

DRAWING 2

HANDBOOK

UWM

TABLE OF CONTENTS

1. Course Philosophy
2. Important Classroom Policies
3. Syllabus Information
4. Syllabus Template
5. Course Overview
6. Required Topics
7. Required Materials
8. Assignment Sheets
9. Grading Rubrics
10. Midterm and Final Portfolio Requirements
11. Submitting Grades

COURSE PHILOSOPHY

Drawing 2 builds on the concepts learned in Drawing 1 and promotes an in-depth investigation of drawing. Exploration into processes, styles, problem solving, media, and content is encouraged. An in-depth investigation of value and later color are a major focus of this class.

Value, composition, and a variety of drawing processes dictated by conceptual and expressive goals are incorporated into Drawing 2 assignments. The ultimate goal of Drawing 2 is to empower students in creating credible illusions, using a variety of mediums and surfaces, and to begin addressing ideas and content.

A good strategy for teaching Drawing 2 assignments is to pair two familiar concepts from Drawing 1 in a new and inventive way, or to use familiar compositional techniques but introduce new mediums and/or color to the process. Each assignment should review aspects from Drawing 1, while introducing something new or more complex as a problem solving or creative component of the assignment. Through this approach, students should improve their strategies for evaluating what is seen and learn a foundation of techniques that will allow them to further strengthen their individual skills.

Slide presentations should be used frequently to exemplify and reinforce the basic concepts of this course. By showing students examples of process, technique, and finished examples of student works (both strong and weak) students are given a sense of what is expected of them in class.

Students should also be shown artwork of both contemporary artists as well as examples from the history of art. It is particularly important that students become knowledgeable of the contemporary art world since this is most likely where they have the least exposure.

Spend class time analyzing works and showing students how techniques they are learning in class might be utilized to craft more complex imagery. When possible, discuss intent and what an artist may have been thinking about or trying to convey in their artwork. This will give students a head start to success in their upper level courses and give them an understanding of how to make more engaging artwork.

In Drawing 2 students should also become confident critiquing their own work and works of other students. Offer guidance on evaluating works and provide a tangible rubric and goals for each assignment that give students access points for discussion. Classes should also regularly include one-on-one instruction time with every student to help clarify the goals set in assignments and strengthen their drawing skills.

Drawing 2 instructors should additionally require brief written assignments in which students evaluate work and make use of visual vocabulary and critical thinking. Students should also regularly engage in the practice of keeping a sketchbook or journal, as well as view works at galleries and/or museums.

Drawing 2 instructors should provide direct technical drawing time but also allow for problem solving and creative responses in their assignments. While priority is placed on teaching students' skills that will make them better technical^[11]drawers, once those skills are confidently absorbed students should be challenged in regard to their creativity with assignments^[12]that go beyond solely drawing from direct observation.

CLASSROOM POLICIES

This course is considered a studio-structured course. This means that students are expected to attend class regularly and fully participate in classroom exercises that will encourage the growth of their drawing skills. Students will also be expected to complete assignments outside of class for the purpose of reinforcing classroom skills and fostering a personal studio practice. Many instructors articulate a requirement of hours for outside work each week in their syllabus and introduce this idea of working outside of class early in the structure of the course.

SYLLABI

Drawing 2 has a syllabus template that should be used by each instructor, with an articulated course description, course objectives, course requirements, course topics, required materials, and an attendance policy. These sections should not be altered.

Areas that each individual instructor is required to articulate in their syllabus include personal grading policies, assignment descriptions, critique descriptions, a course schedule, and any additional classroom rules (where applicable).

Every instructor should also include the university syllabus page, which lists important dates and information, as well as the university policies.

ASSIGNMENTS

Drawing 2 should include both exercises and projects of varying duration and complexity. Assignments should build off one another and increase in level of difficulty and complexity as the course progresses.

Drawing 2 students should keep all assignments and be given a Midterm and Final portfolio review of all works completed to that point in the course. Midterm and Final Portfolio checks will allow instructors to give students feedback on their progress in the course as well as notice any recurring habits or issues.

This Midterm and Final check additionally encourage students to make revisions to any of their weaker assignments, as well as to maintain their completed work for their sophomore level reviews. Every student in Graphic Design and Studio Art undergoes a review in which they present work from their foundations courses to faculty in their areas and make decisions about their upper level course direction.

Assignments should adhere to the list of required topics and materials. Each project should include a clear rubric for grading (see examples) and feedback on how to improve the assignment in the form of critique or one-on-one consultation.

GRADING

All Drawing 2 instructors should use the provided categories for their grading rubrics to ensure all students are evaluated in the same manner.

Students should have access to their grades, their record of absences and any evaluations of their classroom performance at any point in the semester. Should a student request a “check in” on how their grade is doing, ensure their privacy by having them attend office hours, or provide them a written or printed copy of their grade record if they should request it.

If you should have a student who might have extraordinary circumstances arise in the semester, or a student who might require an Incomplete (I) grade, or a situation in which a student contests a grade you have assigned, please make an appointment with the Area Head for assistance and guidance.

Midterm:

The university requires that every 200-level course submit progress, as well as report any excessive absences and students who may be struggling in the course. You should receive an email regarding these policies if you teach a 200-level course. Please refer to the university guidelines for assistance in using the online grade system. It is also required that you meet individually with your students during midterm week to identify strengths, weaknesses, and rough estimate of their grade at that point in the semester.

Finals Week:

It is required that you communicate with your students about the assigned time for final exam. This time slot is sometimes different than the normal class time—an instructor can hold their final critique on the last class day and utilize the final exam time for an activity that an instructor may designate. The activity that the instructor designs is up to that individual instructor. This can include critique, handing back of artwork, an online check in or a workday. Please be sure to store or discard any portfolio of student work before you leave for the summer.

CLASSROOM UPKEEP

Every student should be encouraged to clean and maintain the room at the end of each class. Due to the number of students enrolled, a lot of traffic constantly moves through the drawing room. Charcoal dust, trash and spills can become a serious mess if students and instructors do not regularly tidy up the room. If using messy mediums, be sure to wipe down tables and sweep the room if necessary. Have students contain their pencil shavings and trash to the bins.

Students should remove all works from the classroom at the end of the semester. Instructors are responsible for removing any work left behind.

BUILDING ACCESS

Mitchell is open and most classrooms have general access between the hours of 8am and 5pm. After 5pm, students and instructors should be able to use their university ID card to swipe access into the basement door or on the first floor.

SYLLABUS INFORMATION

The syllabus is a contract with the student. Any information pertinent to the course should be included in the syllabus, and the syllabus and course schedule should be adhered to closely. Particularly in weeks leading to final exam week, students become heavily scheduled, and course schedules should not be significantly altered, or additional assignments given. Students should be given advanced warning of any changes to the course schedule if changes become unavoidable.

Instructors are required to submit a copy of their syllabus to the main office, as well as a copy of their course schedule. (See the following pages for the syllabus template and a sample course schedule.)

Sample weekly schedule:

Week 1: Intro to the course; Review of Gesture Drawing and Contour Line Drawing; Homework Drawings

Week 2: ~~SEP~~ Review of Positive/Negative Space and Compositional tools such as viewfinders, measuring sticks and other proportional devices; Interspace Drawings

Week 3: Review Perspective; Intro Interior Zoom Projects and Nighttime Perspective Projects

Week 4: Review of Color Theory; Color Pencil and Color Pastel Techniques

Week 5: Color Projects; Homework Still Life Drawings

Week 6: Introduce Portraiture and the Figure; Museum Assignment

Sample daily schedule:

Warm up Drawings, Activity in groups

Critique Homework Drawings

Start Projects; Work Independently For remainder of class time

Students should be drawing from observation during every class period.

UNIVERSITY OF WISCONSIN- MILWAUKEE

DRAWING 2 / ART 201-802

FALL/SPRING **insert**, YEAR **insert**, Meeting DAY/TIMES **insert**, Room **insert**
Instructor: **insert** Office Hours: **insert** Office phone: **insert** Email: **insert**

COURSE DESCRIPTION:

Drawing 2 builds on the concepts learned in Drawing 1 and promotes an in-depth investigation of drawing. Exploration into processes, styles, problem solving, media, and content will be encouraged. Value, and later Color are a major focus of this class. Mark making, composition, and a variety of drawing processes dictated by conceptual and expressive goals are incorporated into Drawing 2 assignments. The ultimate goal of Drawing 2 is to empower students in creating credible illusions, using a variety of mediums and surfaces, and to begin addressing style, ideas and content.

This course is considered a studio-structured course. We will concentrate on creating well-crafted drawings that have been informed by developing strategies for evaluating what we observe. We will strengthen traditional drawing techniques as well as develop individual skills and style, and we will incorporate experimentation with media and surfaces. Students are expected to fully participate in exercises that will encourage the growth of their drawing skills. Students will also be expected to complete assignments for the purpose of reinforcing skills and fostering a personal studio practice.

COURSE OBJECTIVES:

- Reinforce traditional drawing techniques and observational skills
- Develop comfort with both subjective and objective drawing approaches
- Experiment with various drawing materials and surfaces
- Investigate the properties of color and use color drawing mediums
- Foster inventiveness and creativity through images, composition, style, and materials
- Be an informed observer by viewing examples from art history, and contemporary art
- Understand and use visual vocabulary, and use basic visual terms/definitions when talking about art
- Describe and evaluate the design attributes of any drawing
- Discuss the conceptual implications of choices in style, materials, composition, and imagery
- Create drawings that exhibit technical skill and formal understanding of visual elements and design principles
- Introduce content, themes
- Document projects and build strong portfolio examples
- Develop time management skills, good craftsmanship and a professional attitude
- Seek out extracurricular participation with visiting artists and exhibitions

COURSE REQUIREMENTS:

Projects will be introduced throughout the semester, and reports on the progress of these projects will be given on a weekly basis. All students must follow online elements of class fully, regularly, and punctually with an organized approach, using the required materials. Students are expected to participate in all group critiques and discussions.

Your learning depends greatly on your consistent participation. Check Canvas and your UWM email regularly, and communicate regularly with your classmates and instructor. It is ultimately the responsibility of each student to make up any missing assignments or homework, and to follow along with the pace of the course.

COURSE PARTICIPATION:

***Face-to-Face:* Unless otherwise notified, the meetings for this course will be operating face- to-face, in-person.** All meetings will take place in Mitchell studios. If you are unable to participate in a class meeting or critique, contact your instructor directly and request direction.

***Hybrid-Blended:* This course can be delivered online** to accommodate emergency safety measures for COVID-19 if it should become necessary according to university covid guidelines. Projects and assignment guidelines will be published online through Canvas and can be worked on at an individual pace in Mitchell Studios. If you need assistance using Canvas please contact your professor and seek help through the [UWM Canvas Help Site](#). If a student has COVID symptoms, or has been diagnosed as COVID-19 positive, that student will not attend face-to-face sessions and should seek the advice of a medical professional before returning to in-person class attendance, or after testing negative/non-contagious.

Face-to-face attendance will not be required for students with active symptoms or positive diagnosis. You will be required to complete all projects/assignments that are posted in the Canvas modules. These assignments will relate closely to the content covered in class.

Strong documentation of artwork for optimal viewing is useful in this course. Assignments that are poorly documented will be downgraded. Students must submit files that are not too small/low-res. This will be useful to document work that might later be submitted to formal applications, such as scholarships and juried exhibitions.

Synchronous Online: The group may need to meet synchronously in Zoom during meeting periods to present and discuss projects if there is an unexpected change in school policy regarding covid and face-to-face class meetings. Participation in these meetings will be required.

COMMUNICATION WITH THE INSTRUCTOR:

I will hold regular office hours by appointment in Zoom. If you need to contact me privately, feel free to send an email or chat with me during Zoom office hours. If you can't meet with me during office hours, we can set up an alternative time during the week to meet via Zoom. I encourage students who have questions that would require a lengthy, in-depth response or even a visual demonstration to communicate with me in person or via Zoom rather than email.

EXPECTED STUDENT BEHAVIOR:

You are expected to meet all course deadlines in a timely manner and contact me if you are struggling or have a course-related issue that needs addressing. You are expected to act in a professional manner by participating in class critiques and sharing Discussion posts that are critical, thoughtful, accepting, respectful and constructive. During face-to-face meetings, you must respect COVID-19 guidelines, and precautions such as wearing a mask and social distancing are recommended for optimal safety.

See detailed COVID-19 related guidelines below.

ATTENDANCE:

Do not attend your in-person class sessions if you have COVID-19, if you are experiencing symptoms consistent with COVID-19, if you have been in close contact with others who have symptoms, if you need to care for an individual with COVID-19, or have other health concerns related to COVID-19.

Students who miss class due to the above conditions will not be penalized for their absence and will not be asked to provide formal documentation from a healthcare provider. If you are unable to attend class, take the following steps:

- Notify me in advance of the absence or inability to participate, if possible.
- Participate in class activities online and submit assignments electronically, to the extent possible.
- Reach out to me if illness will require late submission or other modifications to deadlines.
- If remaining in a class and fulfilling the necessary requirements becomes impossible due to illness or other COVID-related circumstances, contact me to discuss other options.

As your instructor, I will trust your word when you say you are ill, and in turn, I expect that you will report the reason for your absences truthfully.

GRADING:

Your grade will be based on your effort and willingness to apply methods being taught, comprehension and application of the information presented in class, quality of work, and participation in class discussions. A “C” letter grade represents an average fulfillment of course work: that which was required.

Students, who fail to complete the required deadlines, participation, and project and class objectives, will receive a less than average grade. Those who excel, demonstrating a greater skill, creativity, understanding, and ambition deserve an above average grade.

EXAMPLES OF EXPECTATIONS FOR GRADES A-F:

A: *Excellent*. This is an exceptional student who does more than the requirement for every assignment. This student is inventive with their composition and does not hesitate to take chances within the requirements of the assignments. This student also is an active member of the class and demonstrates good use of visual vocabulary.

B: *Above average*. This student consistently does more than is required and the work is of a high standard.

C: *Average*. This person does what is required but doesn't go beyond what is expected.

D: *Below average*. This student works, but may have poor presentation, unchallenging ideas, and little participation.

F: *Poor*. This student falls behind in their work, does not do all the assignments, or does some of the assignments incorrectly.

GRADES WILL BE BASED ON THE FOLLOWING:

Progress Grades, Exercises, Written Papers & Homework (25%):

Exercises and Homework are visual examples crafted for the purpose of reinforcing design concepts learned in class. Homework, Progress Grades and Exercises are intended to reinforce the learning of concepts covered in class. Progress Grades are progress checks on larger projects— you will be expected to turn in/critique your projects at different intervals of completion for Progress Grades. You will also be expected to keep a sketchbook. You will work on technical exercises throughout the semester and turn these according to the due dates indicated in the course schedule.

Projects (65%):

Projects comprise the majority of the composite grade. Projects are intensive or personal responses to creative challenges related to multiple/various concepts covered in the course. You will receive detailed evaluations of your project and your performance for each assignment. You will have input from the instructor regarding your progress with each project and meet individually at the midterm to discuss all projects completed at that point. Another meeting will occur at the final to discuss projects worked on after the midterm assessment.

Class Participation, Discussions & Critiques (10%):

You will be expected to participate in discussion and demonstrations and engage in constructive class critiques. This last portion of your grade is based on your willingness to participate, attentiveness, and overall performance in class.

Assignments will be evaluated on the following basis:

- Problem awareness
- Solution to the given problems
- Composition and overall unity
- Degree of creative originality
- Presentation
- Technique

You may make an appointment to discuss any assignment or project, your progress in the course, and your grades at any time during the semester.

You can consult the **Canvas Gradebook** throughout the semester to view feedback, and grades throughout the semester to let you know how you are doing on each project.

You will be given constructive feedback during critiques, and an adequate amount of time to adjust, fix, or polish any of your projects before receiving a final, fixed grade for them. If at any time you have a question about your grades, make an appointment to ask questions or discuss this with your professor.

HOMEWORK:

Students are expected to spend a minimum of 6 hours a week on assignments and projects. Assignments will be given on a weekly basis. Projects make up the majority of your grade for the class, but homework and other assignments can significantly lower your grade if it is neglected. Homework will relate to your projects and allow for practice and experimentation which can be implemented with your projects. All graded assignments affect your final grade.

The penalty for a late assignment is a letter grade drop for each day the assignment is late. If the late policy is abused or habitually used, your final grade will be significantly lowered. Best practice for the course is to turn in all projects and assignments on time and completed to the level that is required (In-Progress for critiques or Finished for grading due dates).

SKETCHBOOKS & PRELIMINARY EXERCISES:

Work in your sketchbooks will be evaluated intermittently. Many sketchbook drawings will follow assigned objectives related to homework assignments, in-class exercises, or project themes. Students are also expected to generate their own ideas for the sketchbook. Carry the sketchbook with you to every class to take notes about assignments, from critiques, and about **ArtistsNow!** lectures and exhibitions visited.

It is strongly recommended that you work on sketchbook drawings every week; this engaged and disciplined approach will boost skill improvements and concept developments and help you use sketching as thinking. Preliminary Exercises will be preparatory work for larger scale projects, or longer sessions with the figure model.

CRITIQUES:

During the semester there will be several days set aside for critiques. The purpose of critique in art is to describe, analyze, interpret, and judge the successful aspects of an art piece, as well as to provide artists with feedback directed towards improving specific areas in their work. Receiving as well as giving constructive criticism is a vital part of the learning process. Participation during each critique is required. You should be responsive and prepared. Know your work. Collect your thoughts before you participate in critique. As participation is the requirement for critiques, failure to participate may adversely affect your final grade.

All forms of learning can sometimes be intimidating or make the learner feel somewhat vulnerable as an experience. This class is a safe and respectful space where students express their ideas and opinions thoughtfully and openly, and critique of work is offered with support and improvement for each student in mind. Please speak with your professor should you have any concerns about speaking to the class during critiques.

Informal Critiques: This course may utilize informal critiques and online posting in-progress works and sketches. You may be assigned to small groups or be given assignments to offer constructive feedback, comments, and encouragement to your classmates on their projects and receive similar feedback yourself.

Formal Critiques: Formal Critiques of nearly finished or finished works will occur in face-to-face sessions on campus, or in Zoom if/when necessary.

All Projects and Assignments will need to be documented in a manner that can be viewed digitally. You will be asked to submit jpeg, pdfs with embedded images, and presentations at various stages of the course.

DOCUMENTING YOUR WORK:

As part of the class, we will also address documentation techniques, discussion, language, and presentation methods that will allow you to exhibit your work, enter scholarship competitions, juried exhibitions, and graduate programs. It is essential that you maintain the integrity of your pieces as a part of this process. Take extra care in maintaining your projects; they will be included in submissions for grading and comments/feedback by the instructor. You will need to follow best practices when taking images of your work, and you can do so even when using a camera on a phone, tablet or computer. Ensure you can adequately light your work and that you have some means of editing your image within your phone, tablet or computer (to crop, adjust contrast and exposure, etc.) All your work should be well crafted and clean. Keep all mock-ups and failed pieces. Keep all your work in a safe, clean, dry place.

RECOMMENDED SUPPLIES:

- Graphite Pencils/Sticks, Pens and Markers
- Charcoal- Compressed and Vine, Conte Crayon
- Range of Papers, Range of Erasers
- Ink and Brush
- Prismacolor Pencils, NuPastel Color Pastels (optional), various color media
- Viewfinder and Sighting Stick
- 18" x 24" Strathmore Drawing Paper
- some papers will be provided to you
- Digital device for online participation such as a phone, tablet or computer
- Image editing software for creating jpgs (such as editing software within your phone, in Adobe Photoshop or Illustrator, etc.) and document software for creating pdf; Digital Camera or phone camera

Most supplies for this course will carry over from Drawing 1. The most cost-effective means of procuring any additional supplies is to order through [Dick Blick in Milwaukee](#).

You will be provided some supplies through your course fees, such as specialty paper.

SAFETY DURING COVID-19:

Panther Community Health and Safety Standards: UWM has implemented health and safety protocols, taking into account recommendations by local, state, and national public health authorities, in response to the COVID-19 pandemic. As a member of our campus community, you are expected to abide by the Panther Interim COVID-Related Health & Safety Policy, which was developed in accordance with public health guidelines. These standards apply to anyone who is physically present on campus, UWM grounds, or participating in a UWM-sponsored activity:

- UWM recommends that all individuals visiting UWM facilities wear face coverings while indoors.
- UWM recommends getting vaccinated for COVID-19 and getting the most recent booster shot available to you.
- UWM requires that you check daily for COVID-19 symptoms and not come to campus if you are feeling sick. If you are feeling sick, get tested for COVID-19 and quarantine until symptoms subside. Use the CDC Quarantine and Isolation Calculator to determine next steps.
- If you test positive for COVID-19, UWM requires that you self-report at the Dean of Students Reporting Form. Use the CDC Quarantine and Isolation Calculator to determine next steps.

Additional details about student and employee expectations can be found on the UWM COVID- 19 webpage.

UWM Navigate Student Success Platform and Mobile App

Students are encouraged to use a tool called Navigate. This tool can help you learn about academic resources, set up study groups in your courses, make appointments with your academic advisor, get reminders on important dates, and much more. In addition, Navigate allows instructors to send Progress Reports to students throughout the term, allowing for updates on your academic progress in a course in addition to your grade. You can log into the platform [here](#), or by finding the Navigate link under the Current Students tab on the UWM home page. More information on how you can use Navigate and the app, including tutorials, can be found on UWM's Navigate website.

See University Guidelines for [Academic Misconduct and Procedures](#).

STUDENT RESOURCES:

[The UWM Office of Student Affairs](#)
[UWM Writing Center](#)
[UWM Student Success Center](#)
[UWM Libraries](#)
[The Norris Health Center](#)
[UWM Mental Health Resources](#)
[UWM Accessibility Resource Center](#)
[UWM Women's Resource Center](#)
[UWM LGBTQ Resource Center](#)
[UWM Inclusive Excellence Center](#)
[UWM Center for International Education](#)
[UWM Military and Veterans Resource Center](#)
[UWM Food Pantry](#)

ART RESOURCES:

MAM Memberships: All declared visual art majors have access to Milwaukee Art Museum memberships. The new MAM membership cards will be available for pick up at the Zelazo box office. Present your student ID to get the MAM membership card.

“ArtistsNow!” Lecture Series: A visiting artist and visiting critic lecture series on many Wednesday evenings at 7:30 p.m. Lecture topics and speaker names can be found here: <https://uwm.edu/arts/events/category/artists-now/> These lectures will be available online for the duration of the COVID-19 safety measures.

ARTstor digital library: This is a source for visual images run in conjunction with the UWM Library system. You may access this site through the library homepage using your UWM ID (click on Resources A-Z, scroll down the listings under A to find ARTstor).

Grove Dictionary of Art: Visit the Library’s reference room on the first floor of the West Wing. Go to the N section of the reference books. The Grove Dictionary is a 34 volume encyclopedia of art historical and art critical terminology.

AGS Collection: The American Geographical Society collection of maps is on the third floor of the library’s east wing. Go there to browse during their open hours. The maps collections and globes are always informative but also instructive for possible ways to think about drawing.

Special Collections: On the library’s east wing fourth floor is the section called Special Collections. There are almost always special exhibitions in the cases outside the Collections room and inside the space are more display cases. These are often used to showcase artist made books.

