



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

Arts, Business, Sports Science, And Technology Division  
T135 972.273.3450  
Monday -Thursday, 8 a.m. - 8:30 p.m. Friday, 8:00 a.m. - 4:30 p.m

## Fall 2011

### Course Syllabus

**Course title: Advanced Design – Figure Drawing ARTS 2311 7001**

**Course number: ARTS 2311**

**Section number: 7001**

**Credit hours: 3**

**Class meeting time: M W 01:30PM - 04:15PM**

**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: 9-10 MW 9-9:30 TR 2-3 TR**

**Phone: 972.273.3276** **http://www.chrisfulmer.com/nlcart/nlchome.html**

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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><b>Projects:</b> 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><b>Gallery Experience Field Trip:</b> 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><b>Critiques:</b> 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><b>Research Presentation:</b> 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 CCIC 1.3</i></p>
<p><b>Sketchbook Assignments:</b> 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 4: 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><b>Matting:</b> 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><b>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</b></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><b>Participation:</b> 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

## Fall 2011

W	August	31
M	Sept	5
W	Sept	7
M	Sept	12
W	Sept	14
M	Sept	19
M	Sept	26
W	Sept	28
M	Oct	3
W	Oct	5
M	Oct	10
W	Oct	12
M	Oct	17
W	Oct	19
M	Oct	24
W	Oct	26
M	Oct	31
W	Nov	2
M	Nov	7
W	Nov	9
M	Nov	14
W	Nov	16
R	Nov	17
M	Nov	21
W	Nov	23
R	Nov	24
M	Nov	28
W	Nov	30
M	Dec	5
W	Dec	7
M	Dec	12
W	Dec	14

## Figure Drawing

Model 1  
Labor Day  
Model 2  
Work Day  
Due: Sketchbook 1  
Model 3  
Model 4  
#1 Critique  
Model 5  
Due: Sketchbook 2  
Model 6  
Model 7  
Research Presentation Due  
Model 8  
Model 9  
Due: Sketchbook 3  
Workday  
#2 Critique  
Gallery Experience  
Model 10  
Model 11  
Model 12  
Workday  
Due: #4 Sketchbook  
Model 13  
Model 14  
Last Day To Withdraw  
Model 15  
Workday  
Thanksgiving  
#3 Critique  
Model 16  
Model 17  
Due: #5 Sketchbook  
Workday  
Optional Open Work Day  
1:30-  
Presentation And Final Critique Of Work  
Take Home All Art From The Studio  
Clean Up The Studio

<b>Lectures</b>	<b>Descriptions of Lectures</b>
Overview of Course Contents	with examples of student work; introduction to figure drawing
Presentation Skills	review: how to mat and present works on paper professionally
Technique	review: how to use charcoal and charcoal tools, how to use pastels, how to use ink, how to use materials to create lines introduction to a wider range of alternative media, including printmaking
Drawing Vocabulary	Form (elements and principles) with specific emphasis on anatomy
Composition	Concepts for creating visual organization
Assignment Instructions	Description of assignments -- descriptions of art historical, scientific, literary, and visual stimuli as they pertain to understanding the assignments
Critiques	group and one-on-one critical analysis of work created in class

# 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	

<b>Drawing 2, 3,4 and Advanced Drawing/Design Grade Calculation</b>			<b>Possible Points</b>
<b>Sketchbook</b>	Grade Scale 3 points = 16 sketches 2 points = 9-16 sketches 1 points = 1-8 sketches	#1	<b>3</b>
		#2	<b>3</b>
		#3	<b>3</b>
		#4	<b>3</b>
		#5	<b>3</b>
<b>Drawing Critiques</b> #1		6 drawings	<b>12</b>
		1 matted	<b>2</b>
		Critique -- active, thoughtful oral participation	<b>1</b>
#2		6 drawings	<b>12</b>
		1 matted	<b>2</b>
		Critique -- active, thoughtful oral participation	<b>1</b>
#3		6 drawings	<b>12</b>
		1 matted	<b>2</b>
		Critique -- active, thoughtful oral participation	<b>1</b>
<b>#4 Final Presentation / Portfolio of Semester's Work</b>			
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	<b>20</b>
		(Every framed and matted piece counts as 3 matted pieces) last 1 mat (plus the other 3)	<b>2</b>
		Critique -- active, thoughtful oral participation	<b>1</b>
<b>Research Product and Presentation</b>	Grade Scale 7-8 = A    6=B    5 =C 4-3=D    2-1=F    0=not turned in		<b>8</b>
<b>Gallery Experience</b>			<b>5</b>
<b>Absences and Tardies</b>		see syllabus	
<b>Participation</b>	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	<b>4</b>
<b>Total</b>			<b>100</b>

