



North Lake College

5001 N. MacArthur Blvd., Irving, Texas 75038-3899
Dallas County Community College District

Visual and Performing Arts Division

A350 972.273.3560

Monday -Thursday, 7:30 a.m. - 8:00 p.m. Friday, 8:00 a.m. - 4:30 p.m

Spring 2010

Course Syllabus

Course title: **Advanced Design – Figure Drawing ARTS 2312 7001**

Course number: ARTS 2312

Section number: 7001

Credit hours: 3

Class meeting time: M W 01:20PM - 04:05PM

Course description: This course will focus on two- or three-dimensional projects in a special topics area. Emphasis is on individual expression. This course may be repeated if topics and learning outcomes vary. This course covers the analytic and expressive drawing of the human figure.

Movement and volume are stressed.. This course continues Arts 2324.

Course prerequisites: Recommended prerequisites for Art Majors, Arts 1311, Arts 1312, Arts 1316, and Arts 1317.

Instructor Information

Chris Bergquist Fulmer cfulmer@dccd.edu (This is the most efficient method of communication)

Office:G339 Hours: MW 9-10; TR 9-9:30, 1:30-2:30 Phone: 972.273.3276

<http://www.chrisfulmer.com/nlcart/nlchome.html>

This course syllabus is intended as a set of guidelines for this course. Both North Lake College and your instructor reserve the right to make modifications in content, schedule, and requirements as necessary to promote the best education possible within prevailing conditions affecting this course.

No Required Textbook

Required Materials

See Appendix D.

Course Objectives

- To make students more visually aware.
- To increase the student's ability to draw, analyze, abstract, and create with the human form.
- To expose students to a wide variety of drawing materials and techniques.
- To encourage students to become more skilled in the use of various drawing materials.
- To help students to learn to think creatively.
- To help students use the principles and elements of good design in all of their art work.
- To cause the students to critically analyze their own work as well as the work of others.

Specific Course Learning Outcomes	Means of Assessment	<i>EEOs and CCICs</i>
<p>Projects: Execution of studio assignments in which technical skills, media elements, and formal (elements and principles, composition) essentials are the focus.</p>	<p>Completion of assignment Group and individual critiques of assigned visual projects based on these criteria: Following assignment instructions; Technique / Skills / Use of Media; Craftsmanship; Presentation (matting); Formal design qualities; Creativity</p>	<p><i>EEO 2.4 CCIC 2.3</i></p>
<p>Gallery Experience Field Trip: Students will be required to complete an off-campus experience to visit a gallery, museum, or exhibition. Compensatory time from class will be given to the students (see calendar) in order to fulfill the requirements. The specifics of this assignment will be given during the semester, or they can be found on the class's web site.</p>	<p>Completion of assignment by participating in experience</p>	<p><i>EEO 1.3.4 CCIC 3</i></p>
<p>Critiques: Participation in group and individual critiques of student projects and art historical images. See Appendix B.</p>	<p>Completion of assignment by participating in experience</p>	<p><i>EEO 1.3.4 CCIC 1.2.3</i></p>
<p>Research Presentation: Students will be given the opportunity to create a research See Appendix C</p>	<p>Assessment of presentation by use of a rubric. See Appendix D</p>	<p><i>EEO 1.3.4 CCIC1.3</i></p>
<p>Sketchbook Assignments: Five groups of 16 sketches = 80 sketches. Each set of sketchbook drawings is 16 pages. Students are encouraged to use and experiment with a variety of drawing materials. Use real life, not photos, as your source, whenever possible. No anime. Each sketch should be cropped with lines so that its composition is evident. <i>Additional requirements and substitutions may be announced in class See Appendix F.</i> Drawing 2: Approximately half of the sketches should focus on drawing the hands and feet. Drawing 3: Approximately half of the sketches should focus on drawing the face from a variety of angles. Drawing 3: Approximately half of the sketches should focus on mood and feeling. Drawing Advanced Figure Drawing: Individual focus.</p>	<p>Completion of assignment</p>	<p><i>EEO 2 CCIC 3</i></p>
<p>Matting: Students will be required to properly mat a selection of their work. (four pieces) See Appendix E</p>	<p>Completion of assignment</p>	<p><i>EEO 2 CCIC</i></p>
<p>Final Presentation (Critique) of Semester's Work: Ten drawings, four pieces of which must be properly matted and readied for presentation (Every framed and matted piece counts as 2 matted pieces) .At the close of the semester you will be required to submit a selection of your semester's work. The work is not</p>	<p>Group and individual critiques of assigned visual projects Rubric: See Appendix B</p>	<p><i>EEO 1.2.3.4 CCIC 1.2.3</i></p>