DRAWING 2 SAMPLE SCHEDULE

TUES 8/22:	Introduction to the course and syllabus, get supplies Homework: Short Individual Presentations on 8/24 Gardiner Gallery Reception and Lecture, 5:30-7:30pm WED 8/23
THURS 8/24:	Short individual presentations Review Picture plane, figure/ground relationships Review Positive/Negative Space, Interspace, Using the edges Review building value
TUES 8/29:	Interspace Drawing continued Critique Interspace Drawing Using a viewfinder Intro
THURS 8/31:	Review Contour Drawing Intro to Homework Response #1
TUES 9/5:	Critique Contour Line Drawings Micro/Macro Drawings/ Invented Tool Drawings Homework Response #1 Due
THURS 9/7:	Review Perspective Review Proportional Devices: Measuring with a pencil or sighting stick, Plumb line and Base Line, angling between points, Triangulation Micro/Macro Drawings due at end of class
TUES 9/12:	Proportional Devices: Measuring with a pencil or sighting stick, Plumb line and Base Line, angling between points, Triangulation Interior Zoom Drawings
TUES 9/19:	Architecture Drawings Review 1 and 2 pt Perspective Invented Tool Drawings due
THURS 9/21:	Interior Zoom Drawings due Critique Architecture Drawings in-progress Discuss how various mediums can be used to produce Value Value to Color Drawing

TUES 9/26:	Introduce Color Project 1: Nighttime Perspective Review Color, Dark Paper Techniques, Psychological Drama, Spatial Illusion (Warm to Cool temperature and space) Value to Color Homework due
THURS 9/28:	Work on Nighttime Perspective Drawings Intro Color Object homework Complimentary color relationships
TUES 10/3:	Nighttime Perspective Drawings due Intro Color Project 2 Color Exercises Color Pastel Still Life Drawings
THURS 10/5:	Work on Color Pastel Still Life Drawings Color Object Homework due Color Theory Review
TUES 10/10:	Work on Color Pastel Still Life Drawings Intro to Homework Response #2
THURS 10/12:	Work on Color Pastel Still Life Drawings Color Theory Review
TUES 10/17:	Color Pastel Still Life Drawings Due Homework Response #2 due
THURS 10/19:	Review of Grid and Transfer Method Grid and Transfer Collage Drawing
TUES 10/24:	Grid and Transfer Collage Drawings MIDTERM PORTFOLIO REVIEWS

THURS 10/26:	Grid and Transfer Collage Drawings due Intro to Portraiture Group Sketching Exercise Critique Planar Analysis Drawings Portraiture Project 1
TUES 10/31:	Portraiture Project 1: Self-Portrait, Black and White value Drawing Distorted Grid Homework
THURS 11/2	Review Expressive use of value High Key, Middle Key, Low Key High Contrast, Low Contrast Critique Portraiture Project 1
TUES 11/7	Portraiture Project 1 due Intro to Color Portraiture Project/Interpretive Portrait
THURS 11/9	Intro to Homework Response #3 Distorted Grid Homework due Color Portrait/Interpretive Portrait Project In-Progress Critiques
TUES 11/14:	Intro to Homework Response #4 Color Portrait/Interpretive Portrait Project In-Progress Critiques
THURS 11/16:	Intro to Figure Drawing Proportioning, Gesture Draw Classmates, Figure Drawing from Model Propose Figure Project Homework: Sketchbook drawings

SCHEDULE CONTINUED:

THURS 11/16:	Figure drawing from Model
TUES 11/21:	Figure drawing from Model
THURS 11/23:	NO CLASS- UNIVERSITY HOLIDAY
TUES 11/28:	Figure drawings due Intro to Large Scale Drawing Projects, Digital Techniques Independent Color Projects
THURS 11/30:	Work on Large Scale Drawing Projects in class / Individual Meetings Homework Response #4 Due Gardiner Gallery Reception and Lectures: BA Capstone, 5-7pm FRI 12/1
TUES 12/5:	Independent Color Projects due Work on Large Scale Drawing Projects in class / Individual Meetings
THURS 12/7:	Work on Large Scale Drawing Projects in class / Individual Meetings
TUES 12/12:	FINAL CRITIQUES: ALL PROJECTS & RE-ASSESSMENTS due
THURS 12/14	GRADES AVAILABLE: Pick up final grade sheets in 202

COURSE OVERVIEW

REQUIRED TOPICS:

REVIEW OF MAJOR TOPICS INTRODUCED IN DRAWING 1

Gesture Drawing
Line Drawing
Positive/Negative Space and Interspace
Layout/Thumbnail Sketches, Proportional Devices
Creating 3D Space
Perspective Drawing
Interaction of Design & Drawing

REVIEW OF VALUE

Local Value
Form in Light:
 Gradations of Light
 Modeling vs. Rendering
 Chiaroscuro
 Using Lighting to Visually/Conceptually Effect Drawing
 Lost and Found Edges
Value Shapes
Ways to Create Value:
 Continuous Tone
 Hatching
 Cross-Hatching
 Stippling
 Alternative Media
Using Value to Express Weight
Value as Emphasis
Value and Space
Value Pattern
Expressive use of Value
High Key, Middle Key, Low Key
High Contrast, Low Contrast

DRAWING WITH COLOR MEDIA

Recognizing the Color Wheel, Properties of Color, and Hue

Color and Value

Intensity and Saturation

Temperature

Visual Color Mixing

Color as Emphasis

Color in Space

Color Schemes:

Monochromatic

Analogous

Complimentary, Split Complimentary

Triadic

Tetradic

Expressive Use of Color:

Emotional Color

Color Symbolism

Arbitrary Color

INTRODUCTION TO LIFE DRAWING

Portraiture

Basic Proportioning

Basic Gestural Figure Drawing (Classmates or the Model)

EXPRESSION

Form and Content

Abstract and Nonobjective imagery

Subject Matter

Alternative Surfaces and Techniques

REQUIRED TECHNIQUES:

- Line Drawing
- Mark-making and Line Weight Variation
- Measuring and Proportioning
- Additive Graphite, Rendering
- Additive and Subtractive Charcoal
- Additive Color Pencil and Pastel
- Building Color on Tonal Papers
- Portrait and Figure Drawing Techniques

REQUIRED TOPICS

REVIEW OF GESTURE DRAWING

Materials:

Very dark or non-erasable materials such as ebony pencil, graphite stick or marker.

What is Gesture Drawing?

Gesture drawing is not a means of creating a full representation of a subject, but rather a means of describing spatial references, volume and value. Artists use short, abrupt or direct gestures as they draw, and practice keeping their eye and hand in sync. Gesture drawing is immediate, fast and looking at objects as a whole (almost sculpturally), whereas line drawing and contour drawing are slow, deliberate and require an intense inspection of parts.

Mass Gesture: A drawing tool is used to make broad marks creating MASS rather than LINE, using the broadest side of the drawing tool.

Line Gesture: A drawing tool is used to create thin, thick, wide, narrow, heavy and light lines to describe interior forms.

Scribble Gesture: A drawing tool is used to create a tight network of multiple lines overlapping to create a dense mass

Objectives:

Understand Line vs. Mark. Practice hand/eye coordination. Use fluid motions and do not pick up the drawing tool. Draw from the shoulder instead of the wrist.

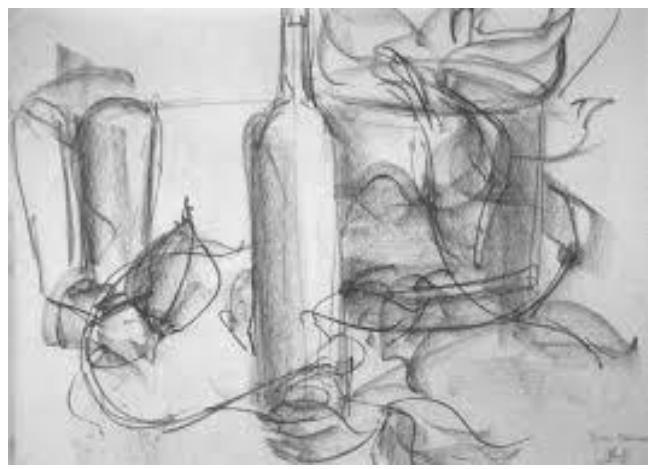
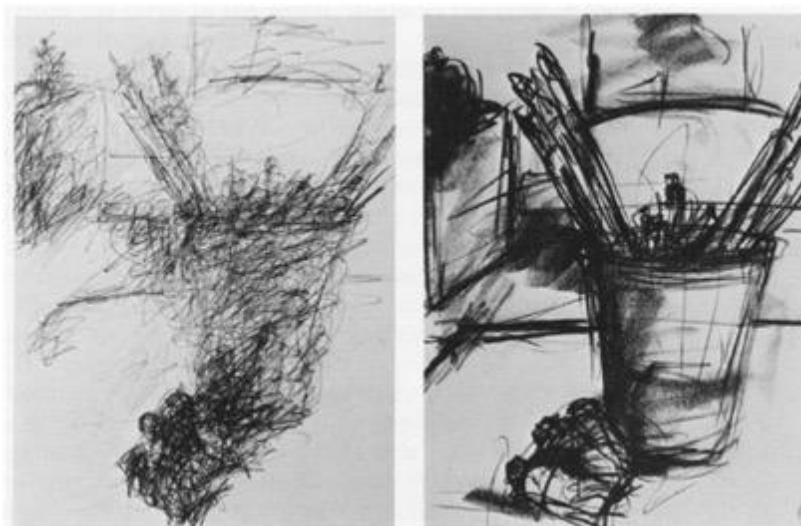
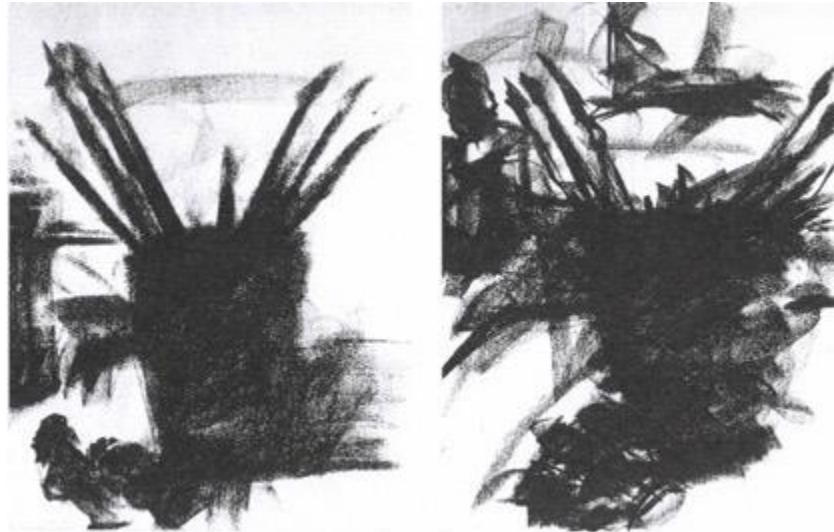
Draw from the core of the form and build mass/volume rather than draw from the edge and create outlines. Keep eyes on the subject and only occasionally look at the paper. Use wide marks and connect forms.

Possible Exercises: Drawing simple still life objects, figures, trees

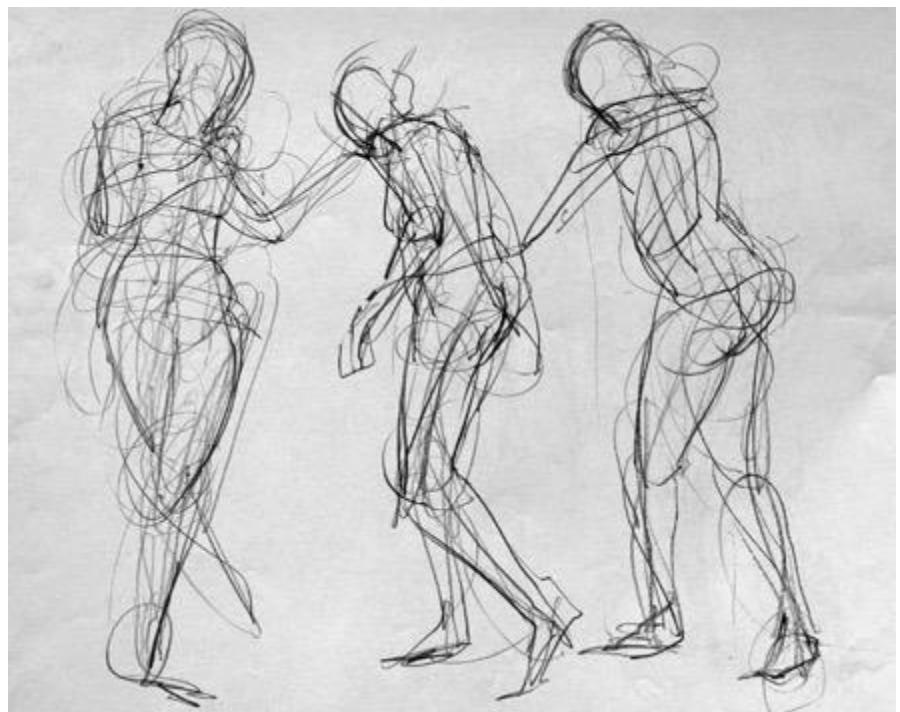
Duration: One class period, or one-half a class period with Blind Contour

Suggestions for Homework: Over the weekend assign 2 five-minute mass gesture, 3 five-minute line gestures, and 2 ten-minute scribble gestures in sketchbooks

REVIEW GESTURE DRAWING EXAMPLES:



GESTURAL FIGURE DRAWING EXAMPLES:



REVIEW OF CONTOUR LINE DRAWING

Materials:

Graphite pencils, erasers

What are Contour and Cross-Contour Line Drawings?

Contour and Cross Contour Line Drawings are basic drawing exercises that build hand-eye coordination as well as attention to line weight and variation as drawing elements. Students draw in line only, using no shading or areas of value. Unlike Outline drawing, Contour and Cross-Contour drawing are spatially descriptive, define an interior complexity of planes and shapes and emphasize the 3-D appearance of a form. Contour and Cross-Contour Line Drawing begin the process of drawing forms realistically as well as understanding volume.

Objectives:

Use an unbroken line. Keep the drawing tool constantly in contact with the paper. Draw through the forms as if they were transparent. Describe both outside edges and internal shapes. Fill the entire surface of the paper, encompassing both positive and negative shapes. Vary the weight of the line. Use continuous, overlapping lines.

Review properties of volume and space
Utilize line quality; thick and thin lines, light and dark lines.

Possible Exercises:

Draw from a still life

Duration:

1-2 classes, introduced in conjunction with continuous line drawing

Suggestions for Homework:

This is an in-class activity.

REVIEW EXAMPLES OF CONTOUR LINE DRAWING:



DAWN TERRAB
11/18/14
LIAISON

REVIEW OF ORGANIZATIONAL LINE DRAWING

Materials:

Graphite pencils, erasers

What is Organizational Line Drawing?

Organization Line Drawing is a technique to help students achieve better proportion by utilizing nearby objects. By drawing implied lines as visible lines that extend from the tops, bottoms, and sides of the objects; students can see how objects intersect, and how to compare proportional measurements between varied objects. Organizational Line Drawings are spatially descriptive, define an interior complexity of planes and shapes and emphasize the 3-D appearance of a form. Contour and Cross-Contour Line Drawing begin the process of drawing forms realistically as well as understanding volume.

Objectives:

Draw through the forms as if they were transparent. Describe both outside edges and internal shapes. Fill the entire surface of the paper, encompassing both positive and negative shapes. Vary the weight of the line. Use continuous, overlapping lines.

Refresh ability to observe objects, noticing relationships between objects.

Refresh ability to draw space and objects in correct proportion.

Utilize line quality; thick and thin lines, light and dark lines.

Possible Exercises:

Draw from a still life in an interior, view examples of Alberto Giacometti drawings

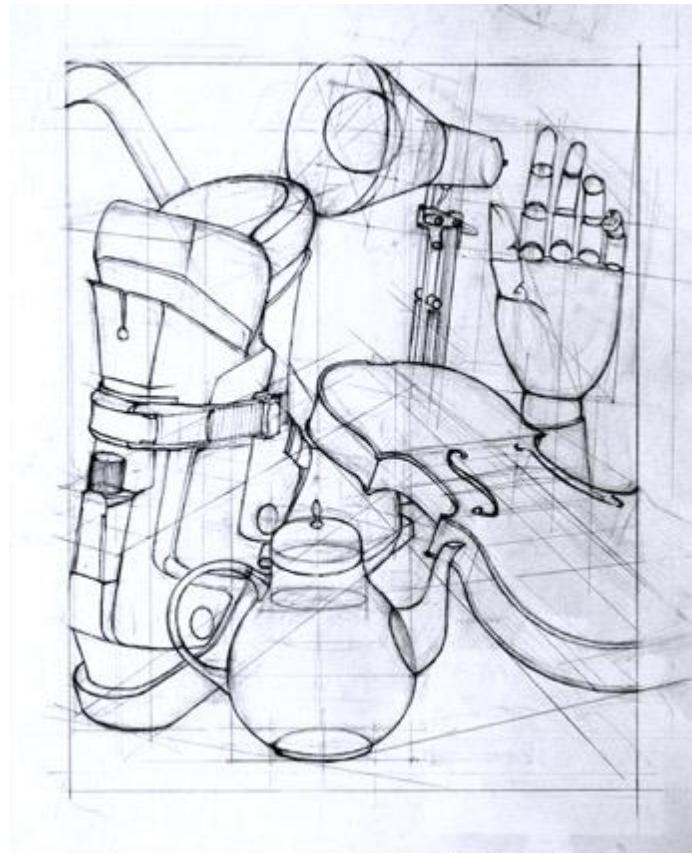
Duration:

1 class, introduced in conjunction with review of Proportional Devices
(Measuring with a pencil or sighting stick, Plumb line and Base Line, angling between points, Triangulation)

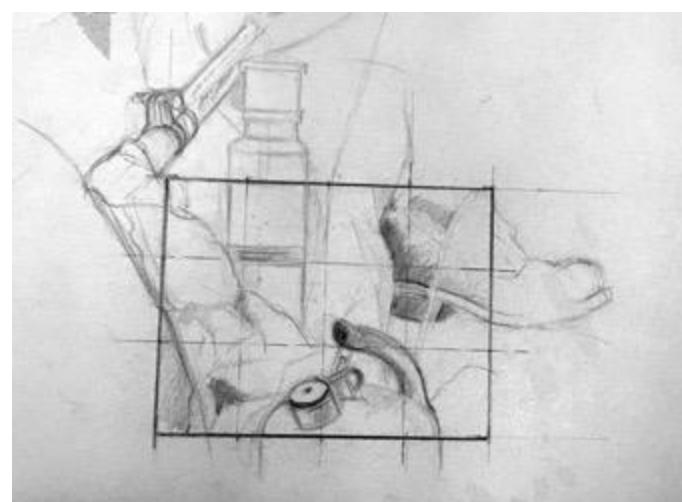
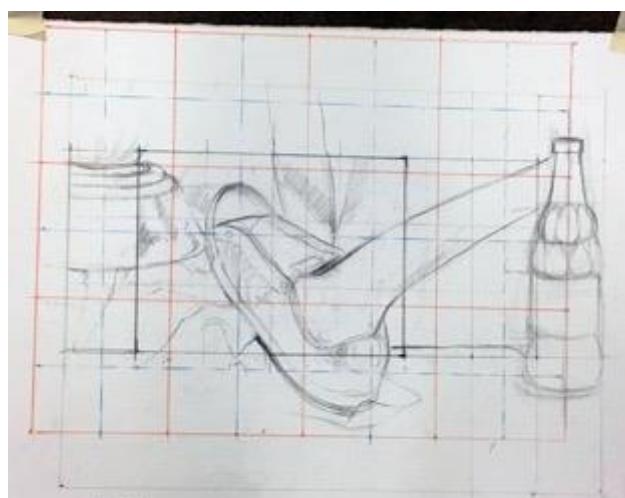
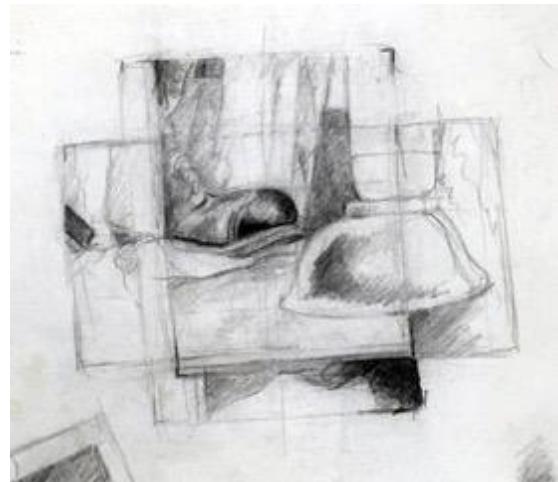
Suggestions for Homework:

This is an in-class activity.

REVIEW EXAMPLES OF ORGANIZATIONAL LINE DRAWING:



REVIEW EXAMPLES OF VIEWFINDERS/COMPOSITIONAL TOOLS



POSITIVE / NEGATIVE INTERSPACE DRAWING

Materials:

Compressed Charcoal

What is Positive / Negative and InterSpace Drawing?

Positive/Negative Space Drawing requires that the student observes the space between objects with equal importance as their observation of the objects they are drawing.

Figure (Positive): The shapes in a drawing which appear as objects, or more positive shapes.

Ground (Negative): The shapes surrounding the figure or objects, which appear as background or field upon which the figure sits.

Figure/Ground Reversal: The ambiguous relationship between a figure and ground when both can be perceived as figure and ground depending on an individual's choice of organization.

Flat Space (two-dimensional space): The emphasis on the arrangement of visual elements on the picture plane with no attempt to create the illusion of depth

InterSpace:

Introduces compositional complexity and ambiguity to a simple positive/negative space drawing

Objectives:

- Review how to use a viewfinder as a compositional tool.
- Review the Design Principle of Balance.
- Understand Positive Space, Negative Space and Interspace.
- Review how to create Figure-Ground Reversal.
- Understand how to scale an image to format.
- Review the importance of Layout and Thumbnail sketches.
- Review Value

Possible Exercises:

Block in areas of negative space observed from a still life

Using a second still life, or an alternate view of the original still life, create a full value drawing in the negative space areas.

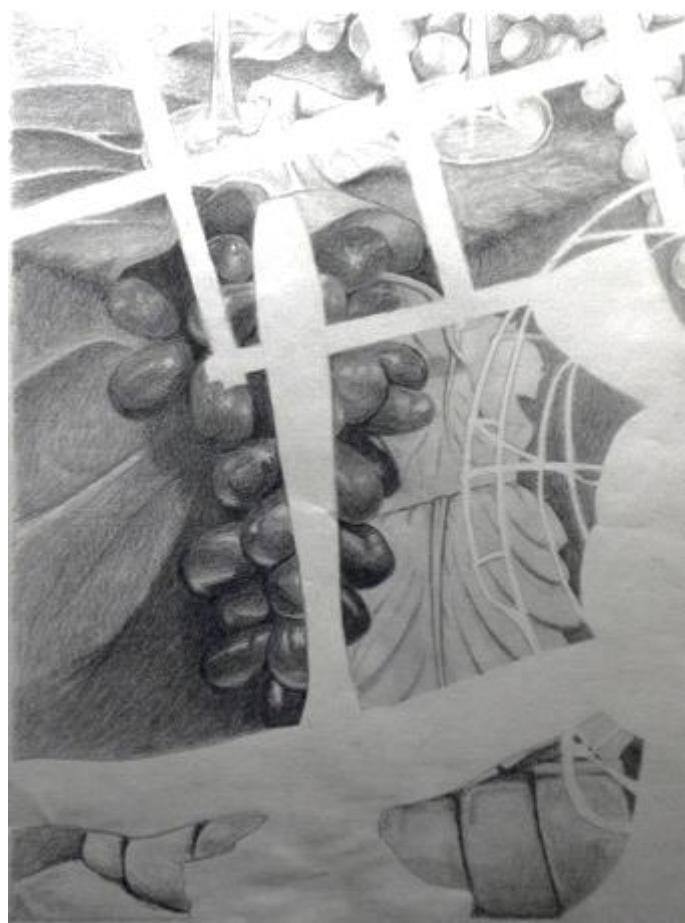
Duration: 1 class, introduced in conjunction with using a viewfinder, making thumbnail sketches, and scaling an image to a larger format.

Suggestions for Homework: This is an in-class activity.

REVIEW EXAMPLES OF POSITIVE / NEGATIVE SPACE DRAWINGS:



EXAMPLES OF INTERSPACE DRAWINGS:





INTERIOR ZOOM DRAWINGS

Materials:

Graphite

What are Interior Zoom Drawings?

Interior Zoom Drawings are a good review of linear perspective, while allowing for creative interpretation.

Students should be instructed to depict an interior space of their choice using the rules of intuitive and linear perspective. Students should imbed 4 “microscopic” or zoom-in views from the space, which must be integrated into the format. Students can start by taking photos using a digital camera of an interesting interior space. Have them look for interesting architectural detail, unique objects, and other details they might strategically draw attention to in their drawing. Students should take many photos, and bring black and white printouts of their best photos to class to begin laying out their image.

Objectives:

1. There should be an accurate depiction of space, and no errors in perspective (scale is correct, planes are parallel, lines correctly drawn, etc.)
2. The zooms should be drawn in a way that they balance the composition, and provide interesting focal points. There should be a sense of visual hierarchy.
3. Value should be used strategically to help create a convincing spatial illusion, and to draw attention to the zoom views through contrast.
4. Local values should be accurately translated, and there should be a good sense of light source and full range of values used.

Exercises/Sketches:

Combining direct observation with photographic sources.