## **Absence Policy** Each absence is worth 3.2 points (100 points divided by 31 class days).

### **Point Deduction:**

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 recuperate 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 extraordinary circumstances (death in the immediate family, hospitalization, for example) present themselves, please talk to the instructor about the absences.

<b>Number of Absences</b>	<b>Points Deducted</b>	<b>Percentage of Semester Absent</b>
0		0%
1		3%
2		6%
3		10%
4	13	13%
5	16	16%
6	19	19%
7	22	23%
8	26	26%
9	29	29%
10	32	32%
11	36	35%
12	39	39%

### **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.

If either is more than 45 minutes, it will be considered ½ absent.

### **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 THREE absences.

*Once you have been absent 6 times (20% of the semester), you may not make up any more points.*

Please see the instructor for make-up opportunities. Usually the make-up can be completed by attending Open Lab in G301/G303 (signing in/out with assistant's signature.)

Keep in mind that making up an absence is not the same as being in class.

Active participation in class gives students directions, demonstrations, announcements, lectures, critiques, personal instruction, and peer support. Making up the points for an absence does not mean that other expectations (assignments and projects) will not be affected by the lack of attendance.

# 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. 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 Degree of Applied Science in Computer Graphics
- Computer Graphics Certificate
- Computer Graphics Specialist Certificate (Print, Web, or Animation)

# 2D Art Lab Policies

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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.

**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.**

## **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.

### **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 **Thursday, November 17, 2011**. 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> .

### **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>

### **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.

### **WRITING CENTER (A309)**

The Writing Center supports and supplements classroom instruction by providing focused, individualized writing tutoring in response to the specific needs of the student. 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" your papers, the Writing Center staff focuses on helping you develop and improve your writing skills. Be sure to schedule an appointment in advance so that a tutor will be available to work with you. Walk-ins are welcome, but you may have to wait or come back at a later time.

You can also access the North Lake College Online Writing Lab through eCampus. Once you log into eCampus, click on the Community Tab at the top. Type in "Owl" in the search field to locate. Follow the instructions on the site to enroll in and receive services from the OWL.

The Writing Center is housed in the Academic Skills Center, A-332. Hours are: Monday through Thursday 8:00 a.m. to 8:00 p.m., and Friday 8:00 a.m. to 2:00 p.m. Saturday hours are 9:00 a.m. to 1:00 p.m. during fall and spring semesters. Hours will vary during other sessions. Appointments may be scheduled by visiting the Writing Center, calling 972-273-3089, or emailing [nlcwritingcenter@dcccd.edu](mailto:nlcwritingcenter@dcccd.edu).

### **TESTING CENTER (A 425)**

Monday-Thursday: 8:30 a.m. – 8:00 p.m.

No tests will be issued after 7:00 p.m. Other cut-off times may be in effect for specific exams by the instructor's direction. All exams collected at 8:00 p.m.

Friday-Saturday: 8:30 a.m.-3:30 p.m.

Other cut-off times may be in effect for specific exams by the instructor's direction. No tests will be issued after 2:30 p.m. All exams collected at 3:30 p.m.