<p>considered finished until you have submitted it in this final form. Listening carefully during critiques and taking note of the instructor's suggestions will provide you with ideas for each assignment's final completion. The final portfolio should be submitted in a visually attractive manner and annotated to reference the refinements and corrections you have made to the work. If work was not turned in on time originally, resulting in a zero, it may now be turned in as part of the portfolio grade.</p> <p>See Appendix B</p>		
<p>Participation: Personal contribution to a healthy, creative studio atmosphere Willingness to explore, to try new ideas, and to listen to the ideas of others Constructive use of time</p>	<p>Observation of students as they interact in peer critiques, discussions, and studio involvement</p>	<p><i>EEO 1.2.3.4</i> <i>CCIC 1.2.3</i></p>

EEOs and CCICs can be found in Appendix A

Course Outline - tentative

Figure Drawing
Spring 2010

W-January	27	Model
M-February	1	Model
W-February	3	Model
M-February	8	Due: #1 Sketchbook Model
W-February	10	Model
M-February	15	Workday #1
W-February	17	Model
M-February	22	#1 Critique
W-February	24	Model
M-March	1	RESEARCH PRESENTATION DUE Room TBA
W-March	3	Due: #2 Sketchbook Model
M-March	8	Model
W-March	10	Gallery Experience
M-March	15	Spring Break
M-March	22	Workday #2
W-March	24	#2 Critique
M-March	29	Model Due: #3 Sketchbook Due
W-March	31	Model
M-April	5	Model
W-April	7	Printmaking: Workday # 3
M-April	12	Model
W-April	14	Due: #4 Sketchbook Model
R-April	15	Last Day To W
Mapril	19	Model
W-April	21	Workday #4
M-April	26	#3 Critique
W-April	28	Model
M-May	3	Model Due: #5 Sketchbook
W-May	5	Workday #5
M-May	10	OPTIONAL OPEN WORK DAY
W-May	12	1:30- Presentation And Final Critique Of Work Take Home All Art From The Studio Clean Up The Studio

Evaluation Procedures / Exams and Assignments/ Grading Scale

Final grades are reported for each student according to the following grading system:

A = 100-90	excellent	F =	below 60	failing
B = 89-80	good			
C = 79-70	fair	I =	incomplete	
D = 69-60	poor	W =	withdrawn	

Drawing 2, 3,4 and Advanced Drawing/Design Grade Calculation			Possible Points
Sketchbook	Grade Scale 3 points = 16 sketches 2 points = 9-16 sketches 1 points = 1-8 sketches	#1	3
		#2	3
		#3	3
		#4	3
		#5	3
Drawing Critiques #1		6 drawings	12
		1 matted	2
		Critique -- active, thoughtful oral participation	1
#2		6 drawings	12
		1 matted	2
		Critique -- active, thoughtful oral participation	1
#3		6 drawings	12
		1 matted	2
		Critique -- active, thoughtful oral participation	1
#4 Final Presentation / Portfolio of Semester's Work			
Grade Scale: 17-20 = A 13-16 = B 9-12 = C 5-8 = D 1-4 = F 0 = not turned in		quality of 10 drawings	20
		(Every framed and matted piece counts as 3 matted pieces) last 1 mat (plus the other 3)	2
		Critique -- active, thoughtful oral participation	1
Research Product and Presentation	Grade Scale 7-8 = A 6=B 5 =C 4-3=D 2-1=F 0=not turned in		8
Gallery Experience			5
Absences and Tardies		see syllabus	
Participation	Grade Scale 4 = outstanding; far exceeds expectations 3 = good; meets expectations 2 = minimally acceptable 1 = poor; lacking somewhat in behaviors that contribute to success 0 = failure to perform within in studio setting	Personal contribution to a healthy, creative studio atmosphere Willingness to explore, to try new ideas, and to listen to the ideas of others Constructive use of time	4
Total			100

Absence Policy

Each absence is worth 3.2 points (100 points divided by 31 class days).

Points will not be deducted for the first 3 absences.

See the adjacent scale to determine the deductions thereafter.

There are no excused absences except for those officially excused for college-sanctioned activities.

The 3 "free" absences should cover any need to recover from a virus, meet your grandmother at the airport, accompany your husband on a business trip, coordinate with your home plumber, etc.

Do not ask that these minor absences be excused.

If, however, extraordinary circumstances present themselves, please talk to the instructor about the absences.

Attending the lecture only of a studio class will be counted as an absence.

Policy for Arriving Late or Leaving Early

Arrival to class at any point after the instructor has begun the announcements / instruction or leaving before the end of class will be considered a one third an absence.

Summer School:

Each morning and each afternoon count as an absence. In other words, each day equals two absences.

Absence Make-up:

It is possible to make up a few absences (usually no more than 3). Please see the instructor for these opportunities. Usually the make-up can be completed by attending Open Lab in G301/G303 with documentation. Keep in mind that making up an absence is not the same as being in class. Active participation in class gives students instructions, announcements, lectures, critiques, personal instruction, and peer support.