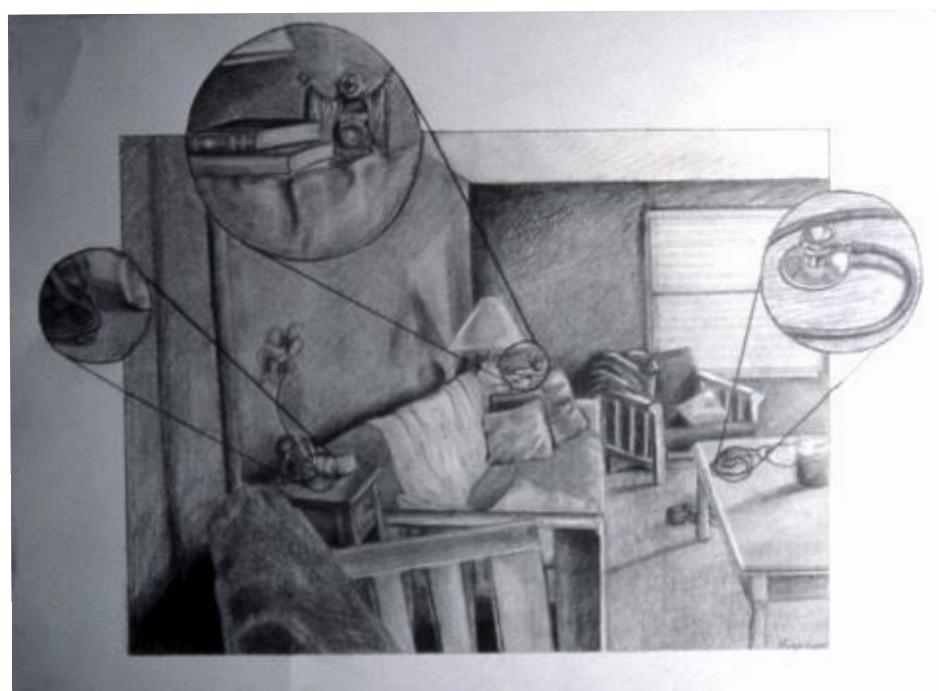
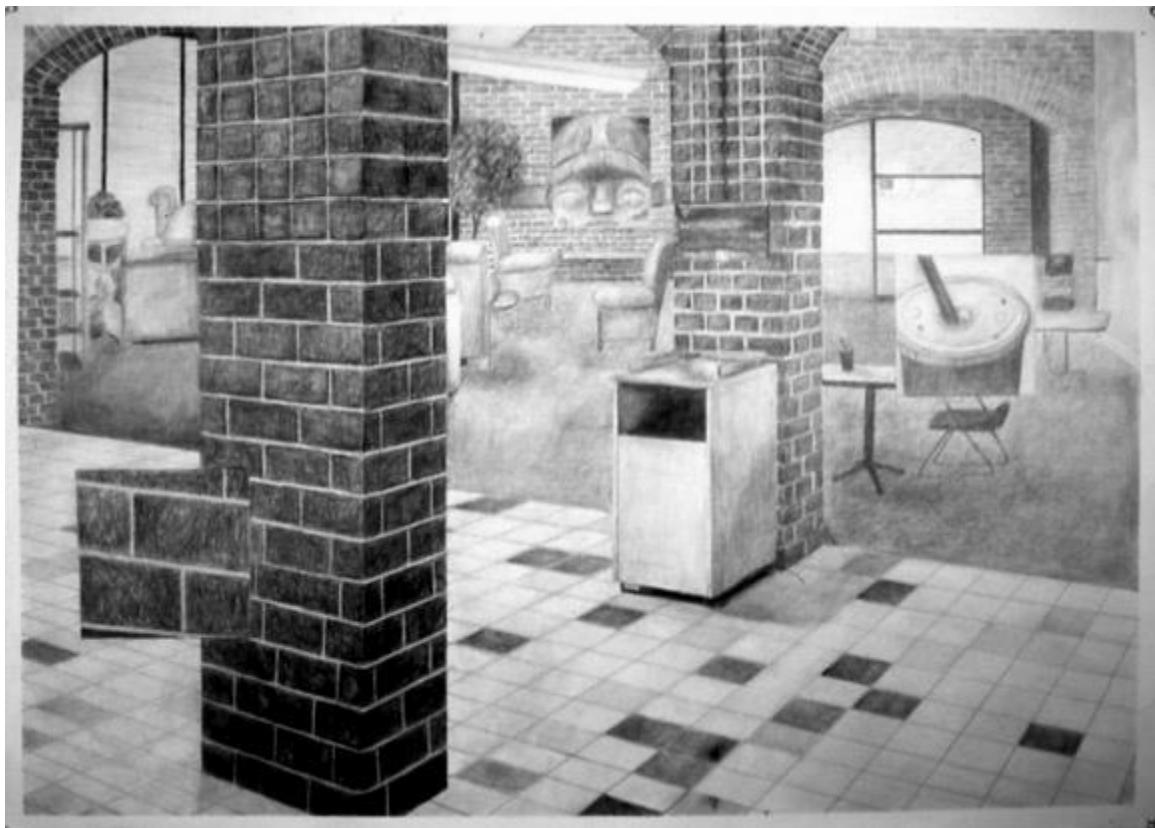
Practicing 1pt perspective with simple boxes and objects.

Review of room interiors drawn in 1pt perspective.

Duration and Suggestions for Homework:

Work on drawing in class, and complete as homework.

EXAMPLES OF INTERIOR ZOOM DRAWINGS







ONE POINT PERSPECTIVE OVERLAP DRAWING

Materials:

Graphite pencil, Prismacolor Pencils

What is a One-Point Perspective Overlap Drawing?

The One-Point Perspective Overlap Drawing reviews a linear drawing method that uses one vanishing point. This drawing method is most effective when drawing hallways, rooms, or other objects that recede in space and are perpendicular to the picture plane. Students can overlap multiple 1 pt perspective views to create an increasingly complex image, while reviewing essential basics.

Objectives:

Use one-point perspective to create believable spaces. Understand concepts including vanishing point, horizon line/eye level, cone of vision, picture plane, ground plane, diminution, convergence, orthogonal, keeping horizontal and vertical Lines parallel to the picture plane edges, and how to counteract distortions that occur through the limitations of perspective (fixed view point, monocular, cone of vision, extreme angles at edges of compositions).

Review linear perspective: concepts such as Cone of Vision, Fixed Position, Point of View, and Eye Level/Horizon Line, as well as the Shortcomings of Linear Perspective should be thoroughly understood. Students should also be familiar with concepts such as the Rate of Diminution of Objects, and the Circle in Perspective.

Possible Exercises:

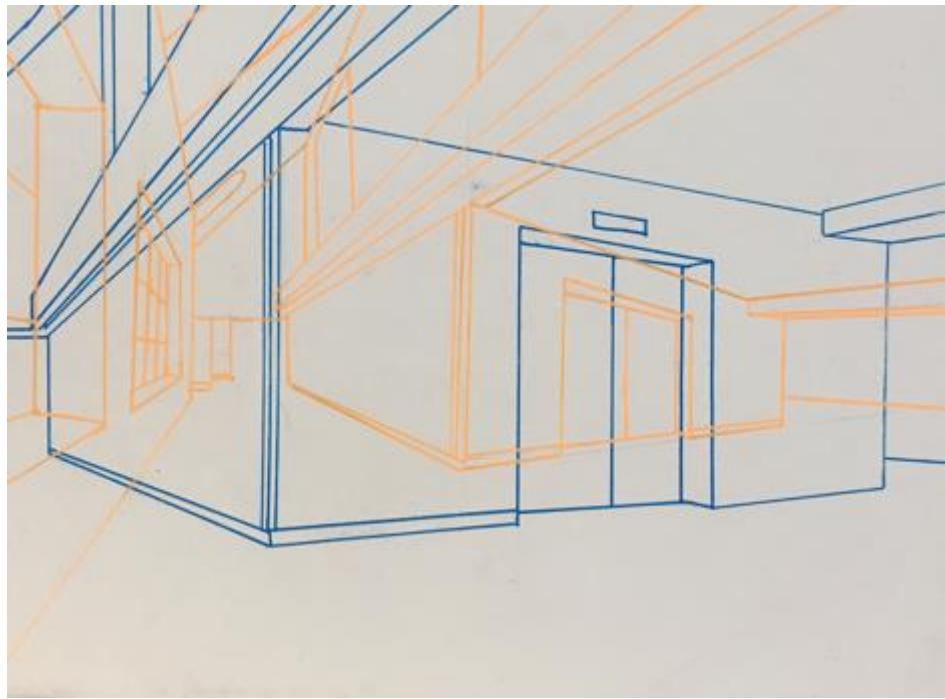
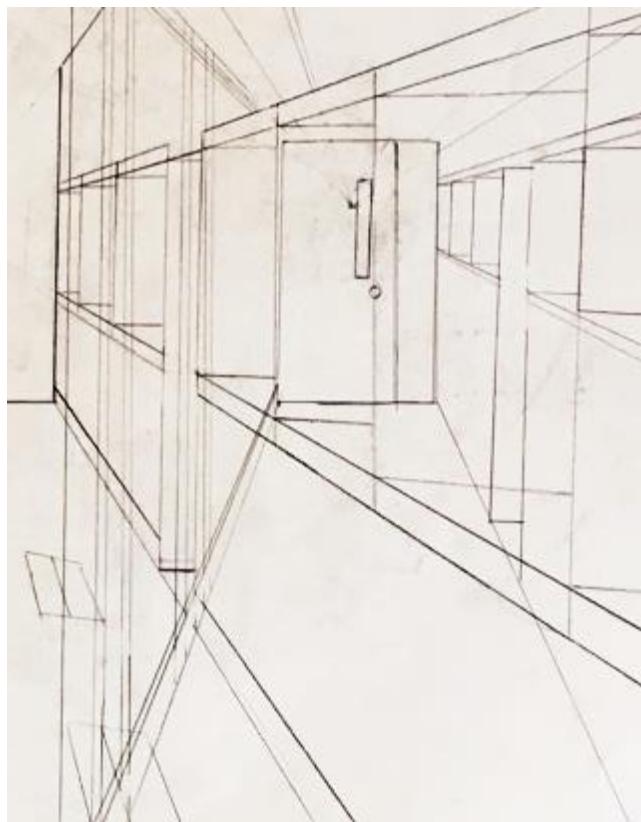
Review the basics of perspective, such as vanishing points and horizon line. Draw boxes, or simple geometric objects in various relationships to the horizon line and vanishing point. (For example, students should understand how objects change when seen above or below the horizon line, or to the left or right of the vanishing point.)

Students should also draw an interior space, observing what changes happen when the vanishing points and horizon line are moved. Once the class has drawn an interior space together, have them layer in additional views of 1 point perspective spaces using shifting approaches in value, or basic complimentary color line drawings.

Duration: 1 class period + homework

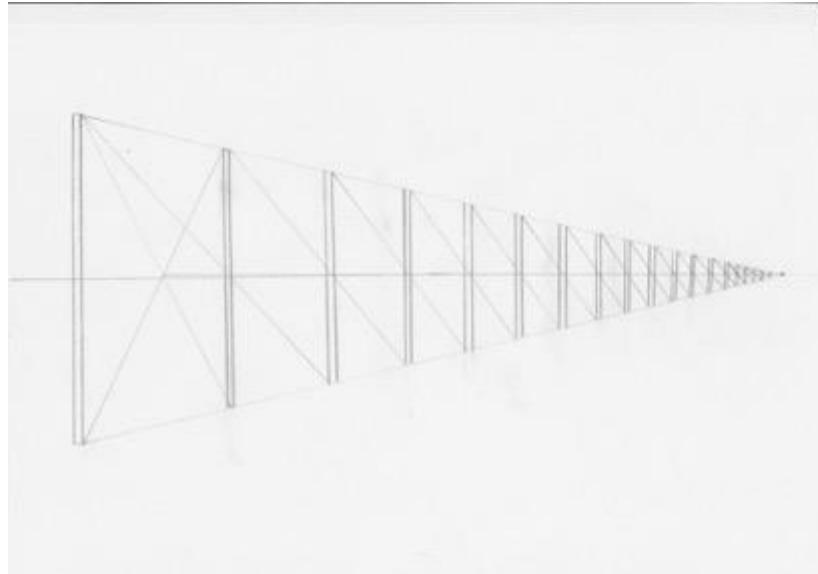
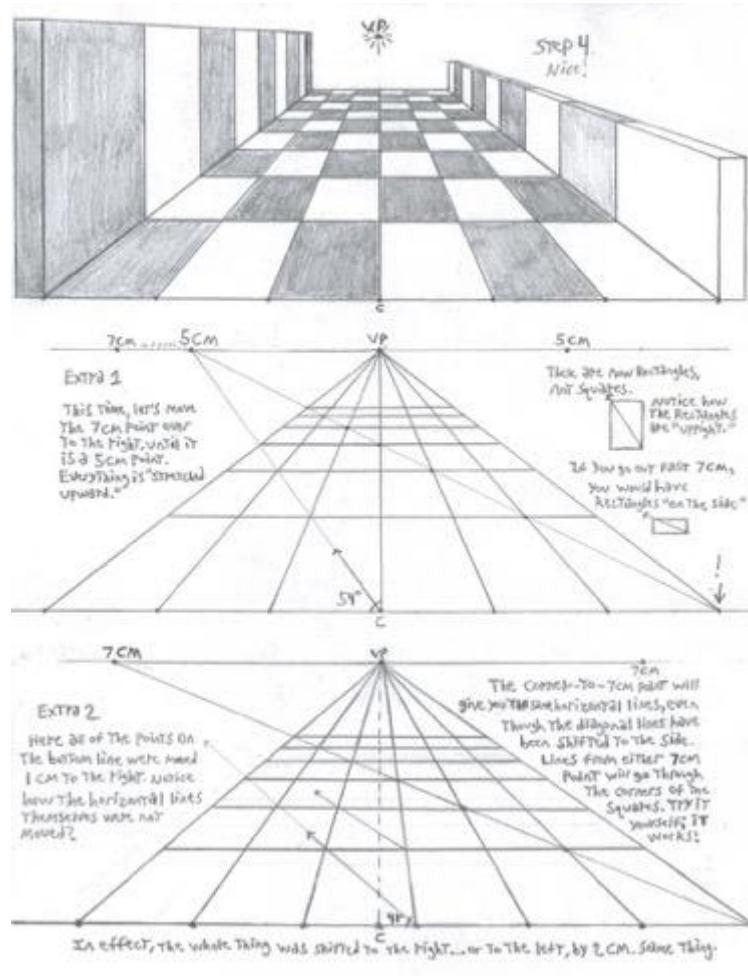
Suggestions for Homework: Complete their one-point drawings on site

EXAMPLES OF ONE POINT PERSPECTIVE OVERLAP DRAWINGS:

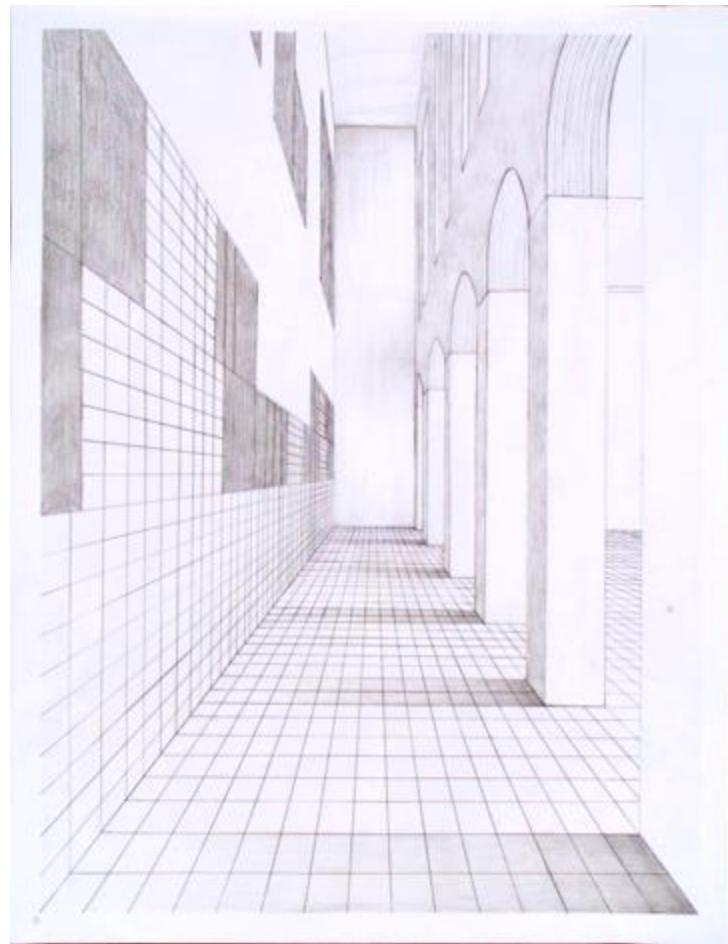


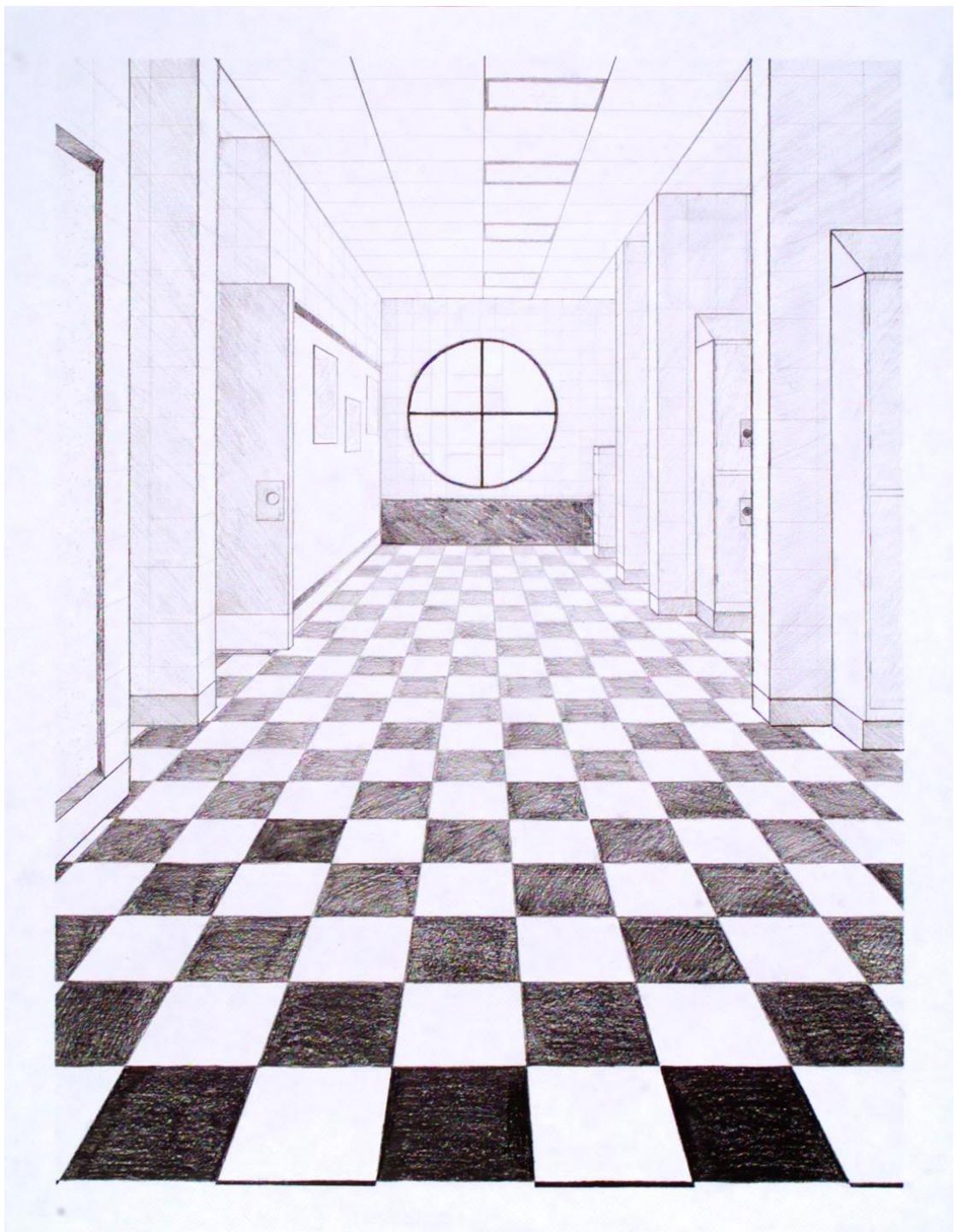


REVIEW OF ONE POINT PERSPECTIVE EXERCISES



REVIEW EXAMPLES OF ONE POINT PERSPECTIVE DRAWINGS:





NIGHTTIME PERSPECTIVE DRAWING

Materials:

Prismacolor Pencils and Black Paper

What is a Nighttime Perspective Drawing?

The Nighttime Perspective assignment is a review of 2 pt perspective, as well as an introduction to using color. Students should work using a dark to light application of color/value on the black paper and will be asked to consider optical mixing techniques with color.

Objectives:

1. Use two-point perspective to create believable spaces. Understand concepts relevant to two vanishing points: for example, how placing vanishing points closer together or farther apart along the horizon line alters the appearance of the object being drawn, and how placement above or below the horizon line alters the appearance of the object being drawn.
2. Take photographs of an actual location at sunset or at night. Experiment with vantage points and positions in relationship to objects being drawn. Develop abilities to draw from both observation and photographic sources, as well as make strategic choices from visual resources such as photographs.
3. Develop a cool/dark to warm/light color strategy for creating space (see examples).

Possible Exercises:

Review more complex aspects of perspective. Students can start with exercises like simple geometric forms. Then students can draw an interior space, observing what changes happen when the vanishing points and horizon line are moved.

Introduce photography strategies as well as colored pencil techniques through a nighttime perspective drawing on black paper from photo sources.

Duration: 2 class periods + homework

Warm up exercises and longer projects in class

Suggestions for Homework:

Students should complete their two-point drawings on site and at home as homework

SAMPLE PRISMACOLOR HANDOUT

TIPS FOR USING COLOR PENCIL

Plan— This is very important. Pre-design your work. Thumbnail sketches are crucial. Draw your initial sketch in very lightly with an H or 2H pencil.

As you begin strategizing color, use the back of your paper or a scratch sheet to plan layering tones to achieve the colors you want. In other words, create some practice "color samples".

When you block in color, think tonally, and with value in mind. Do not use outlines! You will work from dark tones to light on a black paper (and light tones to dark on a light color or white paper). Begin by blocking in these undertones very faintly. Keep your pencil strokes even, and be consistent in pressure and in direction.

Constantly keep in mind that you are building layers of value and color sandwiched between each other and every mark will show, so keep your strokes even and consistent in pressure and direction. Keeping your pencils sharp will help you get even coverage. After you make a few strokes, roll your pencil to a new side of the pencil tip. It will be necessary to sharpen often.

Don't just use one color-- layer multiple colors together so that color mixing occurs optically.

Avoid overusing white! This should only be used a "final touch" for reflective objects or very bright light sources.

Make sure the use of warm and cool colors are balanced in your picture-- no surface will look exclusively warm or cool. These temperatures will often intermingle. Try using complimentary colors in shaded or dark value areas to give an illusion of depth.

Start off with light pressure when adding layers of color and gradually increase your pressure. Try using different pressures (light, medium and heavy), to achieve different depths of color and tones of color.

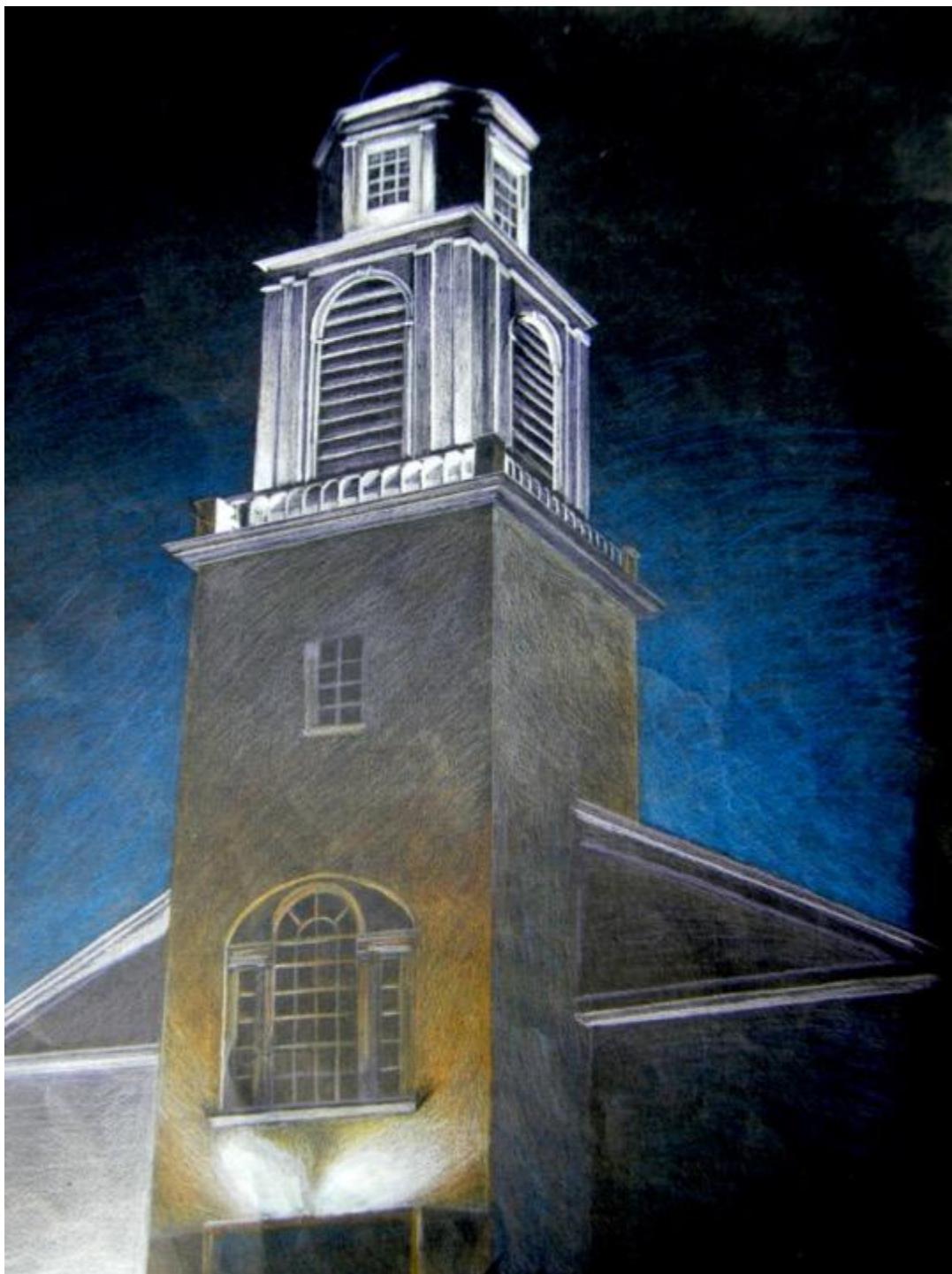
Beware of over saturating your paper's surface with too much color, or the color will start to no longer adhere to the paper's surface. It will also start to wear and possibly tear the surface of the paper or board.