Sunday – CLOSED

If your instructor requires you to complete an exam in the Testing Center, be sure to have the following information when you request you test:

1. Instructor's name
2. Subject, course number, and section number (exp: Speech 1311.7011)

3. Exam number (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, etc.)
4. Exam deadline (Get this information from your instructor. The testing staff cannot look up this information on computers).

You should also bring the following supplies:

1. Pencil
2. Scantron answer sheet
3. A Test Request Form must be completed before entering the Testing Center.
4. Money for coin-return lockers (quarter). Please do not share lockers.
5. Government or school issued photo identification is required & enforced.

You may not bring personal items into the Testing Center. This includes bags, cell phones, and pagers.

Please show courteous and cooperative behavior while using the services provided by the Testing Center.

DO NOT bring children to the Testing Center. You must make arrangements for the care of your children prior to your exam date. The police department will be notified of any unattended children.

DO NOT take any testing materials with you when you leave the Testing Center. This includes the test, answers, charts, scratch paper. These items will be attached to your test.

Questions? Please visit the Testing Center (A 425) or call 972-273-3160.

# Learning Activities, Outcomes, and Assessment

## Activity Number 1.

<b><u>Learning Activity:</u></b> The student will mat one of the assignments, using the NLC acceptable materials and process.		<b><u>Learning Outcomes:</u></b> The student will demonstrate knowledge of professional methods and standards of presentation of art work (for example: matting or framing as appropriate )		
<b><u>Assessment:</u></b>				
Rubric				
Presentation of Art (matting/framing)	Exceeds Expectations	Meets Expectations	Needs Improvement	Lack of Participatory Effort
<p>* North Lake Matting Standards</p> <ol style="list-style-type: none"> <li>Neutral mats – preferably white or off-white</li> <li>At least a 3 inch border</li> <li>Top and sides the same width; bottom can be wider</li> <li>T-hinged to backing</li> <li>Art attached to backing with sticky-side-up-sticky-side-down method of taping</li> <li>Backing board should be corrugated cardboard or foam core if it is going to be shrink-wrapped.</li> <li>Backing board should be the <i>same</i> size as the mat board.</li> <li>NO MASKING OR BLUE TAPE anywhere on or within the mats. Use packing tape or linen tape.</li> <li>Bevel or straight cuts are equally suitable</li> <li>For the Spring Show: Shrink wrap is preferred to acetate. Shrink wrap: Make sure the wrap is unfolded. ALL edges must be taped down. If the wrap does not completely surround the piece, it will curl. The backing must be stiff. If the piece is very large, two pieces of backing board need to be used to keep it from bending.</li> </ol>				
EEO 2 CCIC 2 GenEd 3.2 6.2				

## Activity Number 2.

<b><u>Learning Activity:</u></b> <b><u>The student will demonstrate a wide range of value in art work. These will be viewed during Final Critique.</u></b>		<b><u>Learning Outcomes:</u></b> <b>The student will demonstrate the use of strong range of value in art work</b>		
<b><u>Assessment:</u></b>				
Range of Value	Exceeds Expectations	Meets Expectations	Needs Improvement	Lack of Participatory Effort
EEO 2 CCIC 2 GenEd SLO 1.3 6.1 6.2				

## Activity Number 3.

<b><u>Learning Activity: Critique</u></b> Students will participate in a group (small or large) critique by completing a written activity.		<b><u>Learning Outcomes:</u></b> The student will demonstrate appropriate critiquing skills (description, analysis, interpretation, judgment)		
<b><u>Assessment:</u></b>				
Rubric				
Critique	Exceeds Expectations	Meets Expectations	Needs Improvement	Lack of Participatory Effort
EEO 2 CCIC 2 Gen Ed 1.2, 1.3, 2.1, 4.1, 6.1				

# **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 in this course 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.

## **GEN ED OUTCOMES**

### **1: Communication Skills**

1. **Writing:** Process and produce effective written/communication adapted to audience, purpose, and time constraints.
2. **Speaking:** Produce effective oral communication adapted to audience, purpose, and time constraints.
3. **Listening:** Comprehend and analyze oral information.