Number of Absences	Points Deducted	Percentage of Semester Absent
0	0	0%
1	0(3.2)	3%
2	0(6.4)	6%
3	0(9.6)	10%
4	12.8	13%
5	16	16%
6	19.2	19%
7	22.4	23%
8	25.6	26%
9	28.8	29%
10	32	32%
11	35.2	35%
12	38.4	39%
13	41.6	42%
14	44.8	45%
15	48	48%
16	51.2	52%
17	54.4	55%
18	57.6	58%
19	60.8	61%
20	64	65%
21	67.2	68%
22	70.4	71%
23	73.6	74%
24	76.8	77%
25	80	81%
26	83.2	84%
27	86.4	87%
28	89.6	90%
29	92.8	94%
30	96	97%
31	99.2	100%

Discipline/ Course/ Department/Policies

Expectations: Much of class time will be dedicated to the execution of the assigned projects. It is essential that you **attend class on time and fully**. It is during studio time that you will be able to receive assistance from the instructor, that the instructor is able to see your growth, and that you can interact with other visual artists. However, you may find it necessary to work outside of class to finish work on time. It is imperative that you come to class prepared to work. This means **keeping up with the required assignments and having supplies ready for class**. After each project or group of projects, we will have a group critique (discussion) about the class work. This is your opportunity to express opinions and views. Your participation in these critiques is expected. You are expected to take notes from class lectures and be in attendance.

Late Assignment Policy: Assignments are not accepted late, except with the permission of the instructor.

Music: If you prefer to listen to music during class, bring your own personal listening device with earphones.

Breaks: Except when the structure of the class necessitates structured breaks, students are free to take short breaks as appropriate.

Mobile phones: Please take all phone calls outside the studio.

Continuing Education Students: Requirements and expectations are the same for Continuing Education students as for Credit students..

WEOTA is our NLC art club. All students enrolled in art classes and those others who are interested in art are considered members. Meetings are held during the fall and spring semesters.

Annual Portfolio Review is held at the end of the fall semester for those art students who wish to have their work rated by the faculty and juried for competitions and scholarships. Work is returned at the beginning of spring semester.

Annual Student Spring Exhibition is held at the end of the spring semester. All art students are eligible to enter their work. An outside juror makes award selections.

Storage of Student Art Materials and Supplies:

- Lockers (located in the G Hall) are provided for art students on a first-come basis. Students are expected to share a locker and provide their own locks. Each locker should be labeled with ELECTRICAL tape with this information: Name, Teacher Name, and Semester/Year. If lockers are not labeled correctly, the locks will be cut and the contents removed.
- Storage for portfolios and paintings is provided in G301/3. The room is used by many classes so this storage is unsecured.

Studio Clean Up: Students are expected to clean up after themselves at the end of each class. Easels should be wiped down to remove charcoal, pastel, or paint; and the easels should be returned to a circular configuration in the room without blocking sinks or storage areas. Painting students should wipe up any paint from the sinks.

Lost and Found: See the police, C204.

Degrees and Certificates:

- Associate In Arts Degree With An Emphasis In Art
- Associate Degree of Applied Science in Computer Graphics
- Computer Graphics Certificate
- Computer Graphics Specialist Certificate (Print, Web, or Animation)

2D Art Lab Policies

The 2D Studio Lab is restricted to use by only currently enrolled students in Painting, Drawing, and Design Classes who are attending art classes on a regular basis and are in good standing in the classes.

The 2D Studio Lab is available to approved art students to use for required class work during posted Open Lab hours.

The following rules and regulations must be followed at all times:

1. The "storage room" inside G302 is predominantly used for storage of equipment and supplies. It is intended for instructor use.
2. Student paintings (class work for current semester only) are to be stored in the provided painting racks.
3. Student portfolios and work are to be stored in assigned shelves or cabinets.
4. Students' art work must fit into the storage racks and shelves available in this lab. Over-sized work is not acceptable.
5. Students are encouraged to store their personal materials and supplies in the art lockers on a first-come, first-served basis. Regulations concerning lockers are posted in the locker area. There is no student supply storage in G301-3.
6. At the end of the semester, students must remove all personal items and artwork from the lab. NLC will not be responsible for work after the close of the semester unless arrangements have been made with the instructor and the 2D Studio Lab coordinator.
7. Students using the facilities outside of class time must leave the work areas clean and be sure all personal work and supplies are stored away as stated above.
8. Students using the lab may not move or remove anyone else's paintings, supplies, etc.; nor will they rearrange the lab or storage room in any way.
9. All students working independently in the lab must work with the guidelines of the course of which they are enrolled (see class syllabus) and follow all art Lab Policies.
10. Students must follow instructions of the Open Lab assistant concerning the use of the room, storage of materials, and clean-up.

Students who violate these lab rules and regulations will be prohibited from further use of the 2D Art Lab other than while attending regularly scheduled classes.

G301-3 Safe Studio Practices:

- Explanations and descriptions of possible hazardous materials are found in a binder marked "MSDS" in the yellow flammable closet in G302.
- Students are responsible for contributing to a safe studio environment.
- Do not drink or eat in the studio because of possible harm of ingestion of hazardous chemicals.
- The dirty turpentine container must be recapped after use.
- Oily and solvent laden trash must be disposed of in the red receptacle.
- Use Spray Workable Fixatives and other spray paints outside.
- Do not leave rubber cement and glues uncapped for extended periods of time.

