work in.** We are all individuals and can learn from each other. Practice listening to each other and seeing through each other's eyes. Diversity is celebrated here at Reedley College. There will be no racial slurs or discriminatory comments about LGBTTQQ individuals, students with disabilities, the elderly, etc… The Arts have long served marginalized people as a creative outlet and sanctuary. This is the place students can be who they are without fear. Discrimination will not be tolerated. Students not adhering to this will be removed from the classroom and must meet with Dr. Davis, Dean of Instruction to be allowed back into the class.
* Clean up after yourself; you will need to allow yourself time before leaving each day to tidy up for the next class.
* CELL PHONE POLICY I’m cool with students listening to their music while they work if it aids in them completing work in class but like anything else it can easily become a distraction instead of inspiration. Students will be allowed to use cell phones to listen to music ONLY while class is in session.

**I. There will be no talking on cell phones in class. Students may use their 10 minute break time outside the classroom to speak on their cell phones or return calls or texts. When we are back in class, cell phones become music players and that is all. No texting. No Tweeting. Nothing else but music.**

II. watching videos or playing games on cell phones or other electronic devices in the classroom is prohibited. Do all of that outside the classroom. Students who are addicted to their cell phones and prove they cannot handle having cell phones in class will forfeit cell phone use altogether and for the remainder of the semester, must have their phone silenced and put away out of sight. Failure to comply will result in loss of participation points in the course and could result in disciplinary action if it distracts myself from teaching or students from learning.

III. Cell phones should be silenced in terms of ringing, receiving texts etc.. if you have a compelling reason to keep yours on (for example you are a parent), please talk to me about it and place your phone on vibrate. This observance will be STRICTLY enforced. We will break for 10 minutes at 10 am and again at 11 am. This time is for students to get a drink, walk around, stretch, or exit the room and text/ use their cell phones outside of the classroom.

* When I come around to speak to you individually or I address the class I expect your full attention. Earbuds need to be pulled out of ears.
* **Foods in Class:** I prefer students do not eat in class but occasional snacks are allowed (not a lunch plate from the cafeteria) unless students don’t dispose of their trash and then nobody will be allowed to eat in the studio.
* **Emailing** **questions or concerns to** **me:** Students are asked to use their Reedley College student email account. Always address your instructors/ professors formally unless told otherwise by them. I prefer to be addressed as ‘Professor” or “Professor Carrera”. Tell me your name in the email and which course you are in (Monday Wed. Art 7 for example) and the reason for your email.
* **Ways Faculty can assist Students** All students at Reedley College are encouraged to ask for professors help if they are having difficulties. This means if you feel you are being mistreated or bullied by someone here on campus in or outside of your classes, if you feel overwhelmed and need a reference to the counseling center, etc… we have many Student based services here at your disposal to assist you in being successful and enjoying your learning experience here with us at Reedley College.

\*Please note: At this time, this class is not on Canvas. EVERYTHING you need to know and do for this class will be discovered IN CLASS in real time, interacting with me.

 Intermediate Drawing

G R A D I N G

***Course Work/Break Down of Final Grade:***

Sketchbook (100 observational sketches) 100 points possible 10%

Critique/ art vocabulary 80 points possible 5%

Artist Presentation 100 points possible 5%

Projects 60%

Session Points 10 points weekly 20%

**Class/ Individual projects:**

 **Drawing projects will be graded based on:**

Demonstrated understanding of specific technique

Demonstrated competency of medium

Craftpersonship

Originality (Conceptual strength risk taking)

Critique (Using Design vocabulary and contributing to the refinement of classmate’s work)

**Sketchbook**

 Brainstorming/notes/thumbnails

Completion of in class projects

100 Drawings (50 due week 9, other 50 due the last day of class)

**Academic Honesty**

Academic honesty is fundamental to the activities and principles of a learning environment. All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented. Academic dishonesty is an extremely serious matter, with serious consequences. When in doubt about plagiarism,

Art 7 and 17 are taught simultaneously as well as some Art 43 Independent study students. This means this class is stacked 3 deep. Usually I will address Art 7 Students first, get them going and then I will attend to the Intermediate (Drawing Composition) students.

Art 43 students and Intermediate students are also required to meet in class during the scheduled time unless their project requires them to be elsewhere for a session/s and I have agreed to it ahead of time.