### **2: Critical Thinking Skills**

1. Accurately summarize and evaluate information for elements such as facts, opinions, inferences, presumptions, bias, viewpoints, and arguments presented orally or in writing.
2. Solve problems by construction, testing, and defending well-reasoned conclusions by applying relevant criteria.

### **3: Information Literacy and Technological Competency**

1. Effectively access, evaluate, synthesize and communicate information using a variety of sources, including print and electronic.
2. Select and use appropriate technology.

### **4: Ethical and Civic Values**

1. Display integrity, honesty, and fairness.
2. Use ethical reasoning to analyze moral issues and articulate the consequences of various actions.

### **5: Cultural Diversity and Global Awareness**

1. Demonstrate understanding of cultural diversity and such influences as history, politics, humanities, technology and science on global societies.
2. Recognize assumptions and biases that shape our perceptions.

### **6: workforce and Interpersonal Skills**

1. Collaborate effectively and reliably as part of a team
2. Apply efficient time and task management.

## **Appendix B**

### **Critiques 1, 2, 3**

***6 drawings***

***1 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).

One 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***

***1 additional matted (to equal 4 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

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## Appendix C

### Research Figure Drawing Book Report Spring 2009

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Purpose: To familiarize yourself and the others in the class with a variety of figure drawing books on the market.

Read figure drawing book from the list below.

Do not wait until the last minute because you will need to locate the book through a library, interlibrary loan, a bookstore, or on-line.

When you have made a decision, give your instructor the title/author.

Presentation:

1. Give a brief summary of concept/theory to figure drawing. You may express your opinion of the usefulness of the book.

2. Select one idea from the book which you think would help the class. Explain it (using PowerPoint, drawing materials, etc) to the class.

3. Provide everyone with a useful hand-out as it applies to the idea you are presenting. Be sure you reference your handout with the bibliographical information of the book.

Creative Figure Drawing :Art From Life, Life From Art	Milton Hirschl	<a href="#">10 Used &amp; new</a> from \$4.84
any figure book	Burne Hogarth	
any figure book	George B Bridgman	
The Natural Way To Draw	Kimon Nicolaidis	
The Figure An Approach To Drawing & Construction	Walt Reed	
Draw From Your Head: A Step-By-Step System For Drawing The Human Figure Without A Model	Doug Jamieson	
Atlas Of Human Anatomy For The Artist	Stephen Rogers Peck	
Drawing The Head & Figure	Jack Hamm	
The Human Figure	John H Vanderpoel	<a href="#">58 Used &amp; new</a> from \$3.46
Atlas Of Facial Expression	Stephen Rogers Peck	
Anatomy For The Artist	Sarah Simblet	
Human Anatomy For Artists: The Elements Of Form	Eliot Goldfinger	<a href="#">39 Used &amp; new</a> from \$39.58
An Introduction To Drawing The Nude	Diana Constance	<a href="#">15 Used &amp; new</a> from \$4.36
Complete Life Drawing Course	Diana Constance	
Advanced Drawing Skills A course in Artistic Excellence	Barrington Barber	
The Fundamentals of Figure Drawing: A Practical and Inspirational Course	Barrington Barber	
The Fundamentals of Drawing Portraits: A Practical and Inspirational Course	Barrington Barber	

## Rubric Drawing Figure Book Report

Points	Earned		Comments
2		Summary: depth and perceptiveness of book's theories and concepts	
2		Clarity of instructional idea	
1		Organization of thought	
1		Presentation – oral speaking	
2		Hand-out provided	
<b>8</b>		<b>TOTAL</b>	