- Use the correct knife for the cutting job at hand. Keep fingers well out of the way. Always protect the table or counter on which the cutting is done.
- Student supplies should be kept in the student locker room. Any supplies left in G302-3 must be labeled, stored in the proper containers, and flammable materials stored in the fire-safe cabinet.

See your instructor or Chris Fulmer for additional materials on safety in the studio

Health Center (C200) or call 972-273-3170.

Office Hours: Monday through Thursday 8:30 a.m. – 7:00 p.m.; Friday 9:00 a.m. – 4:30 p.m.

For emergencies when the Health Center is closed, use the emergency call boxes located in each hallway to call college police for assistance.

Institutional Policies

Academic Dishonesty

The Student Code of Conduct prohibits academic dishonesty and prescribes penalties for violations. According to this code, which is printed in the college catalog, "academic dishonesty", includes (but is not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion".

Academic dishonesty may result in the following sanctions, including, but not limited to:

1. A grade of zero or a lowered grade on the assignment or course.
2. A reprimand.
3. Suspension from the college.

As an artist it is considered plagiarism to copy images and ideas from published or other sources without the express permission of the artist or photographer. This includes copying from magazines photocopying from printed materials and downloading images from the internet to use in an art work.

Notification Of Absence Due To Religious Holy Day(S)

Students who will be absent from class for the observance of a religious holiday must notify the instructor in advance. Please refer to the Student Obligations section of the college catalog for more explanation. You are required to complete any assignments or take any examinations missed as a result of the absence within the time frame specified by your instructor.

Requirements Of The Americans With Disabilities Act

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, any student who feels that he or she may need any special assistance or accommodation because of an impairment or disabling condition should contact the ADA/ACCESS Office at (972) 273-3165 or visit Room A-430 at North Lake College. It is the policy of NLC to provide reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to contact the ADA/ACCESS Office.

Drop Policy

If you are unable to complete this course, you must officially withdraw by **November 12 (Thursday), 2009**. Withdrawing is a formal procedure which you must initiate; your instructor cannot do it for you.

All Dallas County Community Colleges charge a higher tuition rate to students registering the third time for a course. This rule applies to the majority of credit and Continuing Education / Workforce Training courses. Developmental Studies and some other courses are not charged a higher tuition rate. Third attempts include courses taken at any DCCCD college since the fall 2002 semester. For further information, go online to: <http://www.DCCCD.edu/thirdcourseattempt> .

Financial Aid Statement

Students who are receiving any form of financial aid should check with the Financial Aid Office prior to withdrawing from classes. Withdrawals may affect your eligibility to receive further aid and could cause you to be in a position of repayment for the current semester. Students who fail to attend or participate are also subject to this policy.

To apply for financial aid in the DCCCD, students must complete FAFSA (Free Application for Federal Student Aid) on the web at <http://www.fafsa.ed.gov> .

Counseling Services

Counseling services for personal issues are provided to all students currently enrolled at North Lake College. These services are provided by licensed professionals who are bound by confidentiality (within ethical parameters) at no charge. With the assistance of a counselor, students are able to identify, understand, resolve issues and develop appropriate skills. To make an appointment call 972-273-3333 or visit A 430.

Stop Before You Drop

For students who enrolled in college level courses for the first time in the fall of 2007, Texas Education Code 51.907 limits the number of courses a student may drop.

You may drop no more than 6 courses during your entire undergraduate career unless the drop qualifies as an exception. Your campus counseling/advising center will give you more information on the allowable exceptions.

Remember that once you have accumulated 6 non-exempt drops, you cannot drop any other courses with a "W". Therefore, please exercise caution when dropping courses in any Texas public institution of higher learning, including all seven of the Dallas County Community Colleges. For more information, you may access: <https://www1.dcccd.edu/coursedrops>

Writing Center (A309)

The Writing Center supports and supplements classroom instruction by providing focused, individualized writing instruction in response to the specific needs of the student. Its services are available to all North Lake students, not just those enrolled in English classes. The tutors are skilled writing specialists who can help students clarify writing tasks, understand instructors' requirements, develop and organize papers, explore revision options, detect grammar and punctuation errors, and properly use and document sources. Rather than merely editing or "fixing" students' papers, the Writing Center staff focuses on helping students develop and improve their writing skills.

Located in Room A309, the Writing Center is open 8:00 AM to 9:30 PM Monday through Thursday and 8:00 AM to 5:00 PM on Friday. Saturday hours are 9:00 AM to 2:00 PM during fall and spring semesters. Hours will vary during other sessions. Students who have scheduled an appointment in advance will have a tutor available to work with them at their scheduled time. Walk-ins are welcome, but they may have to wait for an opening or make an appointment for a later time, perhaps a later day. To schedule an appointment, come by the Writing Center, call 972-273-3089, or email nlcwritingcenter@dcccd.edu.

Learning Activities, Outcomes, and Assessment

Activity Number 1.