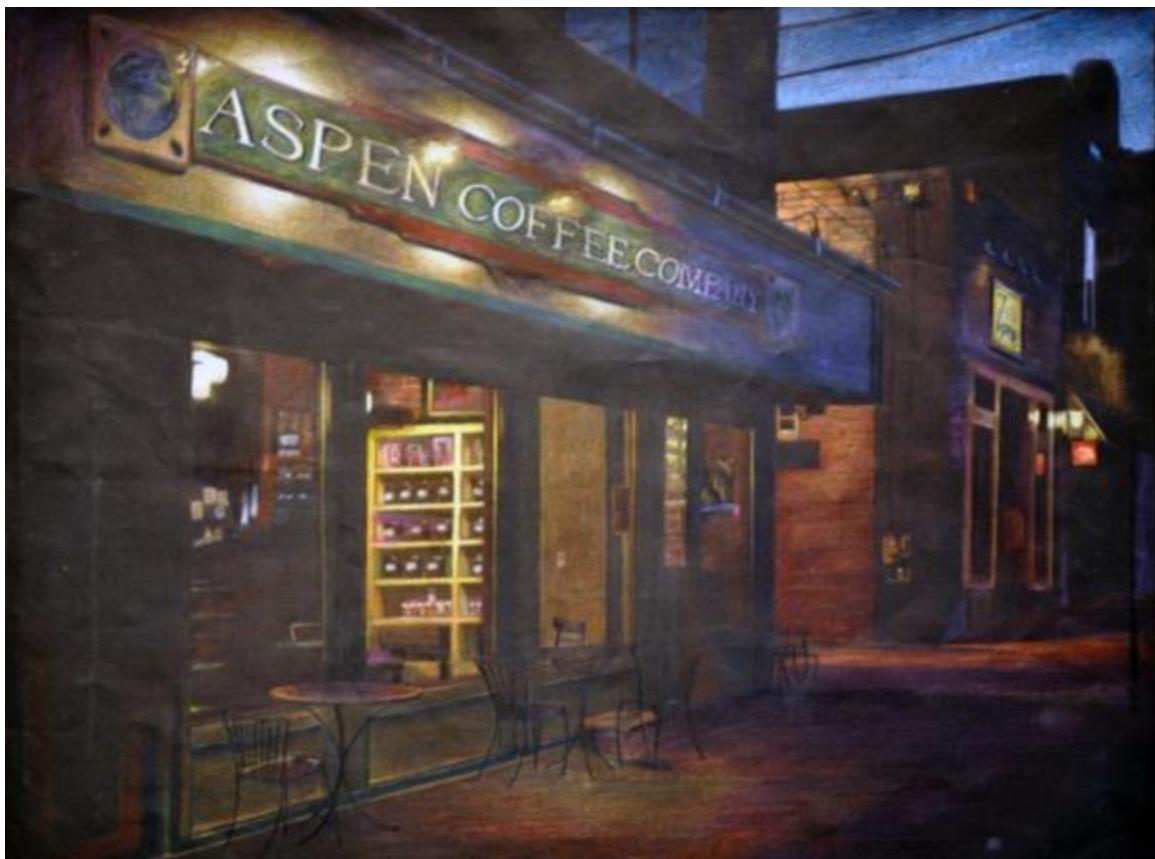
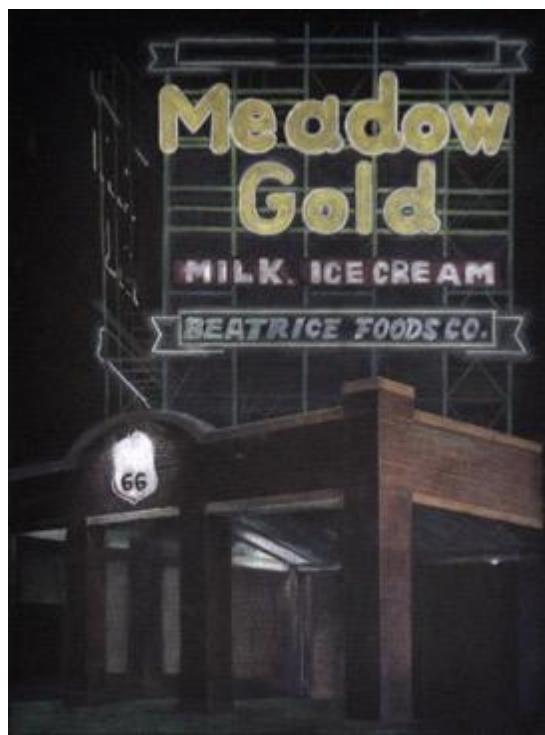
Color Pencil is very difficult to remove once it is applied, but a tip that works nicely to remove some of the layers of color is to loop a piece of tape around your finger and pick the color up using the stickiness of the tape.

Colors will become more vibrant as they blend, but this can be an effect that is overused... be careful to use blending where it is needed, and not everywhere in the drawing.

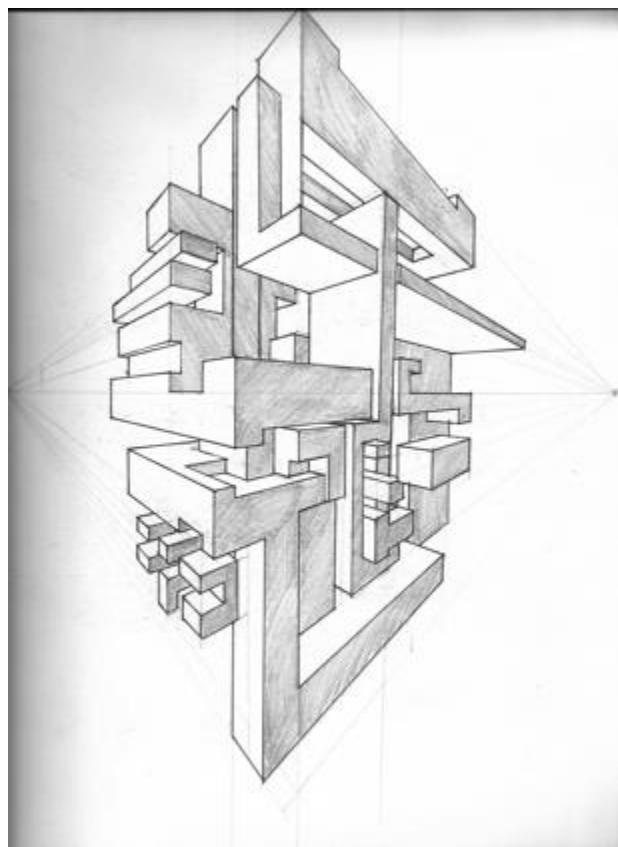
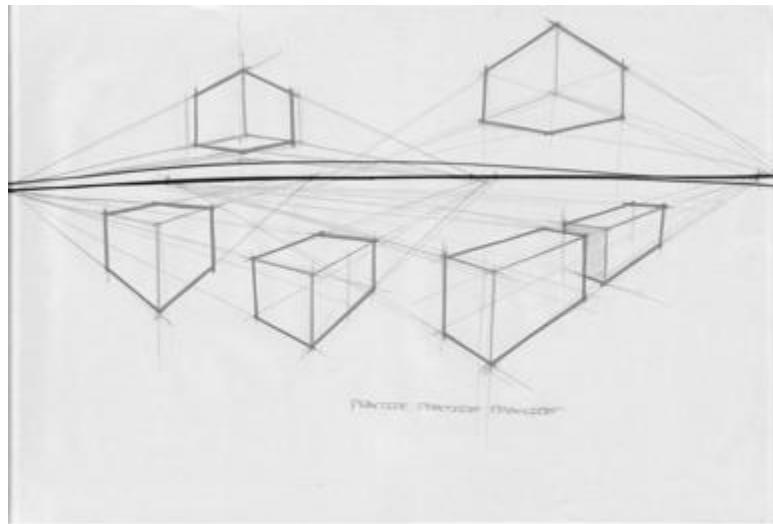
EXAMPLES OF NIGHTTIME TWO-POINT PERSPECTIVE DRAWINGS:

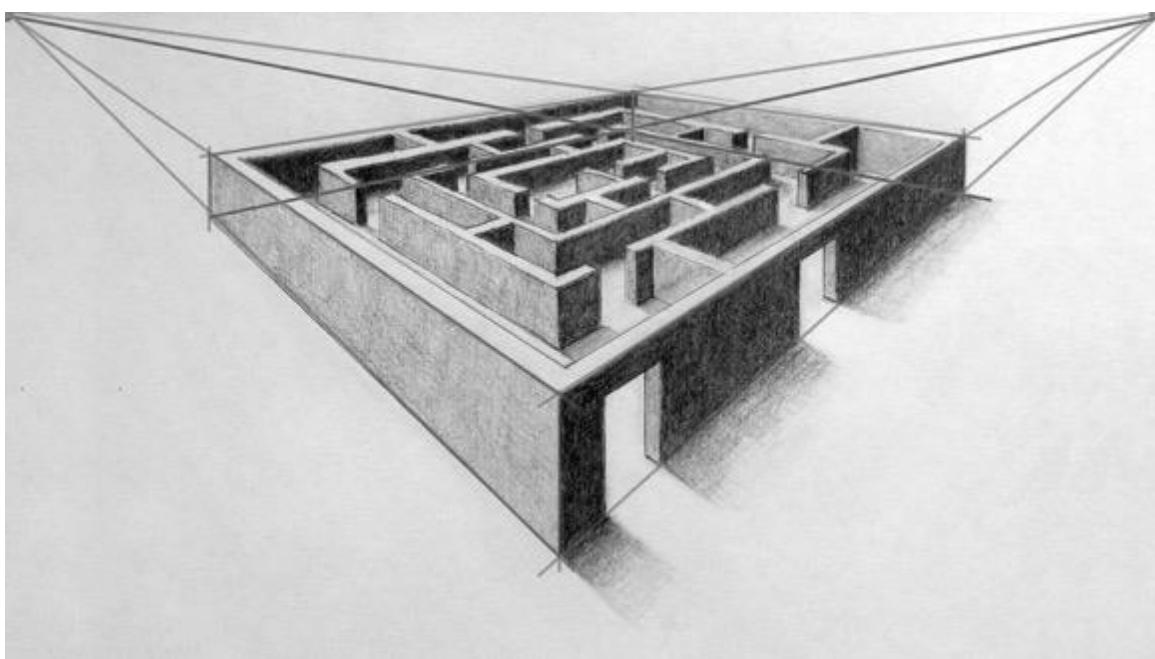
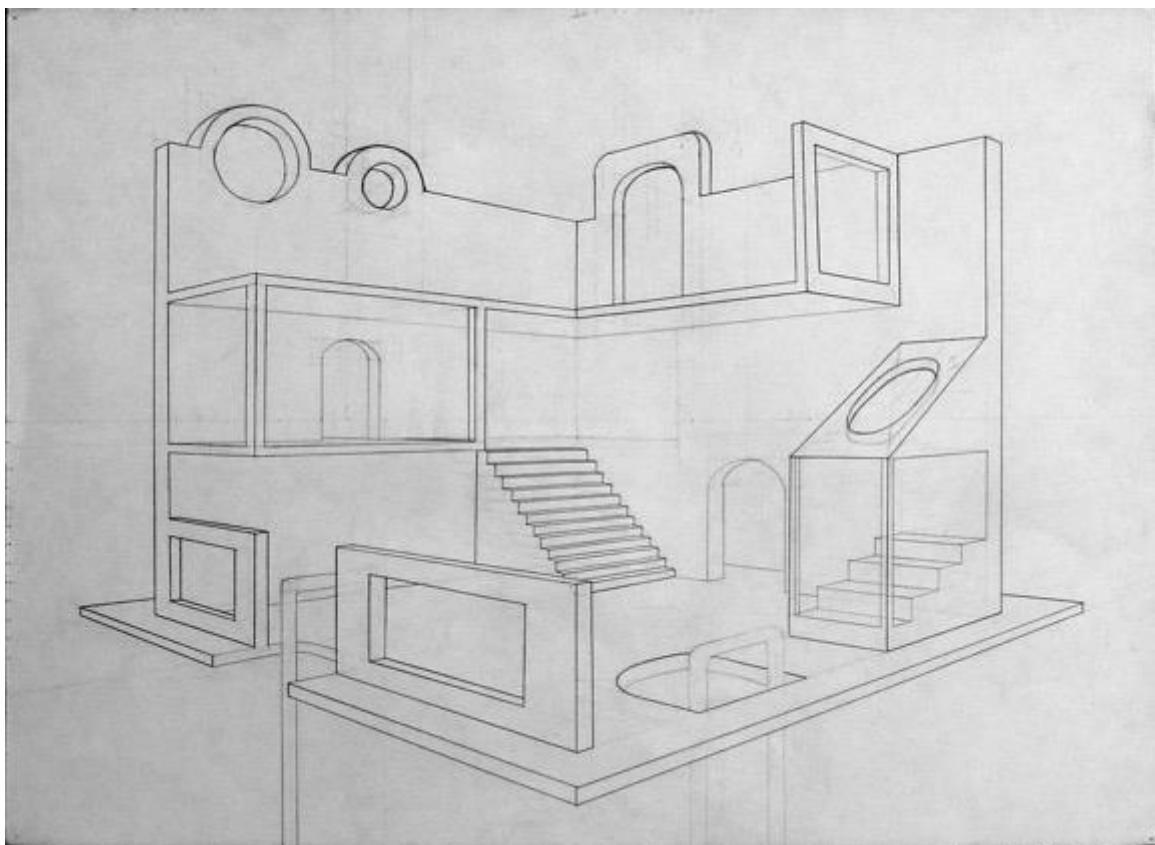




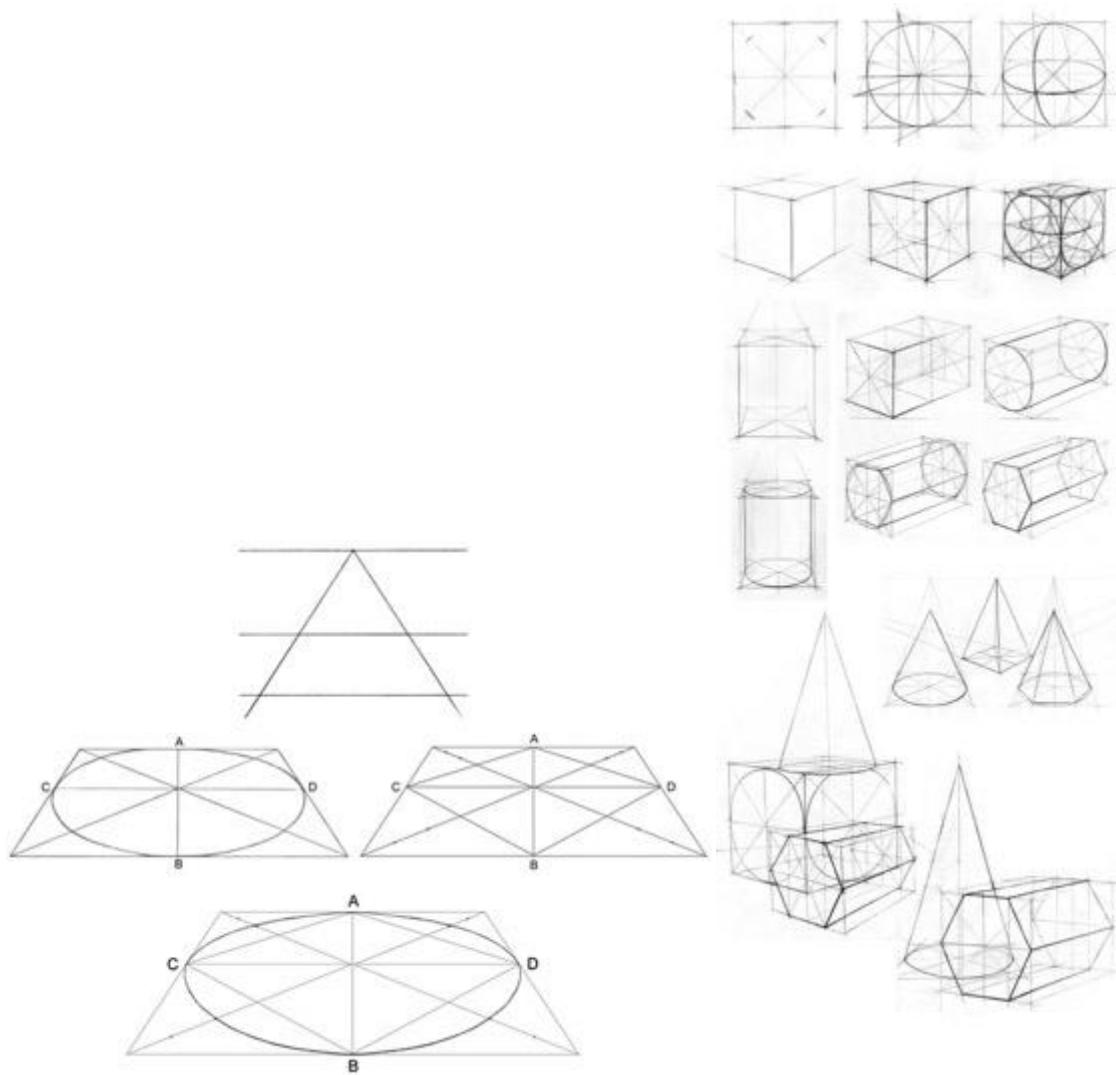


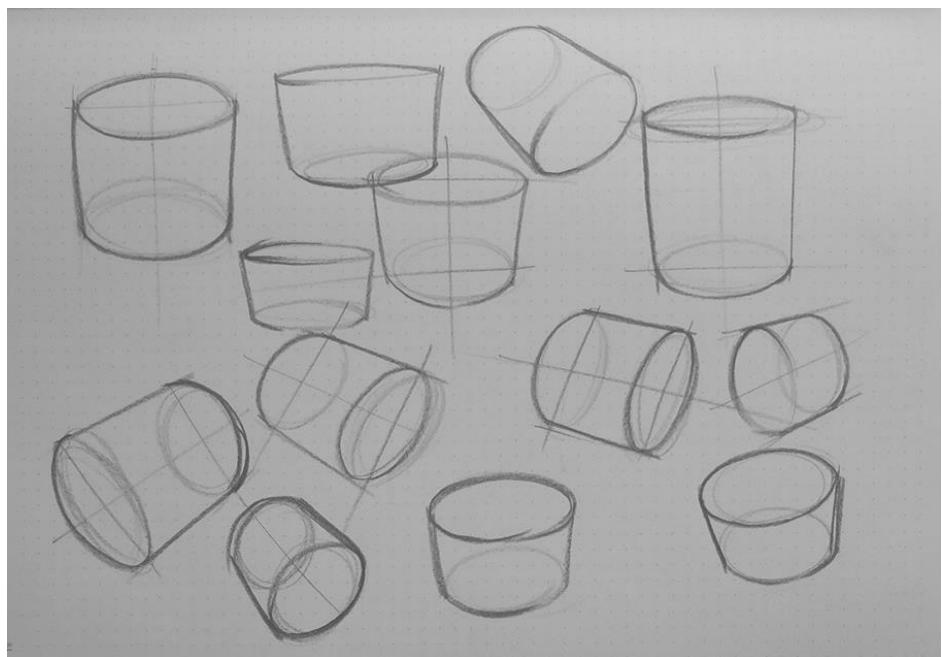
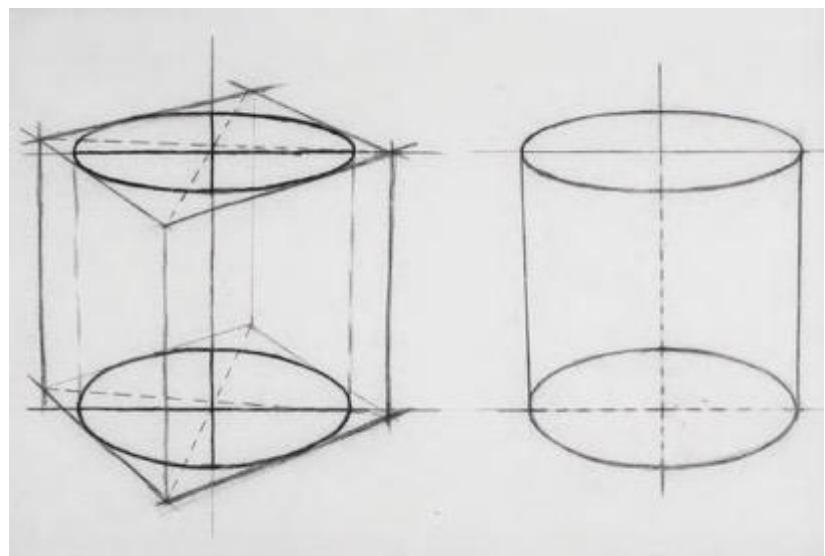
REVIEW OF TWO POINT PERSPECTIVE EXERCISES