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

## 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.

## HOW TO MAT

### Materials

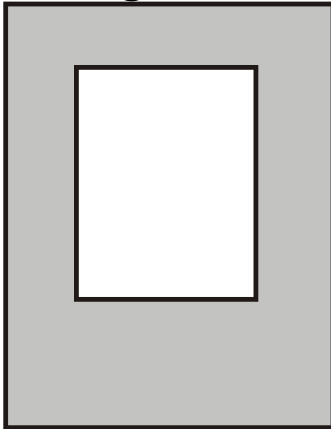
1. 100% rag **mat board** is the best way to achieve archival quality. For class projects this is not necessary, be aware that you may not want to leave any work that you wish to keep for a long time in a lesser quality mat and backing board.
2. The **backing board** can either be another piece of mat, 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

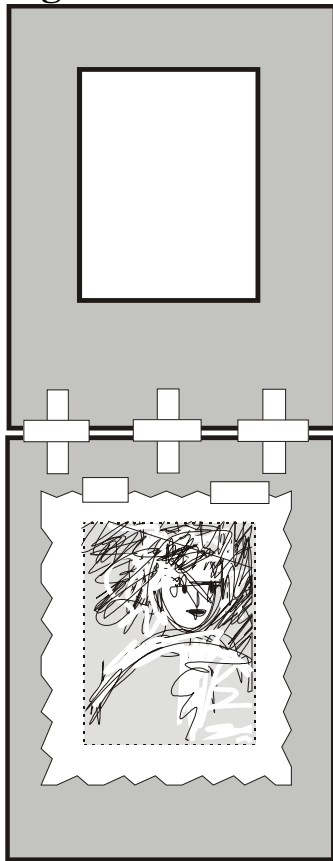


1. On the backside of the mat, use a straight edge, ruler, and a pencil to mark where the opening is to be cut.
2. Always double-check before cutting.
3. Most bevel mat cutters are designed to cut from the back so that the angle of the blade points away for the center of the mat.
4. Uneven edges may be lightly sanded with fine sandpaper. Emory boards for filing fingernails work fine.

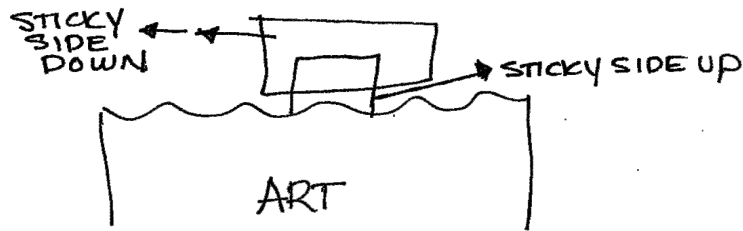
### Backing Board

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

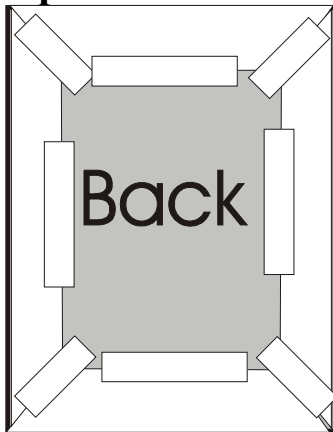
## Putting it together



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.
  - 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.
  - 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.

# North Lake Matting Standards

- a. Neutral mats – preferably white or off-white
- b. Mat -- At least a 3 inch border
- c. Top and sides the same width; bottom can be wider
- d. Mat is T-hinged to backing
- e. Art attached to backing with sticky-side-up-sticky-side-down method of taping
- f. Backing board must be corrugated cardboard or foam core if it is going to be shrink-wrapped.
- g. Backing board should be the *same* size as the mat board.
- h. NO MASKING OR BLUE TAPE anywhere on or within the mats. Use packing tape or linen tape.
- i. Bevel or straight cuts are equally suitable
- j. For the Spring Show: Shrink wrap is preferred to acetate.

Shrink wrap: Make sure the wrap is unfolded. ALL edges must be taped down. If the wrap does not completely surround the piece, it will curl. The backing must be stiff. If the piece is very large, two pieces of backing board need to be used to keep it from bending.

*Mat board (about \$6) and backing board (\$2) is sold in the NLC Bookstore. Local arts and crafts also carry similar products.*

## 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.

Advanced Figure Drawing: Individual focus.

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