<p><u>Learning Activity:</u> First Visual Image Creation Students will create an assignment following the teacher's instructions regarding specifics, formal qualities, techniques, craftsmanship and content.</p>	<p><u>Learning Outcomes:</u> Students will:</p> <ul style="list-style-type: none"> • create a visual image • following the teacher's instructions regarding specifics, formal qualities, techniques, craftsmanship and content. 																								
<p><u>Assessment:</u></p> <table border="1" style="width: 100%;"> <tr> <th colspan="4">Informal Formative Assessment</th> </tr> <tr> <td>Following Assignment Directions</td> <td>Mature</td> <td>Developing</td> <td>Emerging</td> </tr> <tr> <td>Technique / Skills / Use of Media</td> <td>Mature</td> <td>Developing</td> <td>Emerging</td> </tr> <tr> <td>Craftsmanship</td> <td>Mature</td> <td>Developing</td> <td>Emerging</td> </tr> <tr> <td>Formal Design</td> <td>Mature</td> <td>Developing</td> <td>Emerging</td> </tr> <tr> <td>Content / Expression / Original Application of Idea</td> <td>Mature</td> <td>Developing</td> <td>Emerging</td> </tr> </table>		Informal Formative Assessment				Following Assignment Directions	Mature	Developing	Emerging	Technique / Skills / Use of Media	Mature	Developing	Emerging	Craftsmanship	Mature	Developing	Emerging	Formal Design	Mature	Developing	Emerging	Content / Expression / Original Application of Idea	Mature	Developing	Emerging
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<p><u>EEO's and CCIC's:</u> <i>EEO 2.4 CCIC 2.3</i></p>																									

Activity Number 2.

<p><u>Learning Activity:</u> MSDS Studio Safety Students will listen to information, as dictated by federal regulations, regarding Material Data Safety Sheets, toxic materials, and safe studio practices.</p>	<p><u>Learning Outcomes:</u></p> <ul style="list-style-type: none"> • Students will be able to participate in a group assessment concerning studio safety practices.
<p><u>Assessment:</u> Instructor Directed Whole Group Assessment of These Key Concepts Concerning MSDS / Studio Safety : What is a MSDS book? Where is the MSDS book located in this studio? Where are flammable materials stored in this studio? How does an artist determine if an art product is toxic?</p>	
<p><u>EEO's and CCIC's:</u> <i>EEO 2 CCIC 2</i></p>	

Activity Number 3.

<p><u>Learning Activity:</u> Final Portfolio Submission Students will create a portfolio of representative work completed during the semester.</p>	<p><u>Learning Outcomes:</u> Students will:</p> <ul style="list-style-type: none"> • submit a portfolio of original visual images • following the teacher's instructions regarding specifics, formal qualities, techniques, craftsmanship and content 																																				
<p><u>Assessment:</u></p> <table border="1" style="width: 100%;"> <tr> <th colspan="6">Formal Summative Assessment</th> </tr> <tr> <td>Following Assignment Directions</td> <td>Exceeds Expectations</td> <td>Meets Expectations</td> <td>Needs Improvement</td> <td>Below Expectations</td> <td>Lack of Participatory Effort</td> </tr> <tr> <td>Technique / Skills / Use of Media</td> <td>Exceeds Expectations</td> <td>Meets Expectations</td> <td>Needs Improvement</td> <td>Below Expectations</td> <td>Lack of Participatory Effort</td> </tr> <tr> <td>Craftsmanship</td> <td>Exceeds Expectations</td> <td>Meets Expectations</td> <td>Needs Improvement</td> <td>Below Expectations</td> <td>Lack of Participatory Effort</td> </tr> <tr> <td>Formal Design</td> <td>Exceeds Expectations</td> <td>Meets Expectations</td> <td>Needs Improvement</td> <td>Below Expectations</td> <td>Lack of Participatory Effort</td> </tr> <tr> <td>Content / Expression / Original Application of Idea</td> <td>Exceeds Expectations</td> <td>Meets Expectations</td> <td>Needs Improvement</td> <td>Below Expectations</td> <td>Lack of Participatory Effort</td> </tr> </table>		Formal Summative Assessment						Following Assignment Directions	Exceeds Expectations	Meets Expectations	Needs Improvement	Below Expectations	Lack of Participatory Effort	Technique / Skills / Use of Media	Exceeds Expectations	Meets Expectations	Needs Improvement	Below Expectations	Lack of Participatory Effort	Craftsmanship	Exceeds Expectations	Meets Expectations	Needs Improvement	Below Expectations	Lack of Participatory Effort	Formal Design	Exceeds Expectations	Meets Expectations	Needs Improvement	Below Expectations	Lack of Participatory Effort	Content / Expression / Original Application of Idea	Exceeds Expectations	Meets Expectations	Needs Improvement	Below Expectations	Lack of Participatory Effort
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Appendix A

EXEMPLARY EDUCATIONAL OBJECTIVES (EEO) in VISUAL STUDIO ART:

This course addresses the following exemplary educational objectives:

1. To respond critically to works in the arts and humanities.
2. To engage in the creative process or interpretive performance and comprehend the physical and intellectual demands required of the author or visual or performing artist.
3. To articulate an informed personal reaction to works in the arts and humanities.
4. To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.