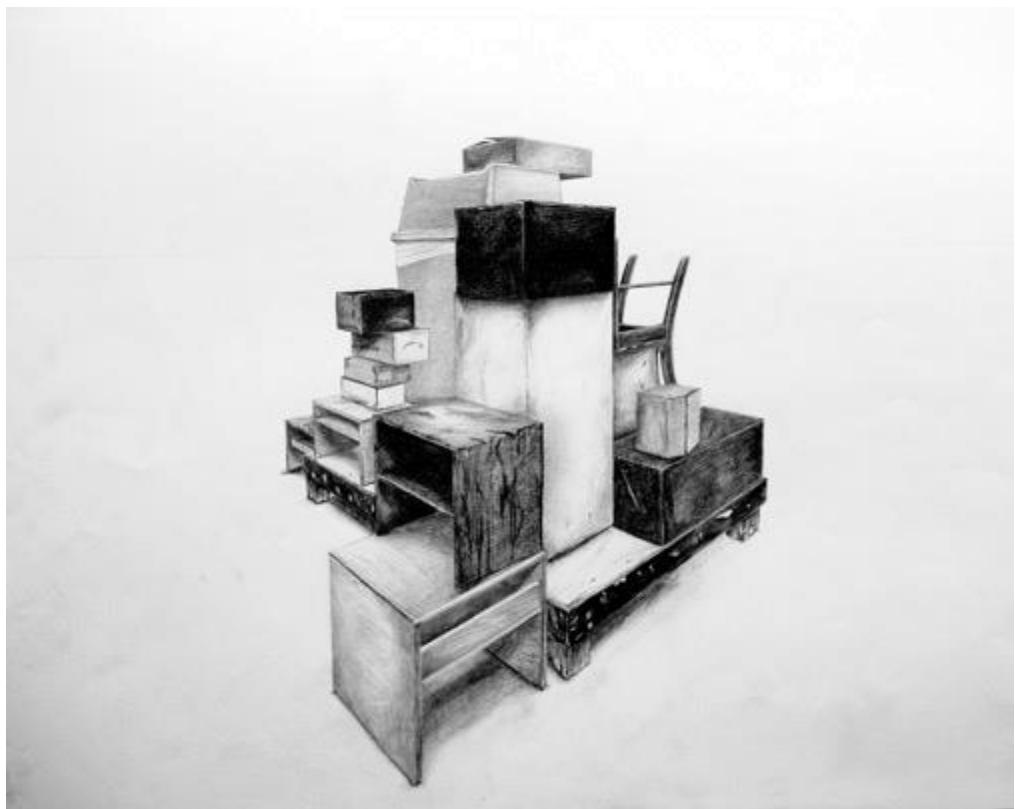


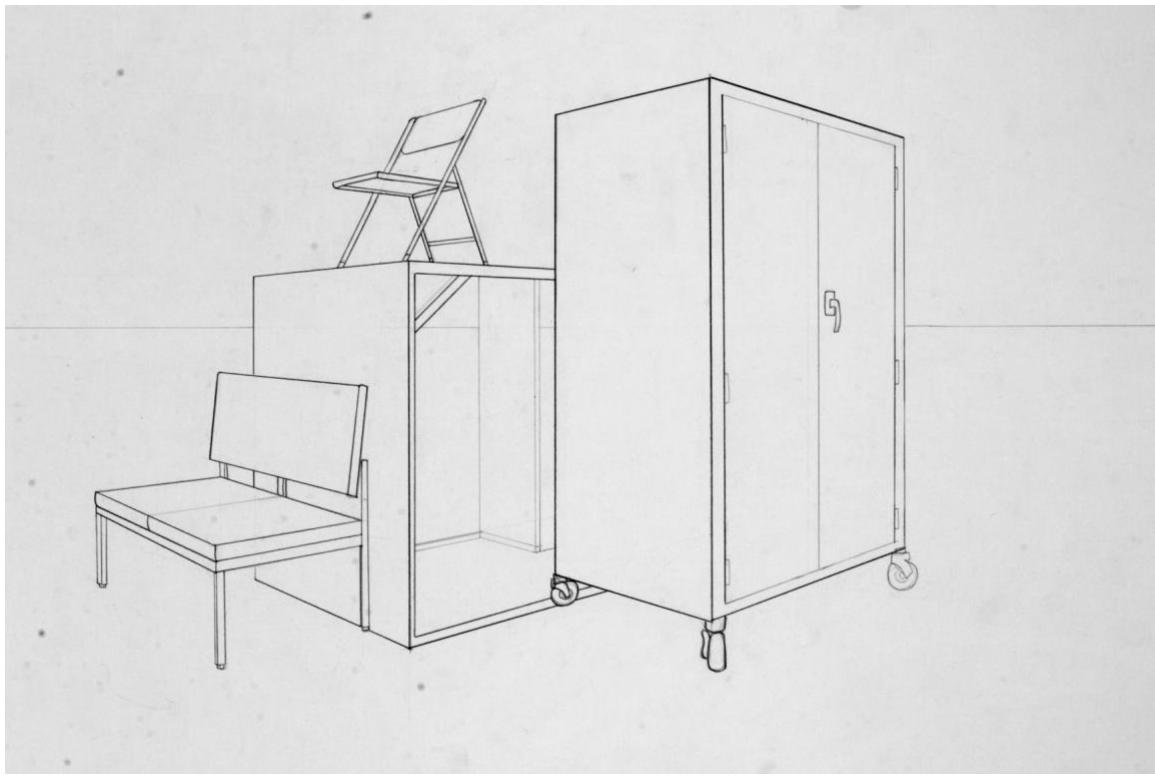
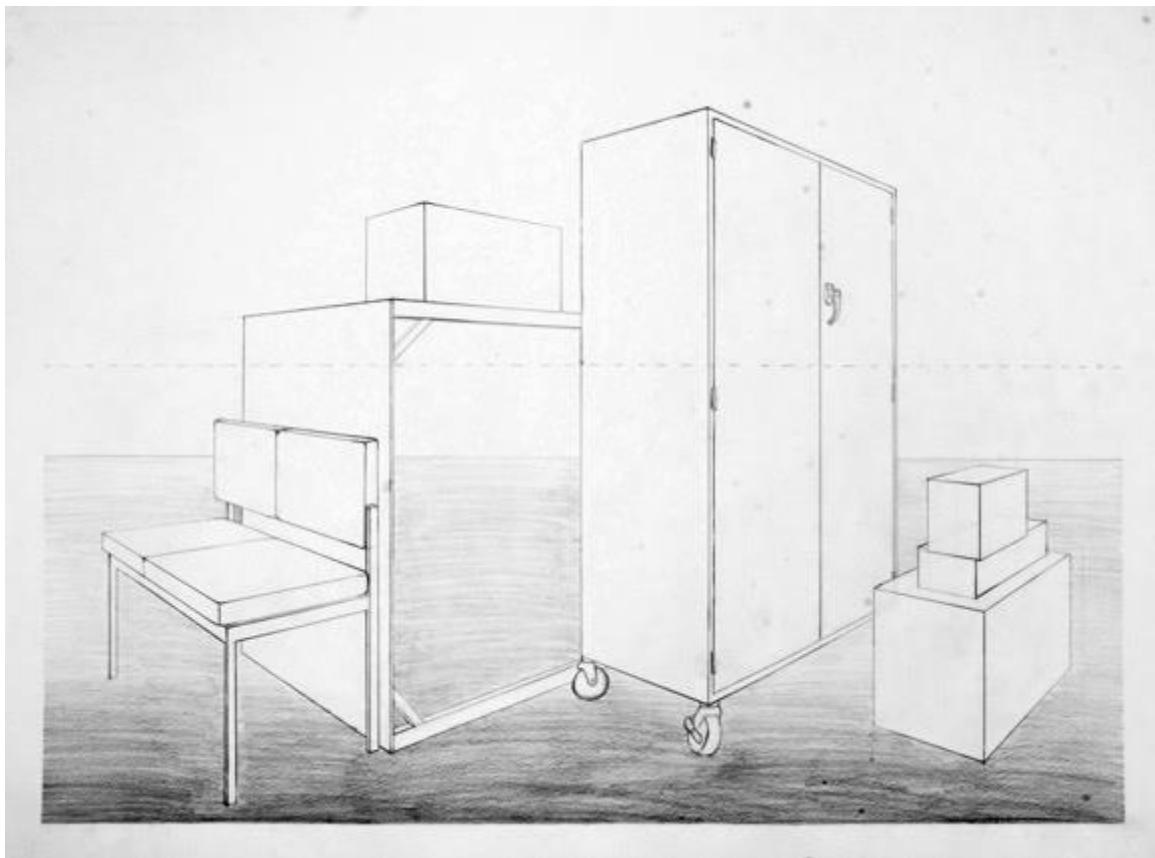
REVIEW OF CIRCLE IN PERSPECTIVE EXERCISES



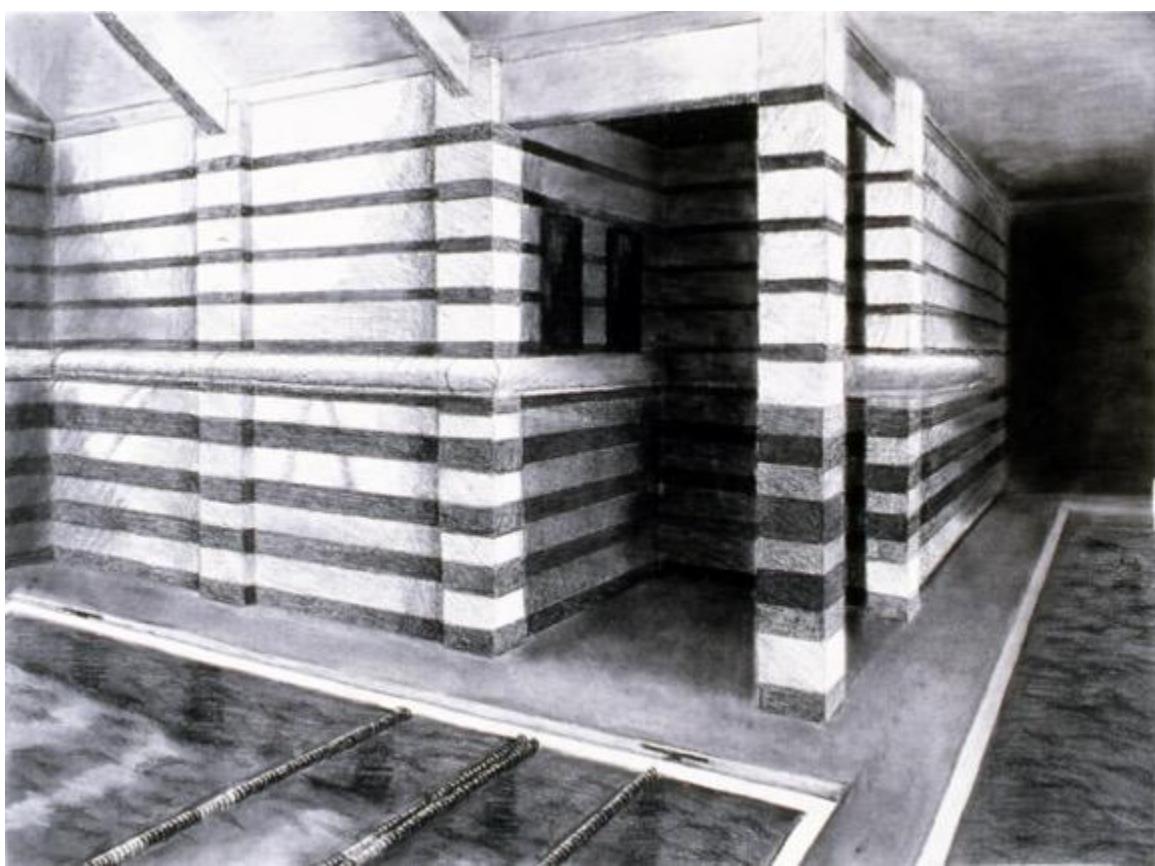


REVIEW EXAMPLES OF TWO-POINT PERSPECTIVE DRAWINGS:











REVIEW OF VALUE DRAWINGS

Materials:

Graphite Pencils, Compressed and Vine Charcoal, Conte Crayons, Ink Wash

What are Review Value Drawings?

Value drawings are a crucial aspect of learning technique with the various materials used in Drawing 2. Multiple drawings in various media should be produced throughout the semester, and concepts should be reviewed often.

Value drawings involve direct observation of light source, observing degree of relative light or shadow on form, and translating the gradation of light and shadow on objects and environments.

Students should learn techniques related to balancing value contrast, translating local color to rendered values, rendering value in different mediums (tonal graphite, additive and reductive charcoal, ink wash), building values through mark (hatching, cross-hatching, stippling) and using value as expression; a tool to direct mood and content (high key, low key, dramatic lighting, etc.)

Additionally, students should understand relationships between value and color. Through strategic exercises this correlation can become easier to illustrate (see exercise examples).

Objectives:

Students should avoid lines when value drawing. In value drawing, we are interested in representing the changing light and shade across the surface. Line drawing, in contrast, identifies visible edges with a solid line. When value drawing, using strong lines to show edges is confusing, making the drawing look flat. Linear drawing and value drawing are two different 'systems' of representation. Mixing up the two can be confusing for students.

When creating a value drawing, students should shift out of line-drawing mode, and the best way to do this is to forbid them to draw a line, and focus on areas of value. Have students start off with a contour drawing using the lightest of lines to get down the basic shapes. From there, build up the shading in the drawing, at first lightly then building up the darks. Often the 'outline' will be at the adjoining areas between two different values, and rather than being drawn, is represented by the border between the light and dark area.

In value drawings, use the background to help define foreground objects. As much attention should be paid to drawing the shadows and background as to the subject itself. Often these areas help to define the subject, providing contrast against highlighted areas. If leaving the background blank, have students consider carefully the lighting of the subject and how it will look against white. A 'halo' of shading, like a vignette around the subject, is rarely successful and should be avoided.

Tips for Good Value Drawings:

Start by blocking in the main areas of light and dark.

Don't let the drawing become too dark too quickly - it can be harder to get it lighter later.

Comparison is important: look at areas of equal value around your drawing to see if they match.

If you're using a hard- or fine-tipped drawing material, then create darkness by building up layers of lines, dots, dashes, or other marks. This is still useful if you're using a softer medium, like charcoal or pastel, but you can also vary drawing pressure.

Using an eraser is useful to add light areas to a drawing. As well, you can draw in light areas with a white pencil crayon or pastel. Try drawing with chalk on black paper.

Possible Exercises:

Incorporate methods for creating value as well as translating value with color. For example, have students translate cropped areas from a single object using tonal value, stippling, hatching and cross hatching, and then color.

Projects should include drawing a range of simple to complex objects (such as reflective surfaces, patterned surfaces, etc.) using tonal rendering and graphite, drawing several still lifes using additive and reductive charcoal methods (and adding a focus on creating textures, compositional hierarchies, and composition techniques)

Project Ideas:

1. Value to Color Progression: Have students draw various views of one object, using 3 different methods for creating value (hatching, cross-hatching, tonal shading, pointillism, etc.) In the fourth image, have students translate some of the value into simple color.

2. Create a large-scale drawing from tiny handheld objects (38" x 52" paper) The purpose of this assignment is for students to create an interesting large-scale composition using the design elements of scale and repetition. Drawings should also create an interesting spatial illusion/illusion of depth through both scale and repetition, and strategic use of value.

The first step in this assignment is to take small objects that students bring to class, and have students create several thumbnail sketches. Encourage students to make creative choices and experiment by, for example, taking an extremely

small object and rendering it large on the page. Encourage students to try repeating objects or overlapping objects so the eye is lead throughout the composition and try to think carefully about how you might shift value from foreground to background so that an interesting illusion of spatial depth might be produced. As always when using a full range of value, have students consider contrast and light source.

Have students turn objects and draw them from a variety of different vantage points and angles of observation. Ask them how they might create interesting interactions between different objects, and how they might create a psychological tone in the drawing. How might they make the composition playful? (or menacing, precarious, etc. see if they can get their objects to anthropomorphize a bit and take on some personality).

3. Micro/Macro: Have students observe varying details of objects around them. Using a leading compositional theme such as Circles/Cycles/Spheres or Squares/Rectangles/Cubes or Triads/Triangles/Trios/Tetrahedrones have students create a complex composition. They can create focal points through value, vantage point, level of zoom/variation, and other strategic methods

4. Grid and Transfer Collage Drawing: Have students create a collage by combining sources of their choosing. A possibility would be to start with a famous work from art history and build association imagery around this historical source. Set goals for how value should be created (see examples for cross hatching).

5. Image Scrap Drawing: Have students draw from a large container filled with image scraps from various media sources, such as magazines, news articles, etc. Students should examine their image scrap and first take 5 minutes to list everything they notice about the image (What is happening? Are there any dominant characteristics they notice? Any actions? Focus on having them consider the “who-what-when-where-why-how” questions for the image they chose.

Then students should be given 10 minutes to write a narrative about their image. At the end of the writing exercise, students should get in small groups and read their narratives to their group and discuss their image scrap and any associations other might have to the image.

Show students examples of Tromp L’Oeil drawings and ask them to create a still life of objects they might associate with the image scrap that fits the content they created in their writing exercise.

7. Unusual crops or abstraction through cropping and omission:
Have students select very close views of a traditional still life or render objects but omit information in selective areas to create drama and tension.
(See examples)

Duration:

6 class periods + homework, interspersed throughout course of value drawings

Warm up exercises and longer projects in class

Suggestions for Homework:

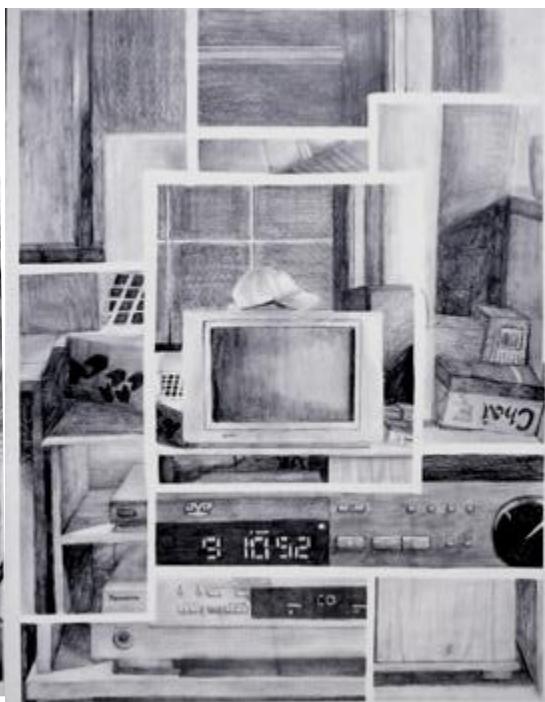
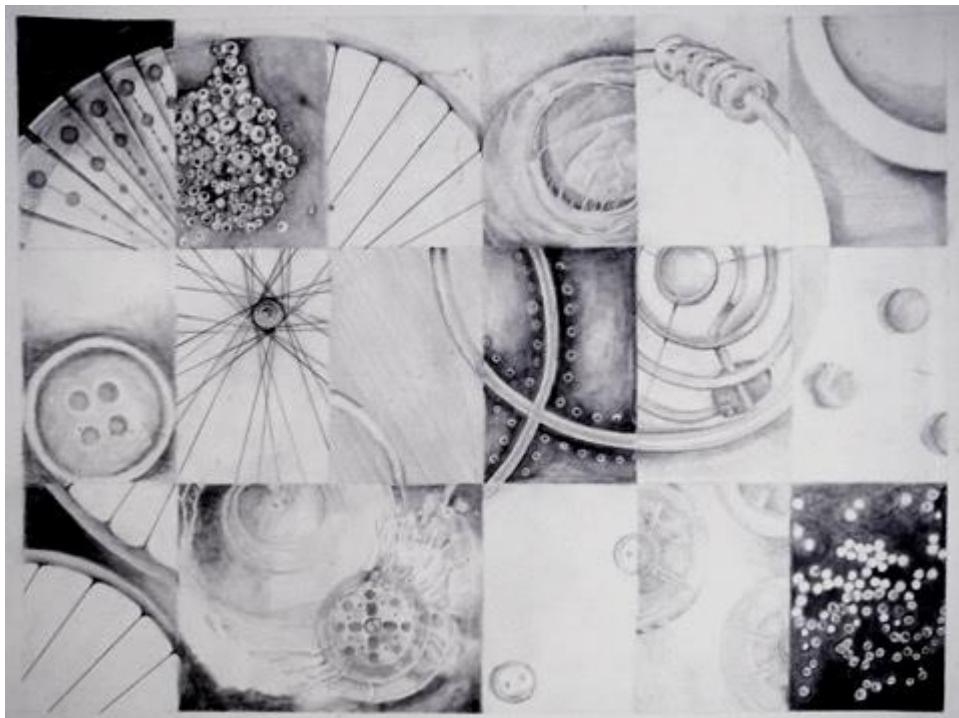
Value exercises

Micro/Macro

EXAMPLES OF VALUE TO COLOR EXERCISES:



EXAMPLES OF MICRO/MACRO DRAWINGS:



EXAMPLES OF LARGE SCALE/ SMALL OBJECT
DRAWING:





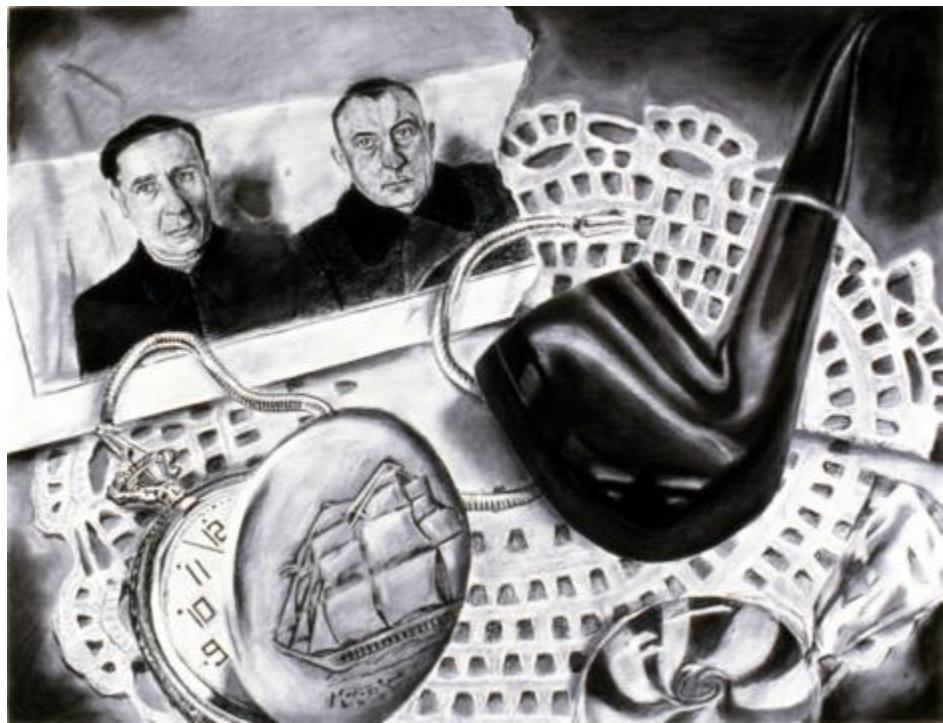
EXAMPLES OF GRID AND TRANSFER COLLAGE DRAWINGS

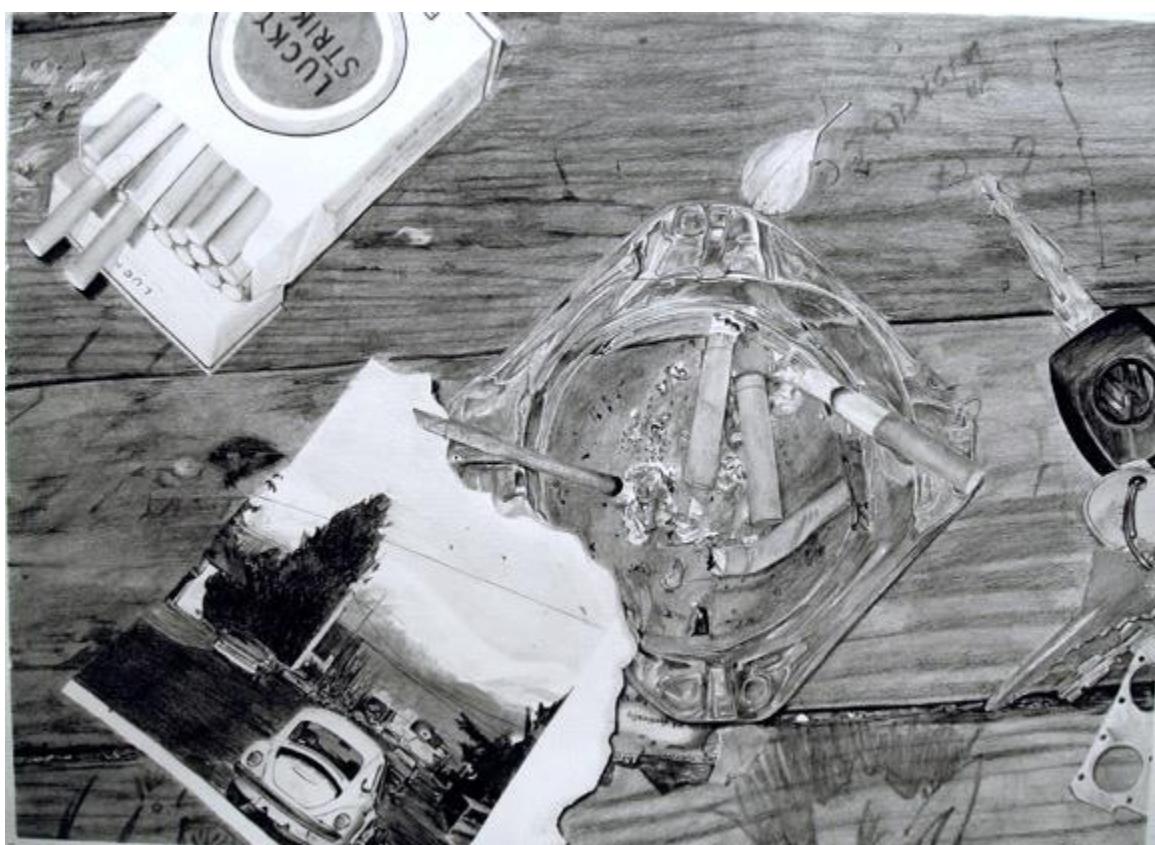
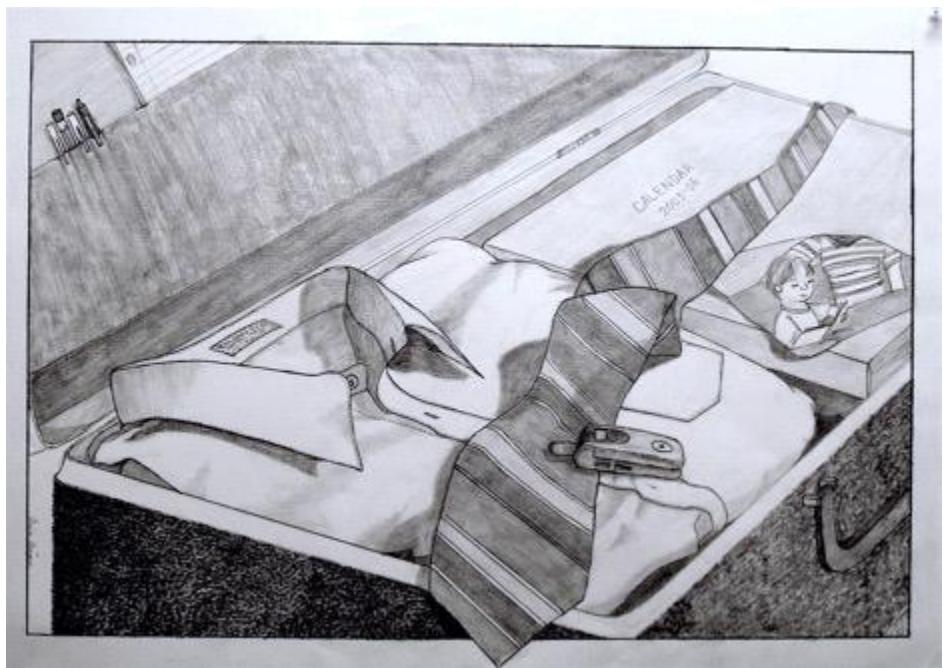






