Arts 1316.001 Drawing I
12:30-3:20pm TTR CA 224

David Fuentes: Adjunct Professor
Email: david.fuentes@tamucc.edu
Office Phone 361.825.3648
Office: Center for the Arts 111
Office Hours: TTR 10am-12pm

COURSE DESCRIPTION:
Drawing is the most direct and intimate expression of thought, memory, experience, idea, and emotion. Students will investigate the basics of observational drawing learn to see and compose physical space through lectures, guided studio exercises, assignments and critiques. This course is required for all art majors. No Prerequisite.

TEXTBOOK:
Students will be given readings in lieu of a textbook.

LEARNING OUTCOMES:
- Students will learn and apply the principles central to linear perspective theory
- Students will be introduced to numerous drawing exercises to help them navigate form and space
- Students will research still life, as it exists in historical paintings, drawings, and prints
- Students will gain proficiency in the use of grids to transcribe imagery
- Students will be introduced via diagram, skeleton, and quizzes to the human anatomy
- Students will research their understanding of the principles of organization through still-life
- Students will gain proficiency in the use of grids to transcribe imagery

ATTENDANCE POLICY:
ATTENDANCE AND PROMPTNESS IS REQUIRED – roll call is taken at the beginning of each class. Students should be prepared and ready to work and the full class period must be utilized.
- Four unexcused absences will lower the final grade by one letter.
- Subsequent absences will lower the final grade by an additional letter for each absence.
- Two tardies = one absence

Tardies: Roll call begins after the official start of class at 12:30 pm. If you are not at your easel with the proper materials, you will be marked as tardy. If you are in the hallway or restroom when I call roll, you will be marked as tardy. You will be given a twenty-minute break around 2:00 pm. If you are not in your seat at the break's end, you will be marked as tardy.

Student Handbook: Students who are representing the University in an official capacity (i.e. athletes, Student Government Association) will be excused, but must make up all missed work. Students with these circumstances must make every attempt to save the three allotted absences for these obligations.
If you anticipate missing four or more classes, you are urged to reschedule.
DEMONSTRATIONS:
Demonstrations are given throughout the semester and demand full attention and good note taking. Impromptu demonstrations, assignments and quizzes will be given as the opportunities arise. Demos will not be repeated for tardy, absent, or negligent students.

CRITIQUES
Critiques are crucial to the development of ideas, problem solving skills, and utilizing the language of constructive criticism. Students are required to fully participate in these exercises. Drawings must meet the instructor’s required level of completion to be considered. All work must be clean, flat, and readily presentable.

STUDIO SAFETY/CLEANUP:
STUDENTS ARE REQUIRED TO CLEAN UP AFTER THEMSELVES AT THE END OF EACH WORK SESSION. Clean as you go and we leave on time. The final class is devoted to a mandatory critique and cleanup. Anything left will be discarded (projects, supplies, etc.) Safe and cooperative behavior by students is mandatory. Individuals engaging in uncooperative and/or unsafe behavior will be cautioned and instructed once by the instructor. Upon second violation, the student will be withdrawn from the course and given a "wd" with no refund of tuition or fees.

Do not use sprayed materials inside the CA or near any exit. Do not use tools or equipment from another lab (sculpture, painting, ceramics, printmaking, etc.) without permission.

ACADEMIC HONESTY:
Student Handbook: Students who violate academic integrity and regulations (see current University Catalog) by plagiarism, other academic dishonesty or disruptive behavior will be held accountable by faculty and may have their grades adjusted accordingly.

The following are considered violations:
• Submitting work that is not your own.
• Submitting work created for other classes or prior to the first meeting of this class.
• Copying in part or whole existing works of art/photographs/advertisements unless it is specifically stated in writing as part of the assignment.
• Disruptive or negligent behavior

CELL PHONES: Are to be turned off or put on silent during class. The first incident warrants a warning. Subsequent violations are equivalent to an absence.

DEADLINES:
Your work must be hanging on the wall before the critique begins or your project will be deducted five points. Arrange for your work to be delivered in your absence or your project will be deducted ten points.
All assignments spanning more than two class periods must be reviewed in progress during class time. It is not acceptable to complete all work on a project outside of class. Complete failure to submit a drawing during the class period it is due will result in a ten-point deduction from your presentation score.