CORE CURRICULUM INTELLECTUAL COMPETENCIES

The CCIC's identified by the DCCCD which are reinforced by ARTS 1311 are as follows:

1. **SPEAKING:** Competence in speaking is the ability to communicate orally in clear, coherent and persuasive language appropriate to purpose, occasion and audience.
2. **LISTENING:** Listening at the college level means the ability to analyze and interpret various forms of spoken communication.
3. **CRITICAL THINKING:** Critical thinking embraces methods of applying both qualitative and quantitative skills analytically and creatively to subject matter in order to evaluate arguments and to construct alternative strategies.

Appendix B

Critiques 1, 2, 3

6 drawings

2 matted

For each of the first 3 critiques, six drawings will be required. These are based on the work done in class during that time period. This includes gesture, continuous line, and other quick organizational drawings. Some of these will be completed during class when the model is present, and others will be completed during the class's work days.

These 6 drawings represent new work completed between critiques. These critiques will be recorded as completion grades (students receive the total points if completed).

Two of these 6 drawings should be matted using the matting technique found on the class's website (no masking tape, white/off-white/ivory mat, "T" hinge, both a straight or a bevel cut are acceptable, at least a 3 inch border)

Critique 4 (Final Presentation)

10 drawings

2 additional matted (to equal 8 total; 1 matted and framed = 3 matted)

These 10 drawings should be the best that you created during the entire semester. This critique will be graded on quality of the products. It is advisable that students listen carefully to the prior critiques to make decisions about and adjustments to their drawings.

Rubric: A=Excellent; B=Proficient; C=Competent; D=Less than Competent;
F=Inadequate

Following assignment instructions

Use of materials and techniques

Craftsmanship

Presentation (matting)

Formal design qualities

Creativity

Appendix C

Figure Drawing Research Presentation – Spring 2010 – Muscle Groups

1. Sign up for a muscle group (one per student):

Neck - posterior	Neck - anterior	Back
Hands	Abdomen	Chest
Feet	Buttocks	Arms
Shoulder – posterior view	Back of legs	Shoulder – posterior view
Shoulder – anterior view	Front of legs	Shoulder – anterior view

2. Select 3 two-dimensional artworks (by 3 different artists) which illustrate your chosen muscle group. On the next page is a list of artists to get you started, but you are not restricted to the list.

3. Research the artwork and the artists.

4. Complete a bibliography of the materials you used in the research.

5. Create a PowerPoint presentation to show the class:

Describe the Muscle Group

For Each of the 3 Artworks:

Name and show where the muscles are on the artwork. *(Were they drawn with anatomical accurateness? Did the artist abstract them?)*

Explain briefly about the artwork.

Describe the artist (style, place in art history, etc) briefly.

Do not give birth/death dates. Instead give a more descriptive way of relating the artist to history (turn of the 19th century, Post WWII, contemporary, time of the Revolutionary War, etc.)

Maximum: 10 minutes

6. Turn in **Bibliography**.

We will meet in a TBA room to make the presentations.

Albrecht Durer	Francois Boucher	Leonardo da Vinci
Alberto Giacometti	Frida Kahlo	Lucien Freud
Alexandra Exter	Gary Hill	Marc Chagall
Alphonse Mucha	George Grosz	Marlene Dumas
Amadeo de Souza Cardoso	Georges Braque	Matthew Barney
Amadeo Modigliani	Georges Rouault	Maurice Denis
Andrew Wyeth	Georges Seurat	Michelangelo
Andy Warhol	Gilbert and George	Natalia Gontscharowa
Artemisia Gentileschi	Gilbert Stuart	Odilon Redon
Auguste Ingres	Gillian Wearing	Otto Dix
Balthus	Giorgio de Chirico	Pablo Picasso
Bernard Buffet	Guiseppe Arcimboldo	Paul Gauguin
Bernard Siegfried Albinus	Gustav Klimt	Paul Signac
Botticelli	Gustave Moreau	Peter Paul Rubens
Bronzino	Hannah Hoch	Philip Pearlstein
Camilo Mori	Henri Cadiou	Pierre-Auguste Renoir
Caravaggio	Henri de Toulouse- Lautrec	Raphael
Chuck Close	Henri Matisse	Raymond Pettibon
Cindy Sherman	Henri Rousseau	Rineke Dijkstra
Dante Gabriel Rossetti	Horace Pippin	Robert Mapplethorpe
Diego Rivera	Jacopo da Pontorrma	Romare Bearden
Duccio	Jacques-Louis David	Roy Lichtenstein
Edgar Degas	Jake & Dinos Chapman	Rufino Tamayo
Edouard Vuillard	James McNeill Whistler	Sir Lawrence Alma- Tadema
Edvard Munch	Jean Dubuffet	Tamara de Lempicka
Edvard Munch	Jean Fouquet	Vadym Meller
Egon Schiele	Jeff Koons	Valie Export
Elizabeth Peyton	Joan Miró	Vanessa Beecroft
Elke Krystufek	John Currin	Vincent Van Gogh
Fernando Botero	John William Waterhouse	Wayne Thiebaud
Fra Angelico	Karel Appel	Willem de Kooning
Francis Bacon	Kazimir Malevich	William Wegman
Francisco de Goya	Kitagawa Utamaro	