EXAMPLES OF CONCEPTUAL STILL LIFE DRAWINGS: (IMAGE SCRAP/NARRATIVE STILL LIFE)





EXAMPLES OF CONCEPTUAL STILL LIFE DRAWINGS:
(CLOSE CROPS)

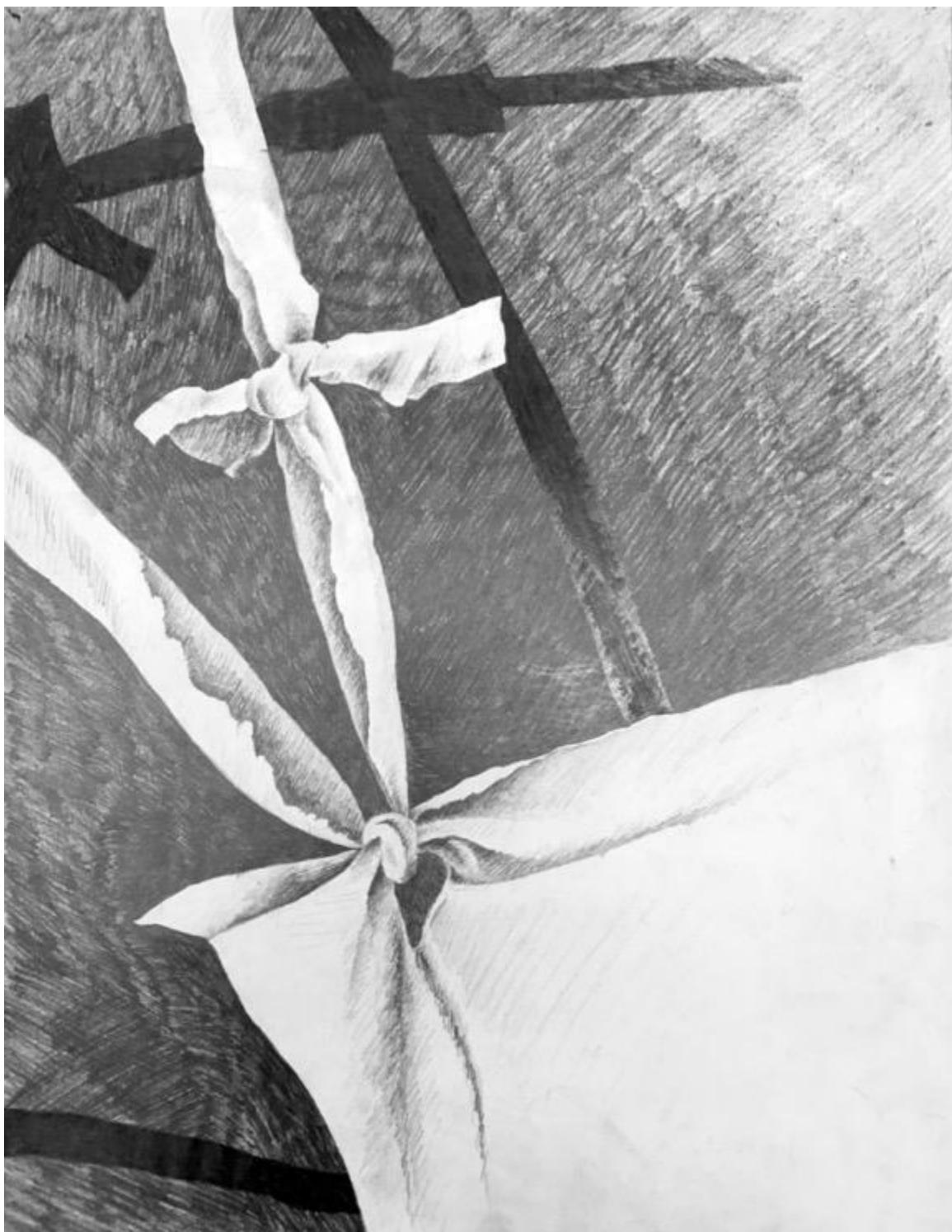


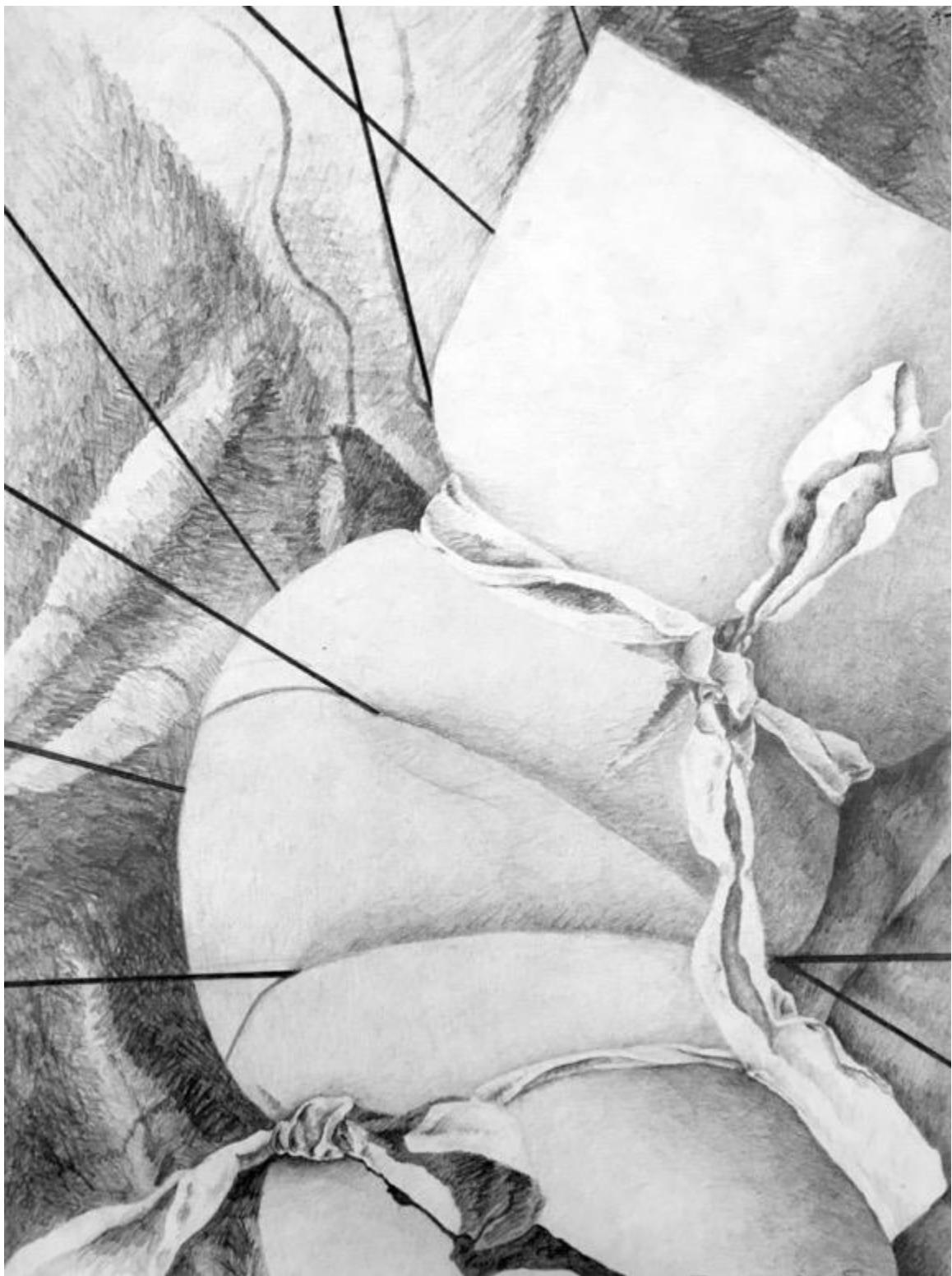


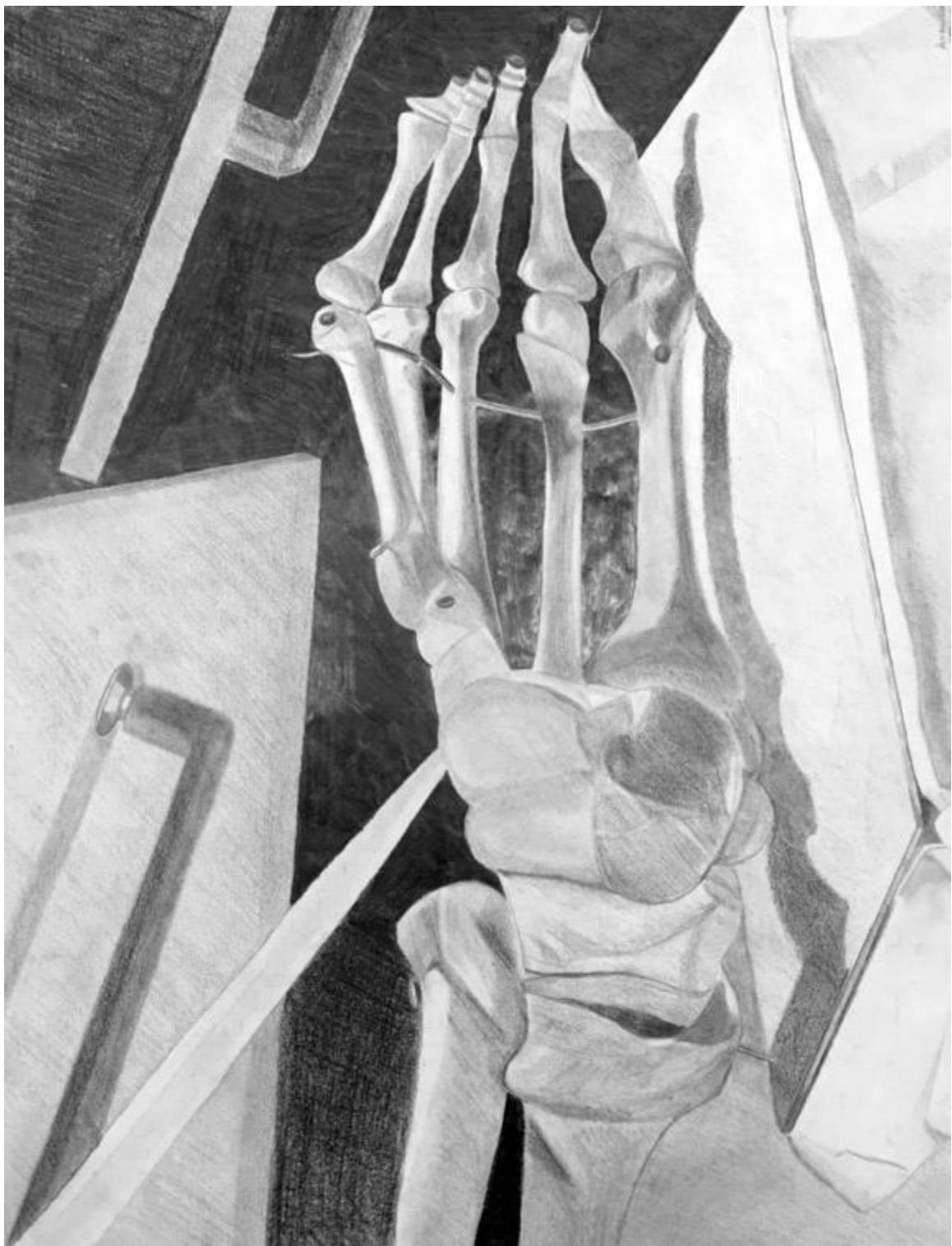




EXAMPLES OF CONCEPTUAL STILL LIFE DRAWINGS:
(ABSTRACTION/CONTEXT)







INVENTED TOOL TONAL PAPER DRAWING

Materials:

Black charcoal pencil, White charcoal pencil, Smooth surfaced grey paper, Smudge sticks

What are Invented Tool Drawings?

Tonal paper value drawings are drawings created by using a shiny chrome or silver object as a model. Value is created through depicting the object using the grey of the paper as midtone value, and building heightened value for the darkest and lightest values with black and white charcoal pencils.

Objectives:

Students should transform an ordinary tool or kitchen device into an imaginary object with an imaginary purpose. Have students select an object that has high value contrast to capture effects of both highly reflective and matt surfaces. They should then photograph their object using a controlled light source, and an exaggerated perspective or unusual vantage point. As they draw and improvise their tool, students should focus on building contrast from the existing grey tonal paper.

Possible Exercises:

Students can practice their approach to value and the graphite transfer technique on a scrap paper.

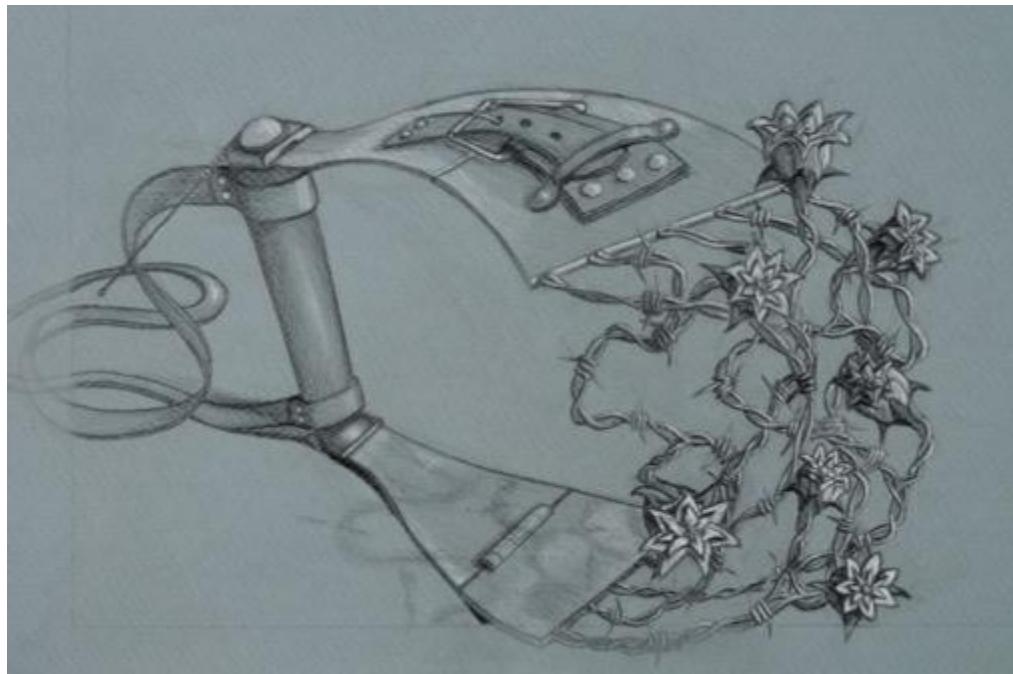
Duration:

2 class periods + homework

Suggestions for Homework:

Students will begin this project at home by photographing, then start their drawing with guidance in class. Students should complete their drawings as homework.

EXAMPLES OF INVENTED TOOL DRAWINGS:





Keyra Gurung
12-25-11

PORTRAIT DRAWING

Materials:

Charcoal, Graphite, Minimal color media

What are Portrait Drawings?

Portrait drawings are a foundational skill in academic art, and understanding aspects of proportion, pose, and light on the human form are all useful skills to introduce at the Drawing 2 level. Self-Portraits are practical for students, as all they need is a mirror and/or a camera to practice.

Objectives:

- Study Facial Proportions
- Understand and be able to draw direct/frontal view of the human face, three-quarters view and profile views
- Practice analyzing light and shadow on the human form and translating values on a 2D surface
- Understand how to produce a likeness of a human subject
- Relate the differences in drawing a person from observation and from a photo

Possible Exercises:

Have students warm up by getting 3 volunteers to sit in the center of the room, while all other students sit in a circle to draw from various view points one of the three models. In timed increments of 1 to 3 minutes, have students move from one station to the next around the circle of drawings. They will add to and correct the drawing they rotate to at each timed change, and when they return to their original seat, the exercise is complete. This allows students to draw from multiple view points and correct proportions in a low-pressure situation, and can be done several rounds as a warm-up.

Possible Projects:

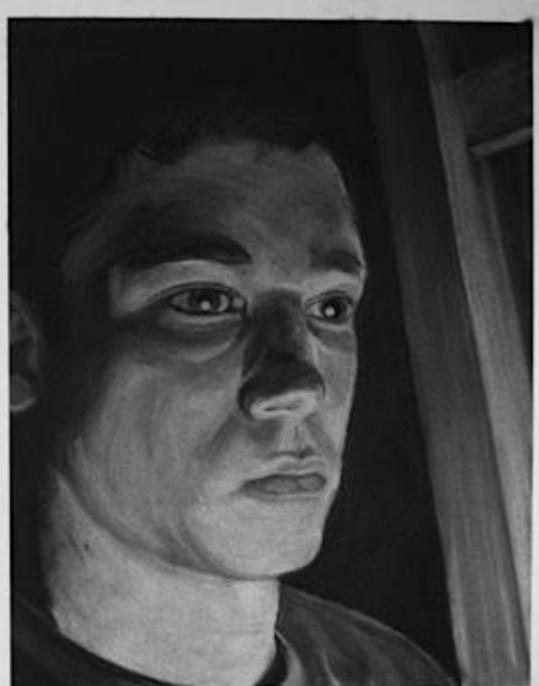
1. Dark to Light or High Key/Low Key Narrative self-portrait Diptych
2. Interpretive Self-Portraits: Give students a conceptual framework to consider, as well as a value or position challenge, or potentially, an abstraction challenge that is relevant to the human figure.

Duration: 2 class periods + homework

Suggestions for Homework: Students can draw classmates, roommates or family members in their sketchbooks, as well as make quick self-portrait drawings from observation. Students can complete projects at home that are conceptualized in class.

EXAMPLES OF NARRATIVE PORTRAIT DIPTYCH DRAWINGS







EXAMPLES OF INTERPRETIVE SELF-PORTRAITS:



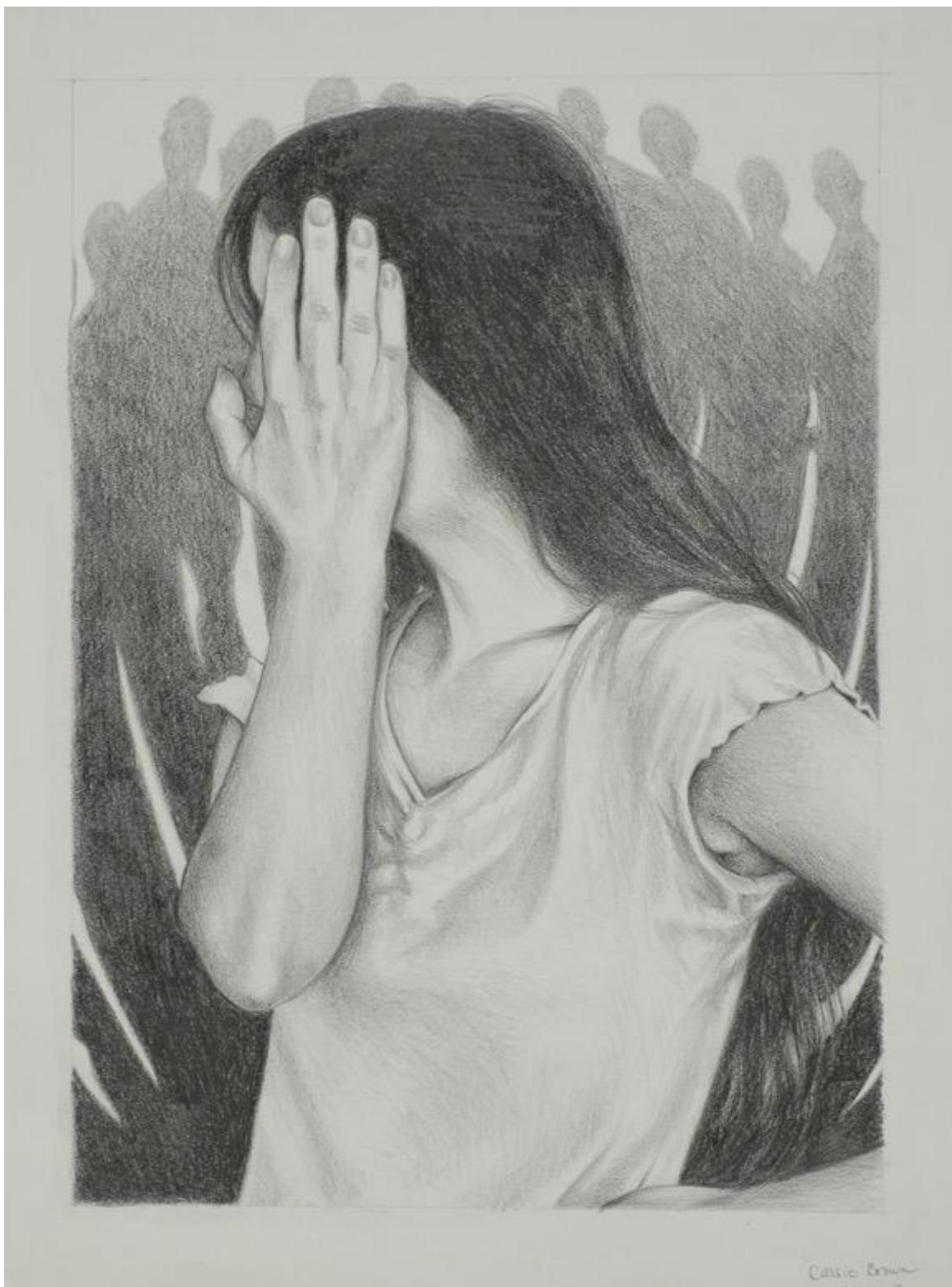






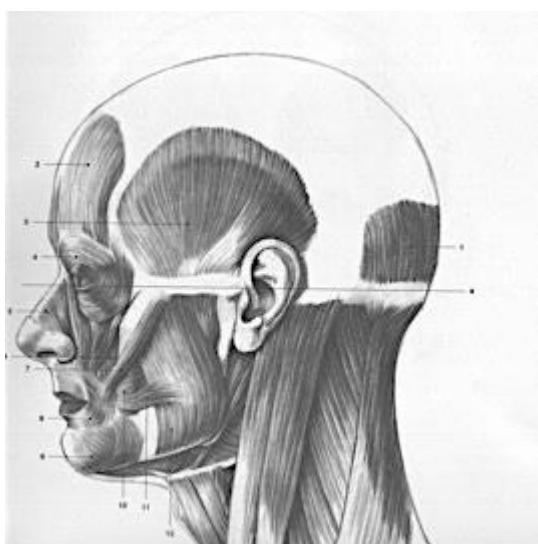
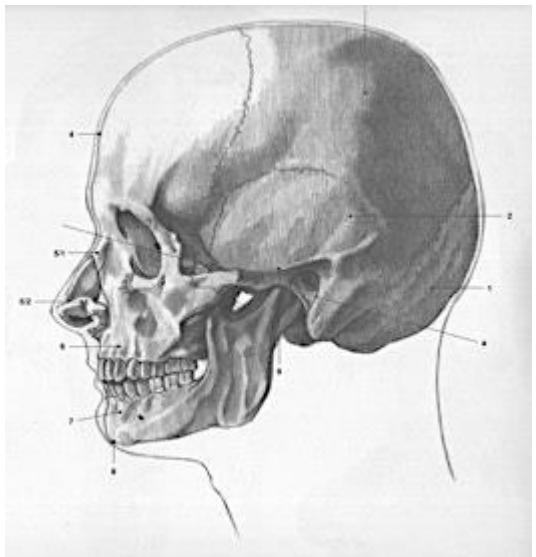
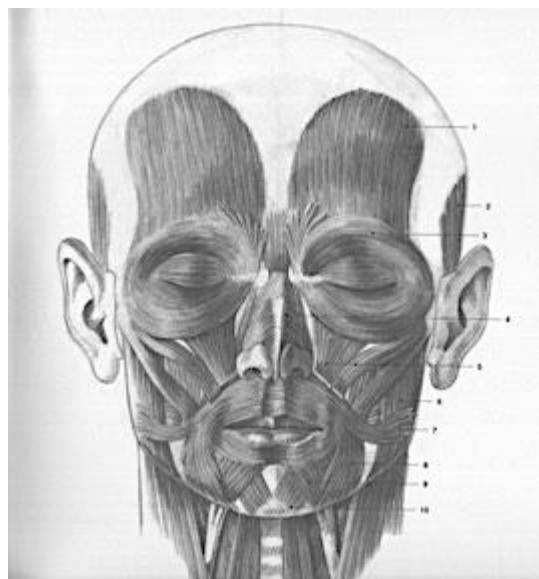
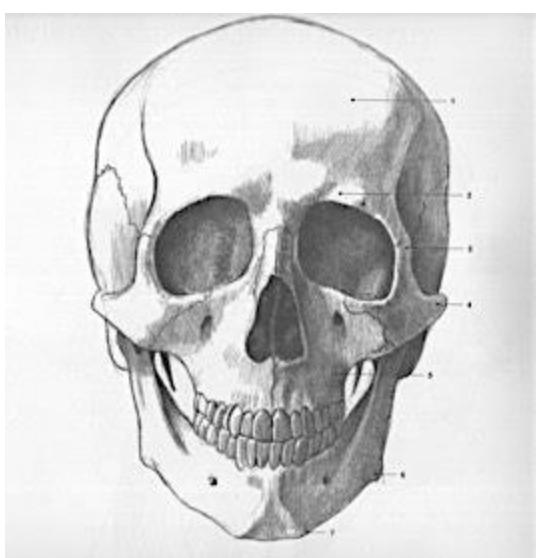