GRADING CRITERIA:
Final Grade
A. Assignments 70%
B. Sketchbook 30%

A. Assignments 70%
You will be given up to five assignments this semester. The fifth and last assignment is your final – it is worth two grades.

B. Sketchbook 30%
The sketchbook is indispensable to your growth as an artist and/or designer. It will benefit you tremendously if used properly and often. I would like for you to use it daily as a repository for drawings, thoughts, magazine clippings, etc. I may review your sketchbook at any time during the semester, so bring it to class.

In addition to whatever you write or attach in your sketchbook, I will be checking for this syllabus, class notes, thumbnails and ten studies at midterm. Sketchbooks will be submitted again with ten more studies. Thumbnails executed in class do not qualify as a study. Each study should take you an hour to complete outside of class and they should be clearly numbered in the lower right corner of the page. Please begin with a new sketchbook containing at least 100 pages. Please leave my midterm notations intact until the semester is over.

Ten-Point Grading Metric
A 100-90 Excellent work and consistent, exemplary effort
B 89-80 Above average work, shows considerable growth
C 79-70 Satisfactory work, some progress, good attendance
D 69-60 Work needs improvement, poor attendance
F 59-00 Shows little progress & effort

Evaluation Criteria
Process
Planning: Did you prepare adequately?
Method: Did you follow directions? Did you stretch your problem-solving skills?
Creativity: Is your drawing thoughtful and courageous?

Product
Outcome: Did you exhibit understanding of the lesson?
Content: How well did you synthesize design, media, and content?
Craftsmanship: Is the quality of the work high and consistent throughout?

Presentation
Finish: Is the work presented in a thoughtful manner?
Critique: How well did you communicate your ideas and intention?
Critique: Do you readily offer insightful, constructive criticism using relevant terminology?

OTHER IMPORTANT INFORMATION:
ACADEMIC ADVISING: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see as soon as possible.

Grade Appeal Process
As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course.

The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. If the problem cannot be resolved at this level, the student may take the steps below.
1. Presentation of grievance to instructor.
   (This step must be taken within fourteen calendar days after the beginning of the next term.)
2. Appeal to department chair or area coordinator.
3. Written appeal to the University Academic Standards Grievance Committee.
4. Preliminary reviews and advising by an ombudsman appointed by the Provost.
5. Submission of file by department chair to the chair of the University Academic Standards Grievance Committee.
6. Review of file by committee chair and submission of case to committee.
7. Proceedings of the University Academic Standards Grievance Committee.
   (Committee holds hearing, reviews data, presents findings to all parties, and makes recommendation to Provost.)
8. Decision by Provost.
9. Final appeal in writing to the Provost if student or instructor thinks appropriate procedures have not been followed.

For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.htm. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.
Art Department Policy
“Because art studios use materials and tools that could be dangerous, safe and cooperative behavior of students is absolutely necessary. The studio course instructor will be the ultimate judge of cooperative as well as safe and unsafe behavior. Individuals engaging in uncooperative and/or unsafe behavior will be cautioned and instructed once by the instructor. If a second occasion of uncooperative and/or unsafe behavior occurs that student will be un-enrolled from the course and given a “wd” with no refund of tuition and fees.”

ISLANDER E-MAIL
All students are assigned an email account and information about activating and using it is available. Students are responsible for checking their email regularly. Use it OR redirect it to your regular email account.
Activating your Islander e-mail account
Log on to http://newuser.tamucc.edu. Select Islander Student E-mail. Scroll down and enter your Student ID and your birth date in the format of MMDDYYYY. Click Submit. You will be provided with your e-mail User ID and password.

DRAWING I MATERIALS
(Subject to change/grow)
18"x 24" drawing pad: Bienfang , Strathmore, Canson
Plastic eraser: Staedtler, Alvin
18” to 1-yard ruler
#2 Pencil
2B,4B,6B Pencils
Sighting/measuring stick
Viewfinder: 6"x8" Cardboard with 1.5"x2" cutout
9"x 12" tracing paper pad: Bienfang, Strathmore, Canson
Design Kneaded Rubber Eraser
Chamois cloth: 8" square
Grumbacher X-soft compressed charcoal
Big Chubby X-soft compressed charcoal: jumbo
Grumbacher Willow charcoal: jumbo:
Yasutomo Sumi-ink
Small Assorted Watercolor brushes
Natural sponge
Portfolio case: Avoid paper portfolio
Drawing board: Masonite with clip(s)
Toolbox
Large binder clips ex. 1.25", 2" x2
Sketchbook: 8.5"x11” or larger

Materials Fee:
There is no materials fee. Students are responsible for purchasing their own supplies from local
Art stores Hobby Lobby and Michael’s. If there is a shortage of materials, students must share until they are restocked.