Rubric Muscle Group Presentation

Name _____

Points Possible	Points Earned		Comments
2		Explanation / description of muscles	
4		Artist #1: information about art and artist and muscles	
		Artist #2: information about art and artist and muscles	
		Artist #3: information about art and artist and muscles	
1		Organization of content	
		Length	
		Visuals	
		Use of PowerPoint	
1		Bibliography	
Total 8			

Grade Scale

6.5 - 8 = A 5 - 6.5 = B 3.5 - 5 = C 2 - 3.5 = D 1 - 2 = F 0 = not turned in

Addendum # D

Suggested Supplies : Drawing 2, 3, 4, and Advanced Drawing (Design)

For many assignments students will have personal choice of the materials used to execute the visual solutions.

For many students, using the materials and supplies from Drawing 1 makes for a good beginning, purchasing items as they are used up.

Students will be encouraged to explore new and unexpected materials, as well as develop a better facility with the standard artists' materials.

Additional requirements will be announced in class.

<p>Supplies similar to these:</p> <ul style="list-style-type: none"> Portfolio large enough to hold papers and projects Spiral Sketchbook(s) – 80 pages Storage box for tools 2 large bulldog clips Drawing Paper Pad 18” x 24” minimum Newsprint pad 18” x 24” minimum (you will be using lots of newsprint) Chalk Pastels (soft or medium, like Rembrandt or Prismacolor Soft, even Alphacolor) (Nupastels are very hard) Charcoal: Vine and Compressed (soft) (Conte Crayons are fine) Chamois Erasers: Magic Rub (optional kneaded, gum, eraser stick) India Ink Marking Tools: Black Permanent Fine Marker, China Marker, Carpenter Pencil, etc. 	<p>Matting Supplies</p> <ul style="list-style-type: none"> 8 sheets of mat or pebble board in white or off white backing boards clear wide packing tape utility knife or bevel mat cutter <p>See website for information about the least expensive way to have the matboard shipped to you.</p> <p>Supplies that every art student needs</p> <ul style="list-style-type: none"> exacto knife masking tape long metal ruler (home) scissors utility tape glue
<p>Cattle Markers</p> <p>(All Weather Paintstiks in black, white, red, yellow, blue -- other colors optional)</p> <ul style="list-style-type: none"> Rocking Y Feed and Pet 14026 N. Stemmons Frwy, Suite 200 Farmers Branch, Texas 75234 (on the east side of I-35 between Valley View and Valwood) 972.247.2681 \$1.50-ish Shady Wood Feed and Garden 1125 Balleywood Rd Irving, Texas 75060 972 579 7777 	<p>Optional</p> <ul style="list-style-type: none"> Conte Crayons Stumps/Tortillons Ebony pencil carpenter's square pencil Workable Fixative (never spray indoors) (home use) woodless graphite pencil 6B or 9B; water-soluble pencil 6B or 8B; Pencils HB, 2B, 4B, 6B Paper: black (like Cason Mi-Tientes), Bristol, Illustration Board, Printmaking or Watercolor paper (Rives BFK or Arches) Wintergreen Oil or Acetone fingernail polish (use outdoors)

Appendix E

MATTING

- Why a mat?* A mat has two major functions:
1. It provides protection of the artwork from handling.
 2. It separates the artwork from the visual distractions of the surrounding environment.
- Mat color* The mat color should be chosen to make the artwork look its best. This usually means white or black. Museums use only white mats. (Decor mats used for home or office interior design may be a variety of colors.) For this class choose only white or off-white.
- Mat proportion* The size of the mat affects how the viewer views the artwork. A mat that is unusually small may not provide enough separation between the artwork and the environment. An unusually large mat may make a tiny artwork inside look special. **The traditional proportions of a mat border are 3 units on the two sides and top and 3 1/2 units on the bottom.** The bottom is larger to create more "weight," which helps support the artwork visually. **It is unusual for acceptable mat borders to be less than 3 inches.**
- Matting* In matting, a window is cut in the mat board. A "backing board" is hinged behind it. The artwork is sandwiched in between so that it is visible through the opening. Often acetate or shrink-wrap is enveloped around the mat for protection.
- Dry Mounting* Dry mounting is a process that attaches the artwork to a mat. Depending on the adhesive, it is often considered irreversible. To dry mount with rubber cement, coat both the back of the artwork and the front the mat with rubber cement. Wait until each is tacky, and then press both together – carefully.