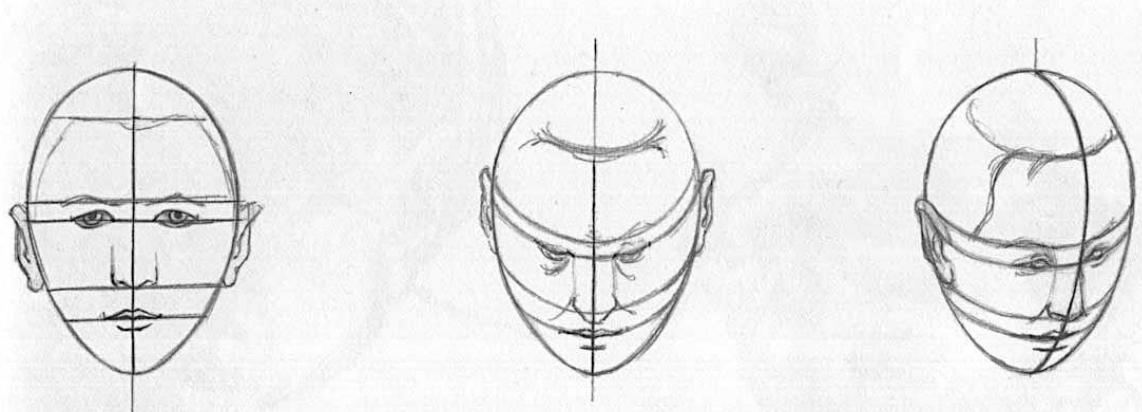
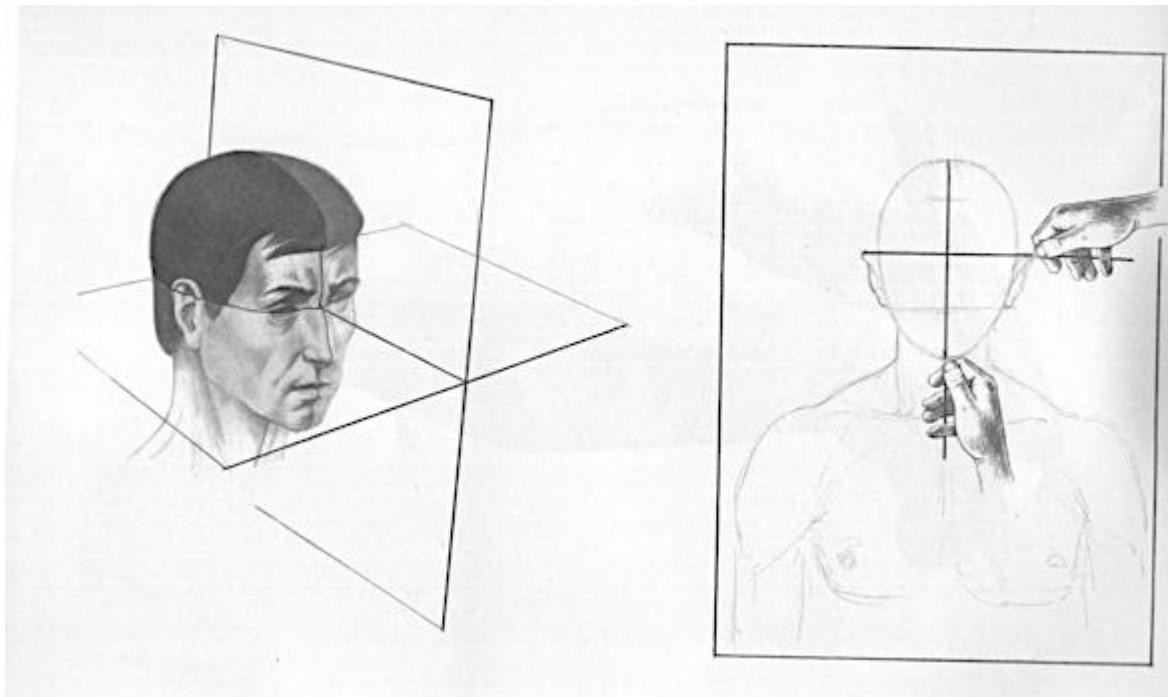




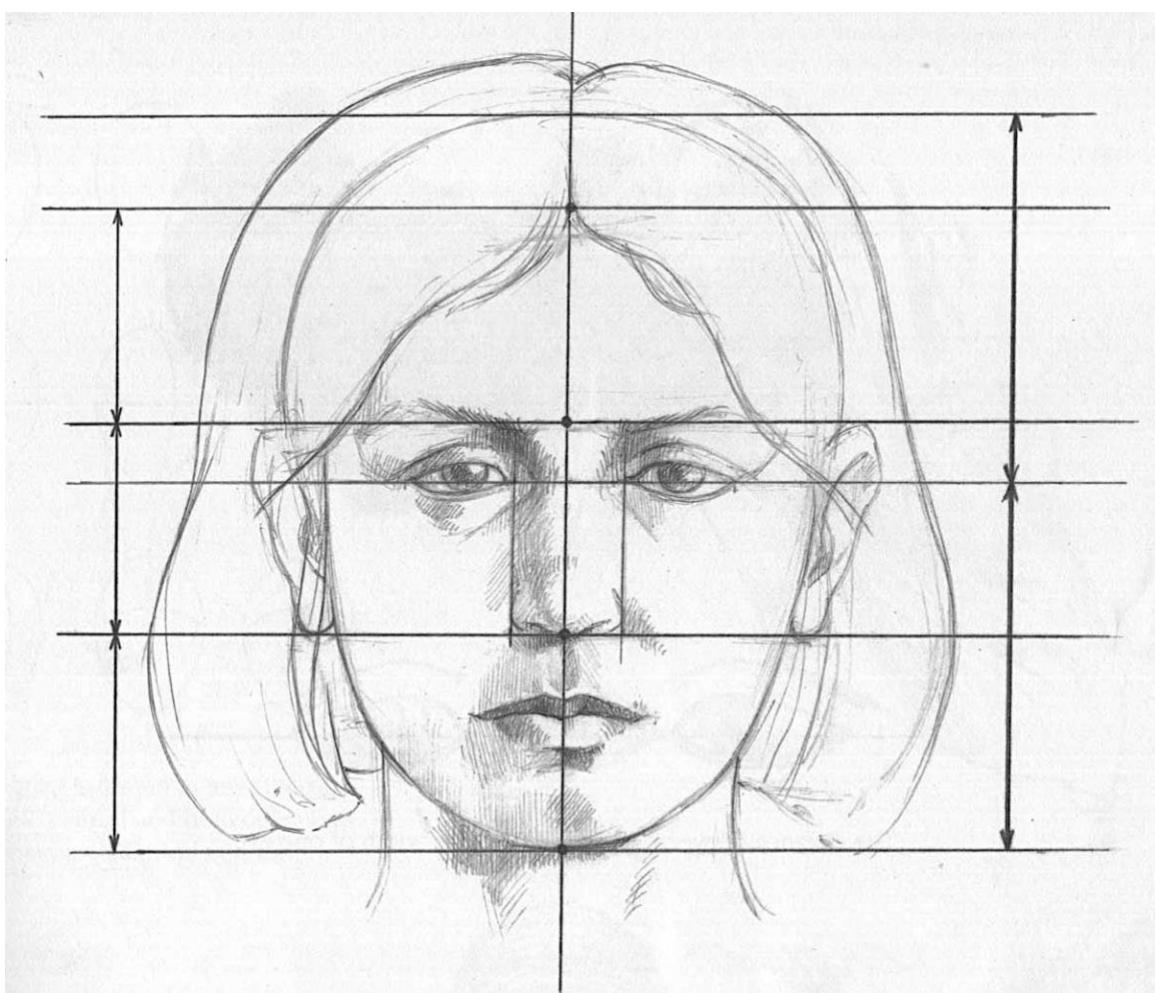


EXAMPLES OF PROPORTIONING TIPS FOR PORTRAIT DRAWING:





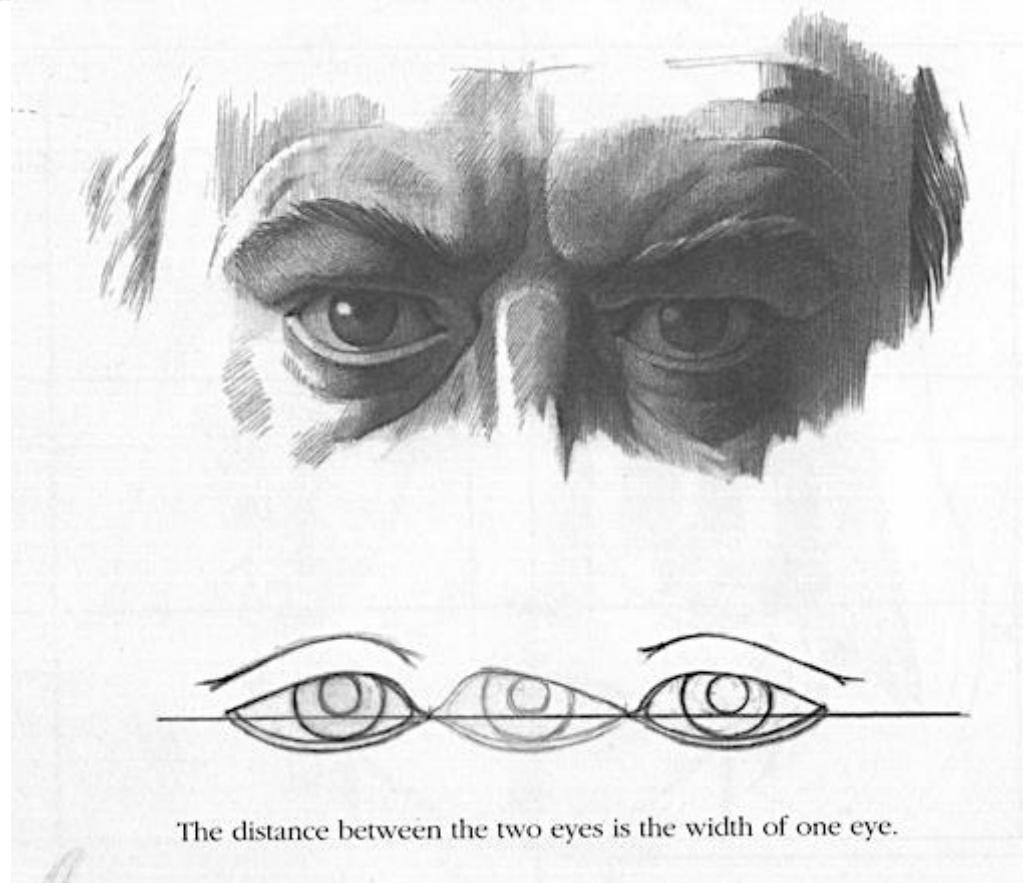
If the head is turned in any direction the parallel horizontal lines become parallel elliptical curves.



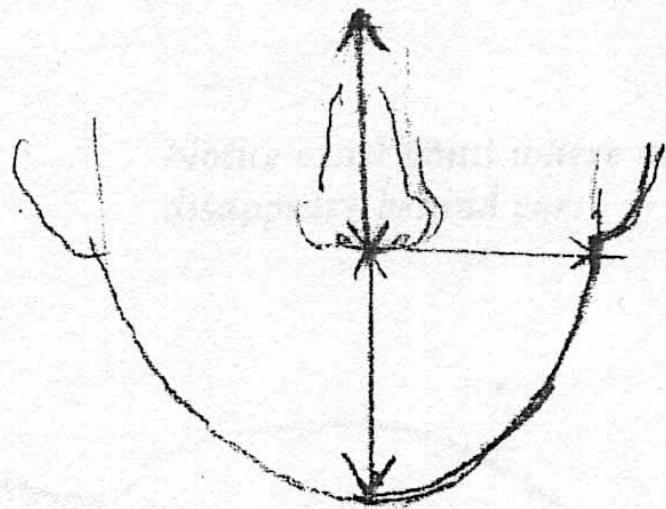


The ear is equivalent to the distance between the eyebrow and the tip of the nose.

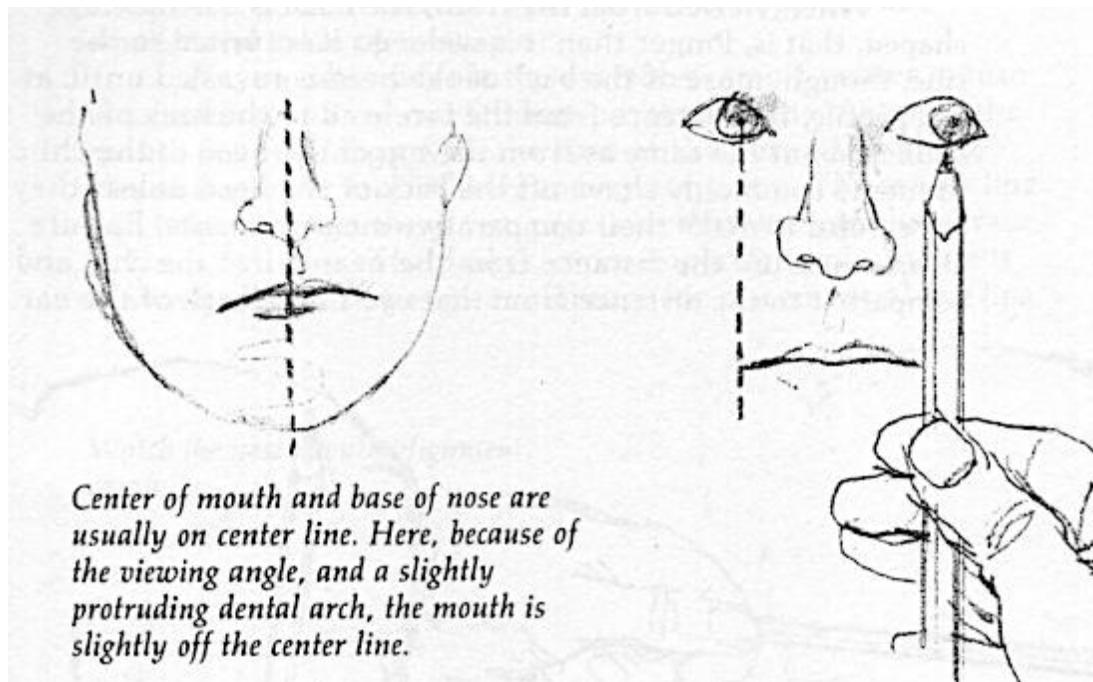
The width of the nose is equal to the distance between the inner corners of the eyes.



The distance between the two eyes is the width of one eye.



Measure length of nose and see how it compares to distance from base of nose to chin. Also compare this with nose to ear distance.



Center of mouth and base of nose are usually on center line. Here, because of the viewing angle, and a slightly protruding dental arch, the mouth is slightly off the center line.

Notice, from your viewing angle, the exact points where neck and jaw meet. Avoid tendency to make neck too thin.



Notice exact point where neck disappears behind ear.



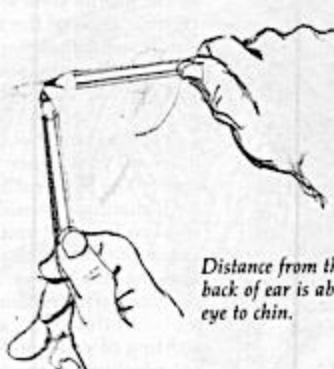
See how pupils of eyes align with corners of mouth.

Compare length to width of head.

Draw carefully the trapped shapes created by the coincidence of nose and cheek (the darkened areas of the diagram).

Distance from the corner of the eye to back of ear is about equal to corner of eye to chin.

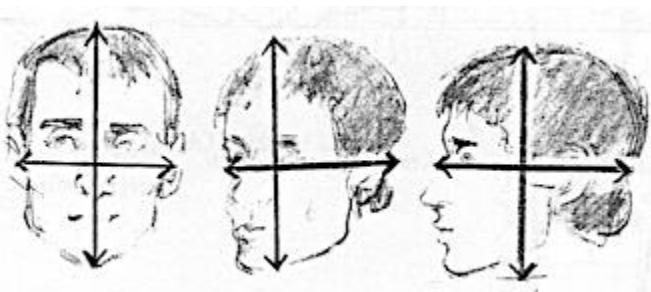
Eye shapes are different from each other, especially when seen in three-quarter view.



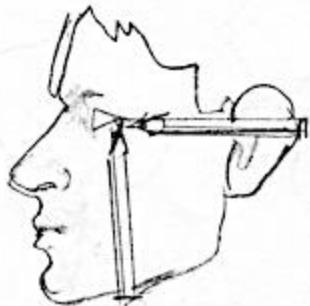
Front-view head is much longer than wide.

Three-quarter-view head is only a little longer than wide.

In the profile, length and width are nearly equal.



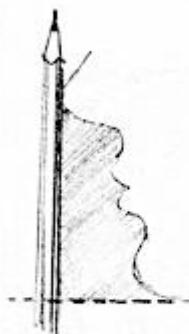
Measure height and width of hair shape.



Compare eye to back of ear with eye to chin. They should be approximately equal.



Check alignment from front of eye to corner of mouth.



Study this trapped shape between pencil and lower face. Does chin align with base of nose?

Check alignment from front of eye to corner of mouth.

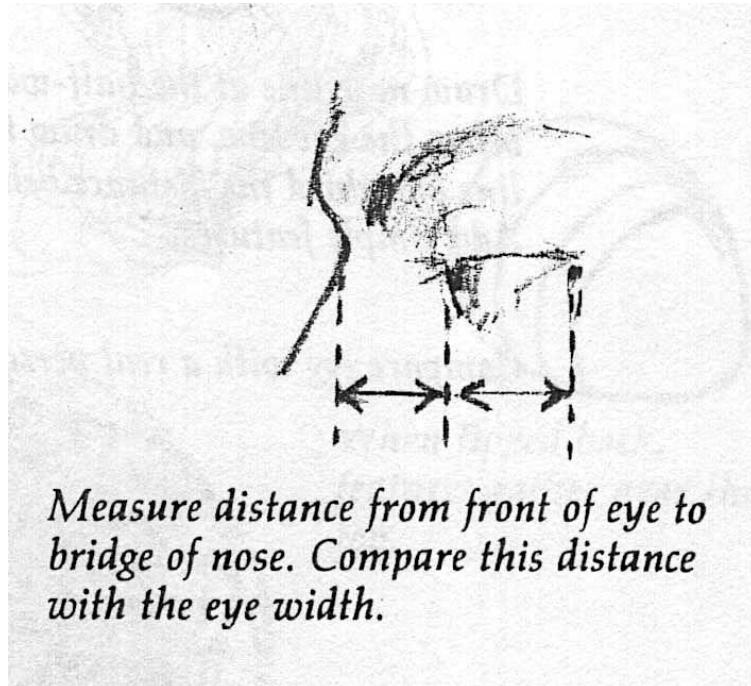
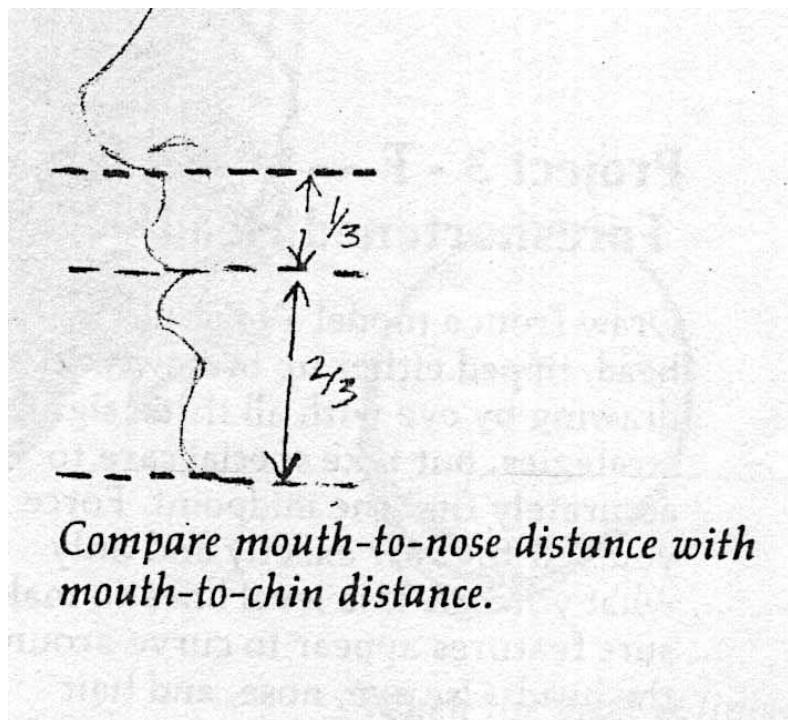


FIGURE DRAWING

Materials:

Charcoal, Graphite, Minimal color media

What are Figure Drawings?

While figure drawings are an intermediate and advanced skill in academic art, it is important for Drawing 2 students to have an introduction to portraiture, gestural drawing from various poses, and drawing hands and feet as a preparation for studying Life Drawing in subsequent courses. Drawing simple poses with a model or from their classmates, as well as making more intricate studies of portraits, hands and feet are encouraged at the Drawing 2 level.

Objectives:

- Study Figure Proportions
- Understand and be able to draw the figure (gesture) from multiple vantage points
- Understand weight, action, form and pose from direct observation
- Understand how to produce a likeness of a human subject
- Relate the differences in drawing a person from observation and from a photo

Possible Exercises:

Have students warm up by getting volunteers to pose in the center of the room (you can use basic improvisational prompts such as karate fighting, dancing, talking with gestures, etc.). Other students should draw as many poses as possible in timed increments of 1 to 3 minutes. Have students participate both in posing and in drawing. This exercise allows students to draw from multiple view points and practice proportion drawing through gesture in a low-pressure situation, and can be done several rounds as a warm-up.

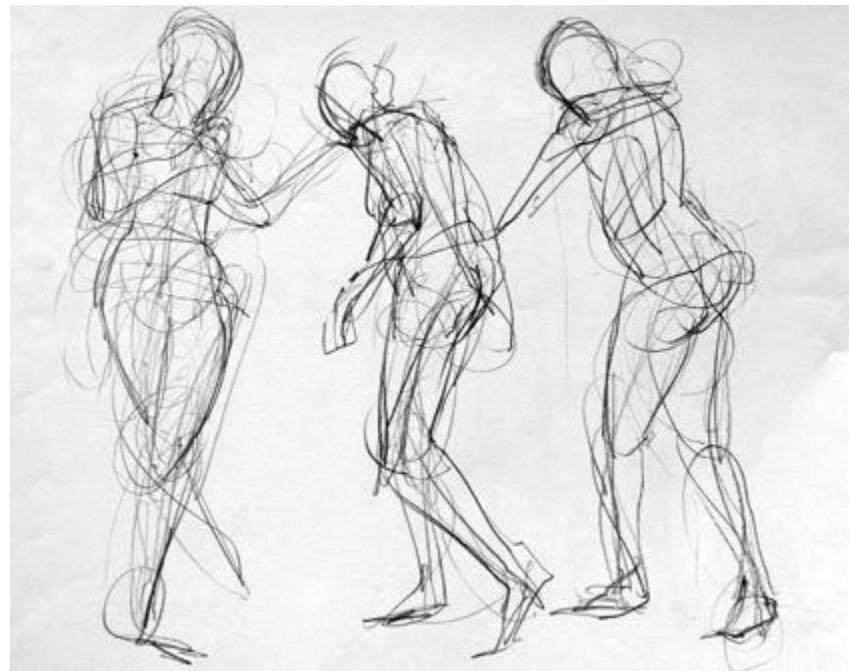
Possible Projects:

Have students draw the full figure gesturally in class, but create a longer assignment drawing feet and hands as homework, such as a self-portrait or narrative through feet and hands

Duration: 2-4 class periods + homework

Suggestions for Homework: Students can draw classmates, roommates or family members in their sketchbooks, as well as make hand and feet drawings from observation. Students can complete these projects at home.