HOBBY LOBBY: 5425 South Padre Island Drive 361.985.2552 (Closed Sundays)

MICHAEL’S ARTS AND CRAFTS: 4717 South Padre Island Drive 361:851-9360

COURSE OUTLINE:

JANUARY

12th Introductions, syllabus

17th Lecture/Demonstration: ONE-POINT PERSPECTIVE
Artists: Fillippo Brunelleschi, Andrea Mantegna, Masaccio, Giorgio de Chirico
Sketchbook: Notes on linear perspective theory and history
Exercise: Boxes

19-31th Cont. One Point Perspective

FEBRUARY

2nd Lecture/Demonstration: TWO-POINT PERSPECTIVE
Exercise: Boxes
Lecture/Demonstration: ELLIPSE proof

7th Lecture/Demonstration: SIGHTING AND MEASURING
Sketchbook: Notes on sighting and measuring
Exercise: 1 box

12th Exercise: 4 boxes stacked

14th Lecture/Demonstration: LINE VARIATION elasticity and hierarchy
Sketchbook: Notes on line variation
Exercise: Large brown shipping paper draped on wall
Demonstration: Suggesting paper versus cloth
Assignment 1: Drapery with ellipses (ex. unmade bed and fire extinguishers)

18th Critique 1: Drapery with ellipses
Lecture/Demonstration: CROSS-CONTOUR
Sketchbook: Notes on cross-contour
Exercise: Striped drapery on wall

22nd Exercise: Striped drapery on wall continued

24th Exercise: Sighting and measuring using wooden chair on pedestal
28th Lecture/Demonstration: NEGATIVE SPACE/EXTERIOR SPACE
Exercise: Positive/negative reversal using three piled easels
Sketchbook: Notes on negative space/exterior space

MARCH

1st-6th Exercise: Passage between the Center for Instruction and the Faculty Center continued

8th Lecture/Demonstration: LINEAR FACETING
Artists: Luca Cambiaso, Alberto Giacometti, Euan Uglow, Ann Gale
Sketchbook: Notes on linear faceting
Exercise: Decorative blanket and cow skull

SPRING BREAK 12-16

20th Exercise: Decorative blanket and cow skull continued
Due: Midterm sketchbook
Lecture/Demonstration: BLIND CONTOUR
Sketchbook: Notes on blind contour

22nd Exercise 1: study area using blind contour
Exercise 2: study area without blind

27th Lecture/Demonstration: MEANDERING LINE
Exercise 1: study area using a meandering line continued
Exercise 2: study continued

29th Lecture/Demonstration: VALUE BASICS
Exercise: 1 brown paper bag

APRIL

3rd Exercise: 2 of 7 Brown paper bags with brown shipping paper continued
Assignment 3: Cuisine surfaces/textures

5th Lecture/Demonstration: FORESHORTENING pebbles to megaliths
Lecture/Demonstration: INK/WASH
Sketchbook: Notes from lecture
Exercise: study area (scale and surface)

10th Exercise: study area (scale and surface)

12th Assignment: Master copy (17th -18th century still life) 3 options due on 15th
Lecture/Demonstration: FRAMING LIGHT
Sketchbook: Notes from lecture /Exercise: chair, books, drapery

17th Exercise: chair, books, and drapery

19th* Critique 4: Master copy (17th -18th century still life)
24th Lecture Chiaroscuro: Susanna Coffey, Lucian Freud, John Currin, Lisa Bartolozzi
Sketchbook: Notes from lecture and thumbnails for assignment

26th Turn in Final Sketch books

MAY
1st last day of class

Final Time TBA

**This syllabus is a binding contract between Professor and Student. It is the student’s responsibility to thoroughly read and understand all rules, expectations and guidelines. Keep this document with you during all class meetings. Dates are subject to change at any time. Changes must be noted and initialed by each student to show compliance.**