HOW TO MAT

Materials

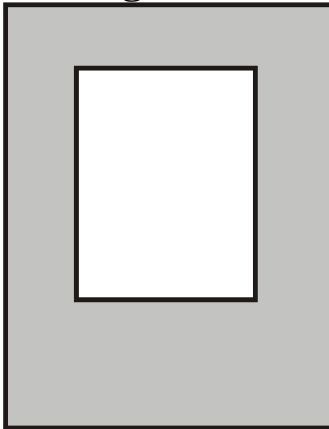
1. 100% rag **mat board** is the best way to achieve archival quality. For class projects this is not necessary, be aware that you may not want to leave any work that you wish to keep for a long time in a lesser quality mat and backing board.
2. The **backing board** can either be another piece of mat, foam core, or cardboard.
3. **Linen paper tape** is again the archival choice; however, using white glue and strips of the same paper as your artwork is also acceptable. Do not use masking tape. **Clear packing tape** is an excellent substitute.
4. **Ruler, straight edge, pencil, utility knife, or mat cutter.**

Measure



1. Carefully measure the area of the artwork that you wish to be viewed. There should be at least $\frac{1}{4}$ to $\frac{1}{2}$ inch edge left to be under the mat.
2. Decide how wide you want your mat border to be. It is recommended that the width be *at least* 3 inches. Some artists like to give weight to the bottom border by making it wider than the other three. The top and side borders should always be the same width. The bottom can be wider.

Cutting the Mat

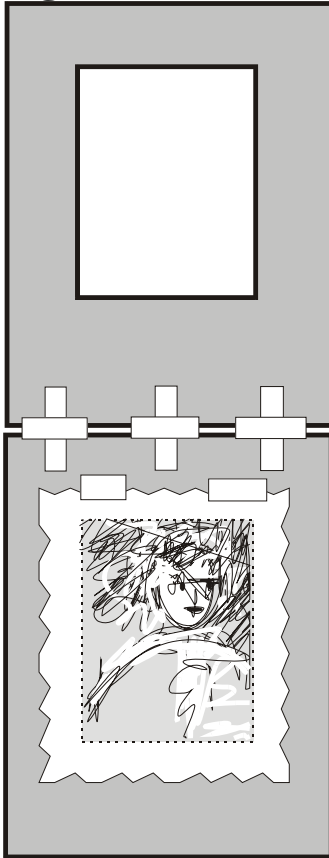


1. On the backside of the mat, use a straight edge, ruler, and a pencil to mark where the opening is to be cut.
2. Always double-check before cutting.
3. Most bevel mat cutters are designed to cut from the back so that the angle of the blade points away for the center of the mat.
4. You will need to make a very slight over-cut at the corners ($\frac{1}{8}$ inch) in order to cut the bevel on the front side.
5. Uneven edges may be lightly sanded with fine sandpaper. Emory boards for filing fingernails work fine.

Backing Board

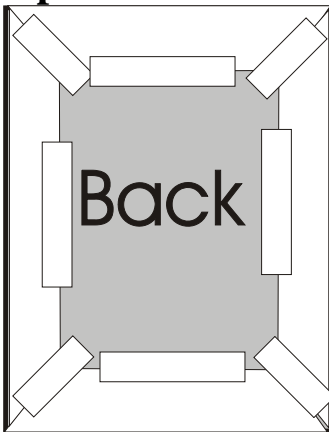
1. Cut the backing board the same size as the mat. Do not allow it to show around the edges.

Putting it together



1. Lay the two pieces flat on a table with the tops butting each other. The inside of the mats should be facing up.
2. Tape the two pieces together using “t”s.
3. Place the artwork under the opening of the mat. Slide it around until it is aligned correctly
4. Tape it to the backing at the top only. This is done to allow the paper to stretch and shrink with the humidity. If not allowed to do so, it will buckle and wrinkle.
5. Taping: Cut two small pieces of tape. Place the first one sticky side up, catching just the top back side of the art. Place the second piece sticky side down over the first piece of tape, catching the tape and the backing board only.

Finishing Options



1. One option is to place the mat under glass or Plexiglas in a frame.
2. A second option is to wrap the mat in acetate or shrink-wrap.
3. When using acetate, "gift wrap" the edges on the back after the excess has been cut away from the corners
Secure with strong tape, like strapping tape. Never use masking tape.
4. When using shrink wrap, tape all edges to the back using packing tape. Shrink using the hottest blow drier setting and holding the nozzle as close as possible to the shrink wrap as possible without touching. **All** of the shrink wrap must be heated. It is complete when no wrinkles are left.

Appendix F

Sketchbook Assignments: Five groups of 16 sketches = 80 sketches.

Each set of sketchbook drawings is 16 pages.

Students are encouraged to use and experiment with a variety of drawing materials. Use real life, not photos, as your source, whenever possible.

No anime.

Each sketch should be cropped with lines so that its composition is evident.

Additional requirements and substitutions may be announced in class

Drawing 2: Approximately half of the sketches should focus on drawing the hands and feet.

Drawing 3: Approximately half of the sketches should focus on drawing the face from a variety of angles.

Drawing 4: Approximately half of the sketches should focus on mood and feeling.

Drawing Advanced Figure Drawing: Individual focus.