Suggestions for success in this class:

1. Follow instructions and be totally present when you are in class. This means no texting and making good use of class time.
2. When using reference material, bring a printed copy. Do not draw from images on your phone.
3. If you are not sure about something, please ask for clarification.
4. Start a project the day it is assigned. Don’t wait until the last minute to complete projects.
5. **Put your name on all your supplies and on the back of your drawings. Not labeling your work legibly will result in your drawing being thrown in the trash. If you don’t care enough about your work to claim it, why would you expect anyone else to care about it?**
6. Participate in critique.
7. Be prepared with materials
8. If you are going to have major surgery (dentist appointment does not qualify) or attending a funeral, etc… let me know as soon as possible and I will try to accommodate you.
9. Students who choose to schedule other appointments during class time should remember missing class will negatively impact overall grade in this course.

There are many services available to students so I encourage students to visit Reedley College’website for more information: <http://www.reedleycollege.edu/>

**Important Dates**

January 9 (M) Start of Spring 2017

 January 16 (M) Martin Luther King, Jr. Day observance (no classes held, campus closed)

 January 20 Last day to drop a Spring 2017 full-term class for full refund

January 27 (F) Last day to register for a Spring 2017 full-term class in person

 January 27 (F) Last day to drop a Spring 2017 full-term class to avoid a “W” in person

January 29 (SU) Last day to drop a Spring 2017 full-term class to avoid a “W” on WebAdvisor

February 17 (F) Lincoln Day observance (no classes held, campus closed

February 20 (M) Washington Day observance (no classes held, campus closed)

March 13 - May 19 (M-F) Short-term classes, second nine weeks

April 10-13 (M-Th) Spring recess (no classes held, campus open) April 14 (F) Good Friday observance (no classes held, campus closed) (classes reconvene April 17)

May 15-19 (M-F) Spring 2017 final exams week

May 19 (F) End of Spring 2017 semester/commencement

**Art 17 Intermediate Drawing 2 ways to experience this course:**

**1. Construct and turn in Proposal Plan: Staying on task independently creating your own projects to build portfolio**

**2. Opt to do the same projects Art 7 students create with a heightened expectation of complexity with regard to composition, implementation of design elements according to design principles. This is the plan which will implemented automatically if you do not turn in Proposal Plan on Jan 18th.**

Students registered for Intermediate Drawing will meet with me and I will assess whether they should register for Beginning Drawing instead of Intermediate Drawing. Students who have already taken Beginning Drawing can remain in Art 17. Those who have not taken Beginning Drawing will switch into Art 7.

Art 17 students will:

1. an action plan outlining work they plan to explore or techniques they would like to pursue under my supervision.

2. Attend class during specified time unless there are special circumstances regarding your project and I’m aware and have signed off on student working elsewhere. Art 17 students are strongly encouraged to keep in contact with me via email during the semester.

3. Composition is emphasized in this course and students are free to experiment with color, mixed media and a variety of concepts. Ideally, work created in this course will be ‘portfolio quality’. If a student is unable to formulate a creative plan for the semester, or proves they are unable to be self -driven in their practice, After week 2, I will assign specific projects with their input. Below is the agreement for this course. Please sign and turn in to me by Jan. 18th class session. In the meantime, students will do projects the Art 7 students are doing as drawing practice with a higher expectation of compositional strength

**NAME (please print) Semester year**

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On a separate paper, please type your Projects Proposal /Plan. **This sheet is due Jan. 18th.** Those who do not submit a Proposal/ Plan lose their chance to create their own schedule/ projects and projects will be assigned to them and they will be expected to so the same projects as beginning Drawing students with a higher expectation of composition complexity and technical skill.

**Intent Statement**

Describe in detail what themes, techniques you want to explore during this quarter. Things to keep in mind are Concept: What narrative or subject are you interested in exploring? Why? We must have a clear understanding of WHAT you wish to achieve and why.

**Drawing Medium**: Is there a dry medium you want to gain expertise in? Is this medium used in the field you wish to pursue? (Example: Copic Markers for Character development, or charcoal for figurative commercial fine art work).

Do you wish to begin with charcoal or pencil as a jump off point and refine the image digitally?

 **Size**: What makes sense? Keep in mind how this images will be seen by others and utilized by you. How will they look digitally? In print? In person? Is this work meant to be seen in a commercial gallery setting?

**Number of pieces** Do you want to create 3 large, highly involved drawings?

A series of 30 small pieces?

**Technique**

**Level of complexity**: for example: stipple technique with ink is highly involved in terms of time commitment. It would not be practical to think a student could create (5) 26x30” ink stipple drawings given the time constraints.