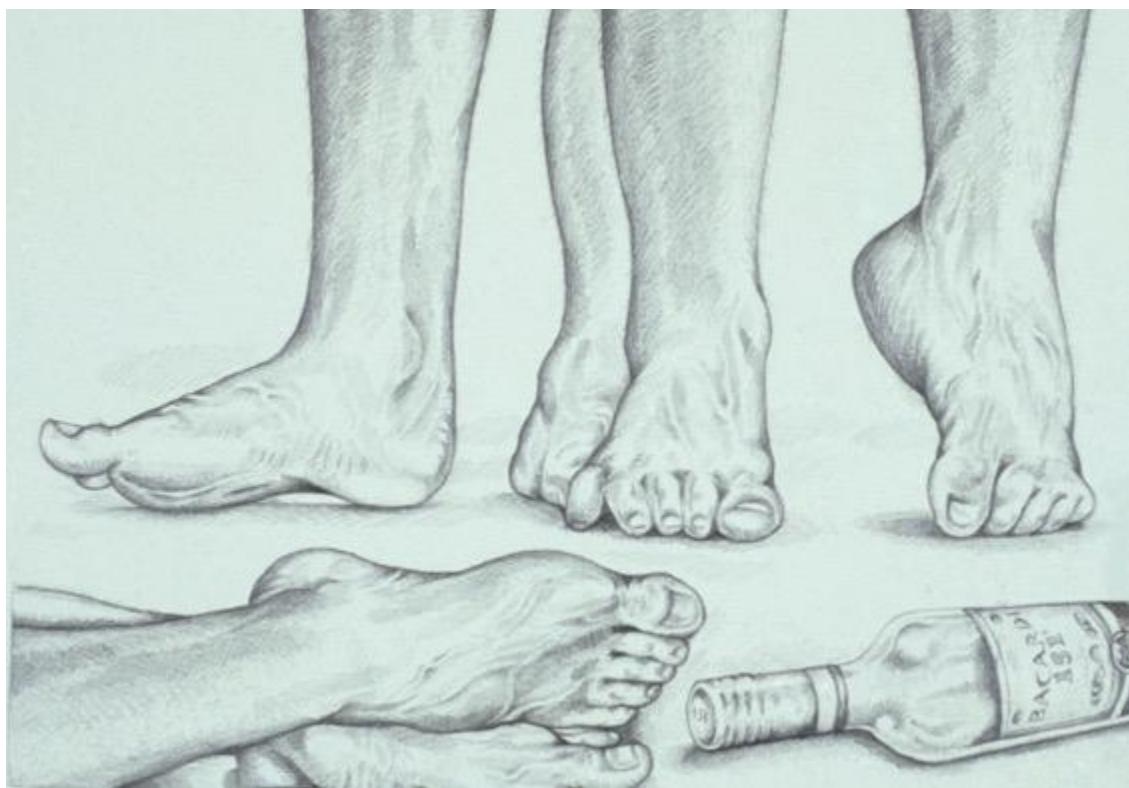
EXAMPLES OF GESTURE (FIGURE) DRAWING:







EXAMPLES OF HANDS AND FEET DRAWINGS:









COLOR MEDIA DRAWINGS

Materials:

PrismaColor Pencils, NuPastel Color Pastels

What are Color Media Drawings?

Color drawings should encourage the use of different strategies with color media, including optical mixing, layering and blending color, varying intensity and saturation for effect, using color as emphasis, and using color as a means of creating space (understanding advancing and receding colors). Students should review properties of color such as hue, intensity, saturation, value, etc. Multiple drawings in various media should be produced throughout the semester, and concepts should be reviewed often.

Color Media drawings involve direct observation of light and temperature and translating the gradation of light and shadow on objects and environments through effective use of color and value. Students should learn techniques related to balancing color contrast, translating local color to rendered color, translating value in different mediums, and using color as a tool to direct mood and content.

Objectives:

- Review relationships between Color and Value
- Understand how to effectively utilize varying Intensity and Saturation
- Review effects of Temperature
- Understand Visual Color Mixing
- Review Color as Emphasis and Color in Space
- Review Color Schemes
- Practice Expressive Uses of Color, such as Emotional Color, Color Symbolism and Arbitrary Color

Students should avoid lines when color drawing. In color drawing, we are interested in representing the local color, and the changing temperature, light and shade across the surface of an object. Line drawing, in contrast, identifies visible edges with a solid line. When color drawing, using strong lines to show edges is confusing, making the drawing look flat. When creating a color media drawing, students should shift out of line-drawing mode, and the best way to do this is to forbid them to draw a line, and focus on areas of color and value.

Have students start off with a contour drawing using the lightest of lines to get down the basic shapes. From there, build up the color in the drawing, at first lightly then building up the darks. A simple layered hatch mark technique is great for first attempts at understanding optical mixing (see examples).

In color drawings, use the background to help define foreground objects. As much attention should be paid to drawing the shadows and background as to the

subject itself. Often these areas help to define the subject, providing contrast against highlighted areas.

Possible Exercises:

Make simple tonal warm/cool studies. Use complementary color mixing to create neutral tones. Do simple studies of single objects.

Draw still lifes with simple color objects. Draw white and grey objects with a color bulb light source.

Projects can include drawing several still lifes using light and dark tonal papers (and adding a focus on creating textures, compositional hierarchies, and composition techniques).

Duration: 4-6 class periods + homework, interspersed throughout course

Warm up exercises and longer projects in class

Suggestions for Homework:

Students should complete their still life drawings on site, and construct still lifes or observe environments individually as homework.

SAMPLE NUPASTEL HANDOUT

TIPS FOR USING PASTELS

Plan— This is very important. Pre-design your work. Thumbnail sketches are crucial. Use a sketchbook.

Use hard pastels first, with a light touch. When blocking in, try using an "open" stroke (loose, open strokes that leave the ground/paper exposed). Save the bold, heavy strokes and the softest pastels for the final layers.

Some blending is necessary. There are various ways of achieving it, although extensive rubbing-in with finger or rag is rarely the way to go. Layering of pastels strokes gets the job done in many cases. Styrofoam packing pellets make a good free, disposable blending tool, allowing you to keep your fingers out of it.

One of the great things about color pastel is its textural, refractive quality. Extensive blending (or fixing) obliterates that. If blending is a must, do it lightly, first laying on enough pastel to make it work. Avoid it in the final layers altogether.

Values-- It is hard to depict lights light enough. Don't use stark white if you can avoid it, but get close. Darks: Don't be afraid of black, just be careful, and use it very sparingly. You can work other colors into it to give black depth or distance. Contrast is what gives your work power-- it is what draws the viewer across the room to take another look. Push contrasts.

Don't be timid about using bright color. Start bright, and work back into the color to neutralize and "tone things down". Then, revitalize and brighten where needed at the end.

Color is meant to be luscious, so take risks.

It is o.k. to fall on your face, as long as you get up and try again.

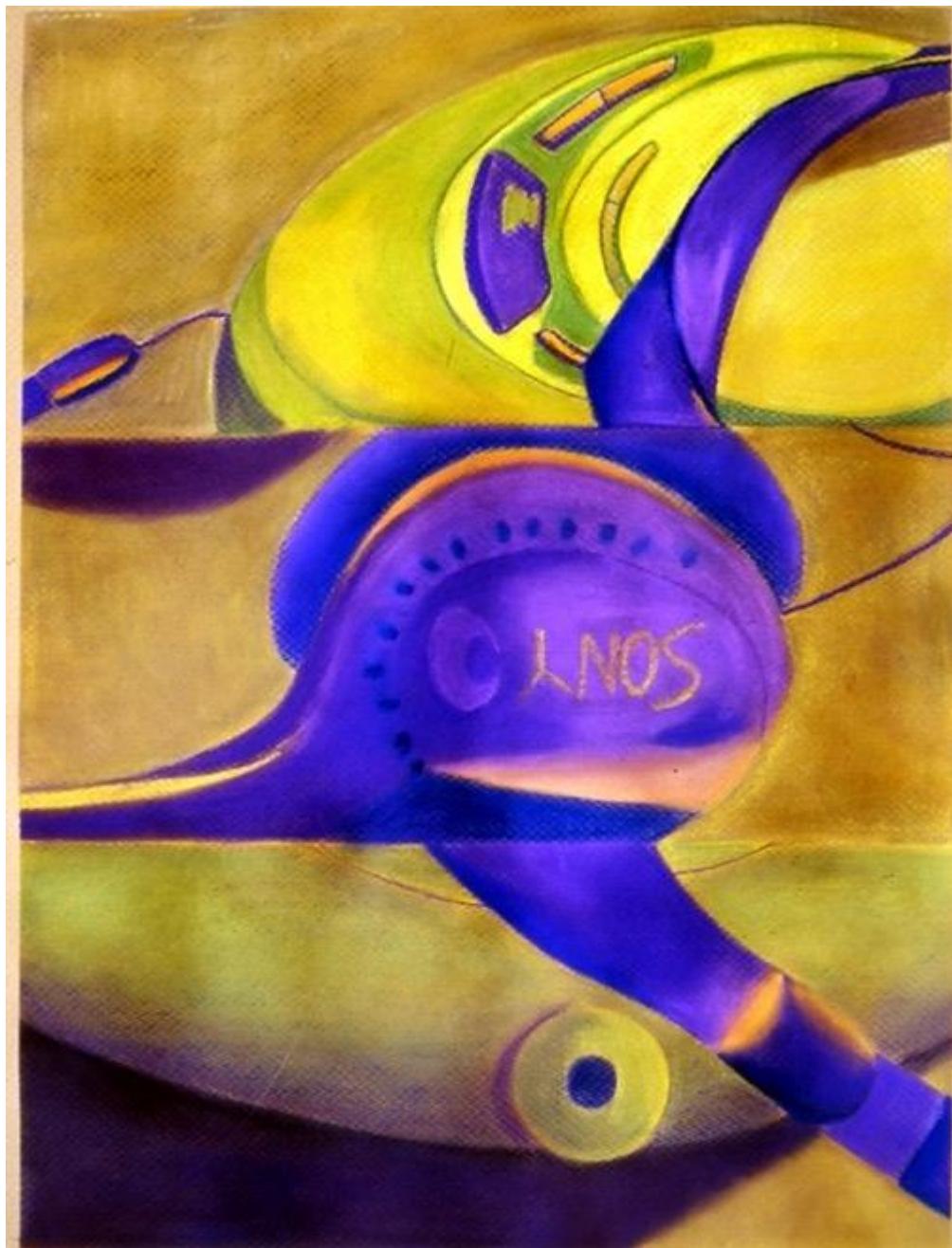
Making MUD...“Mud” happens for 4 reasons:

1. Layering warm over cool colors, or vice-versa, without spraying fixative to isolate the layers.
2. The most common cause is overworking/overblending.
3. Failing to correct an underlying layer, and trying to make changes on top of it. Erase what is wrong, down to the bare surface if possible. Then make your correction.
4. Don't use brown when something else will do. Brown is ready-made mud.

EXAMPLES OF COLOR EXERCISES:



EXAMPLES OF COMPLIMENTARY COLOR
ZOOM & VANTAGE POINT REVIEW DRAWINGS:

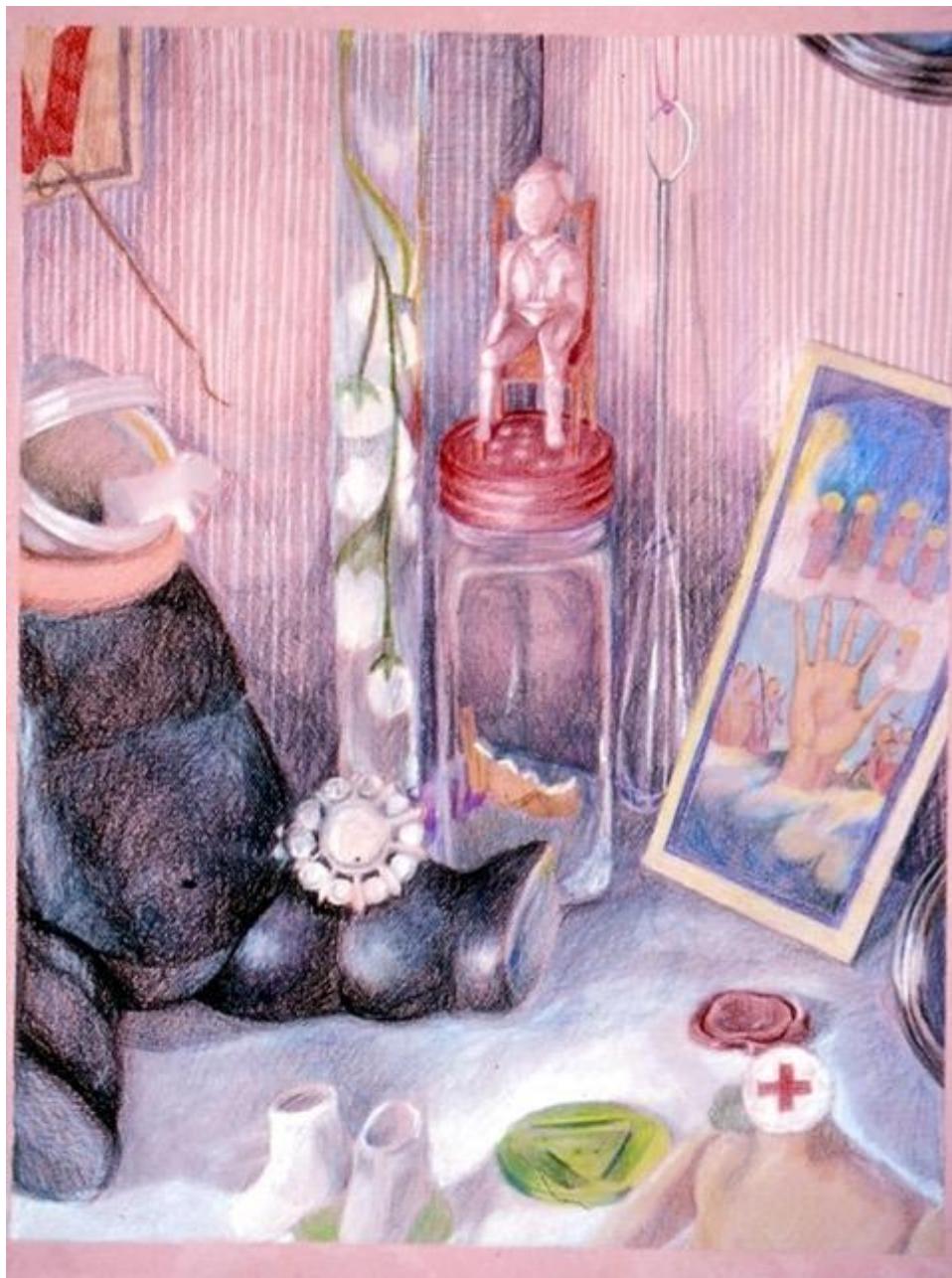


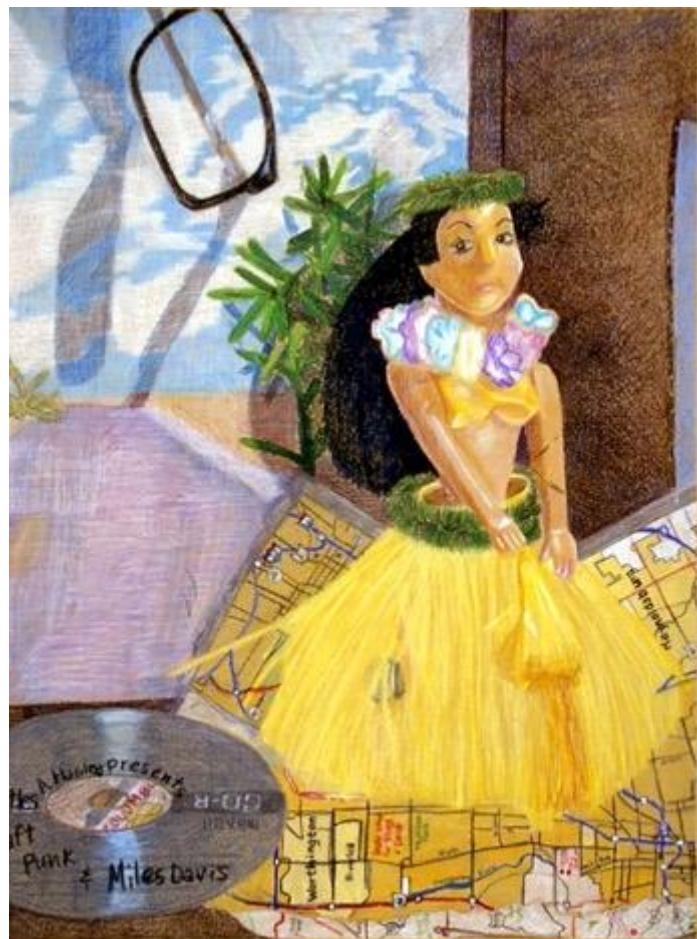
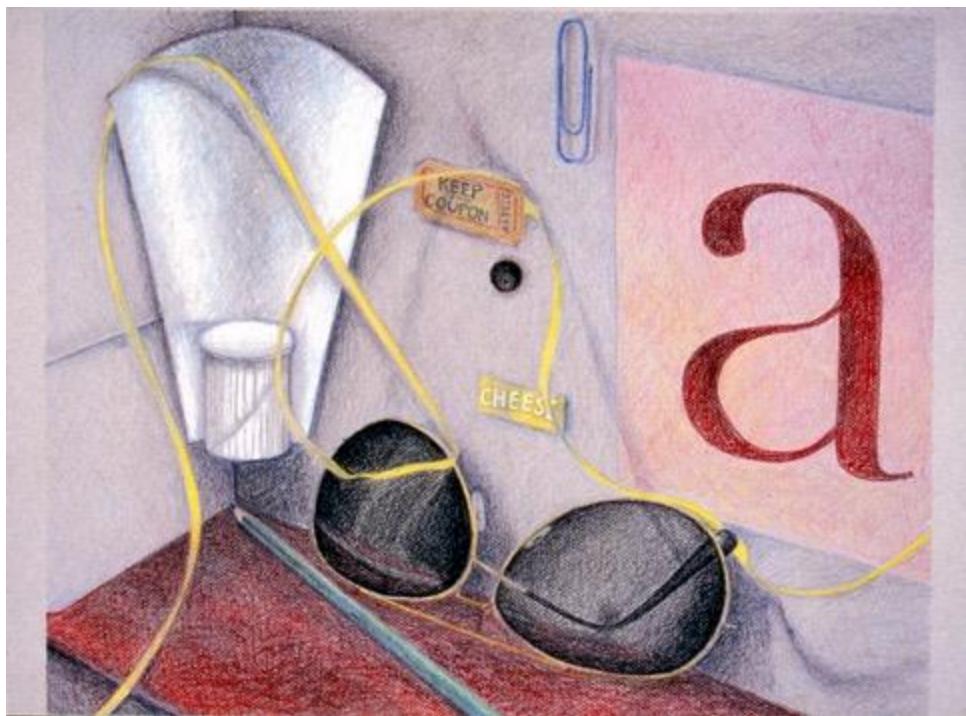


EXAMPLES OF LOCAL COLOR CLOTH STUDIES



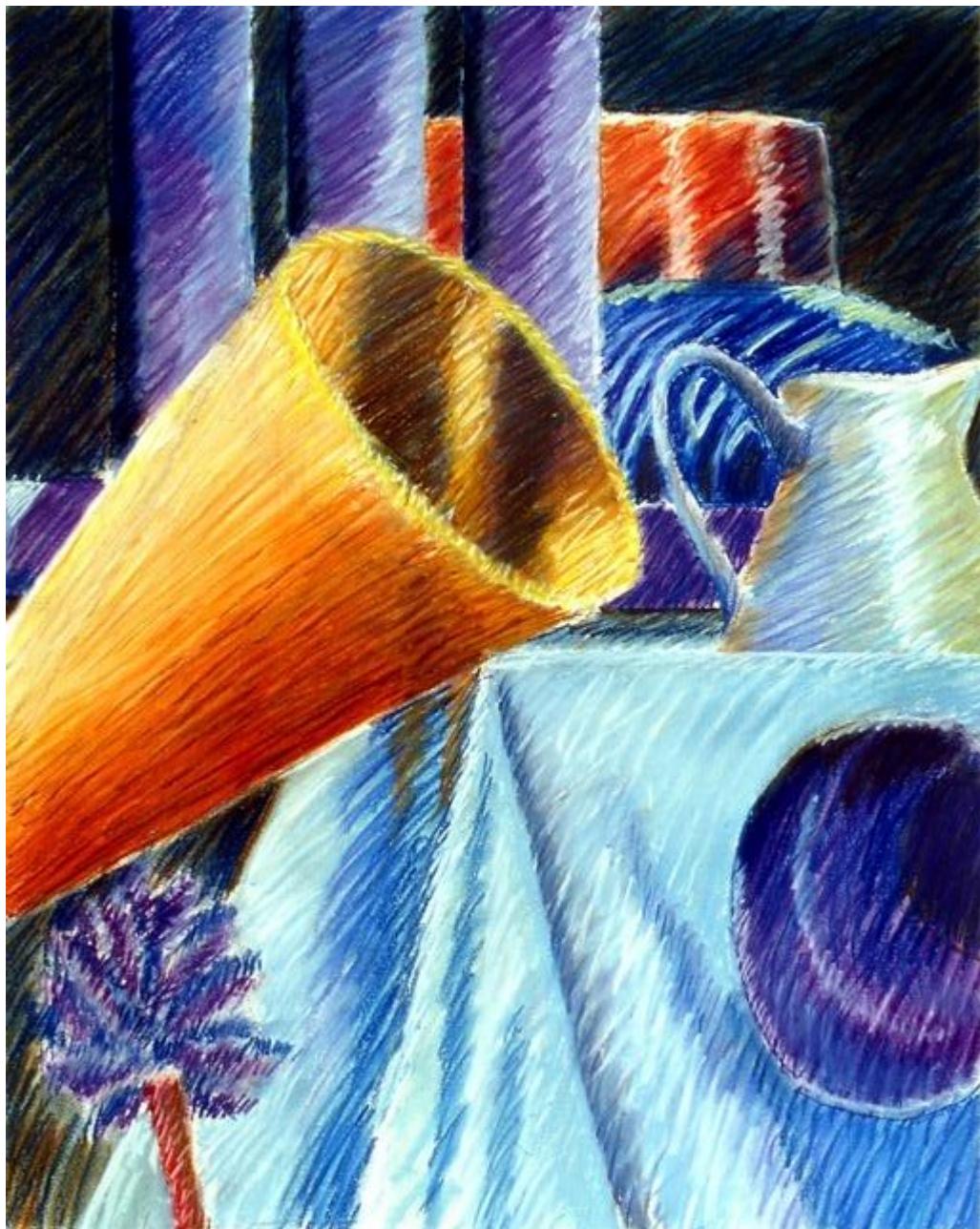
EXAMPLES OF COLOR SHOE BOX DIORAMA DRAWINGS







EXAMPLES OF HATCH MARK/OPTICAL MIXING:

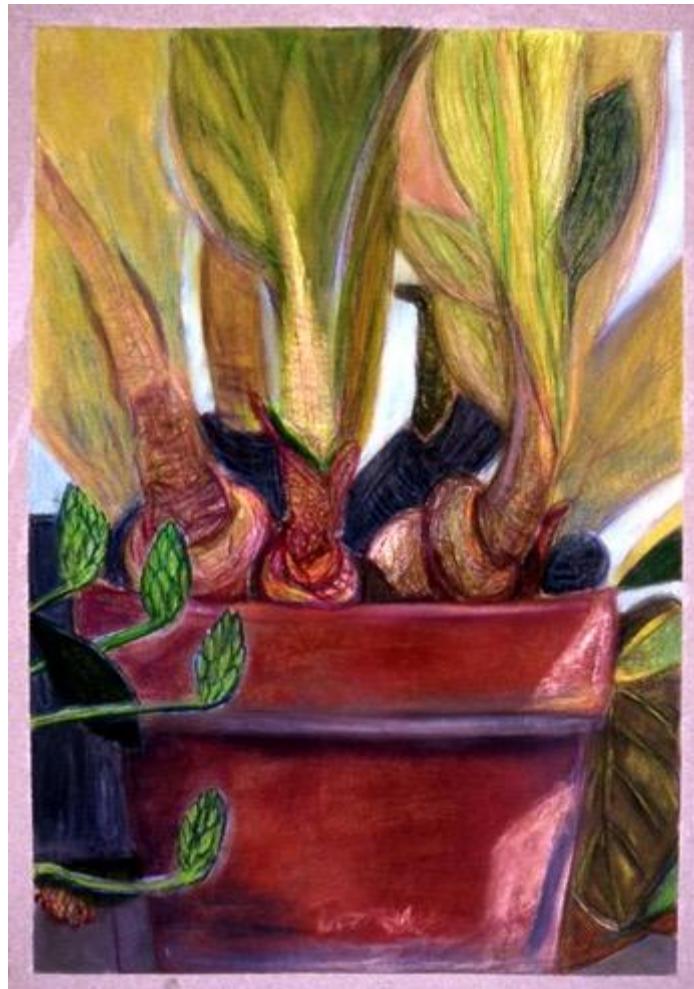




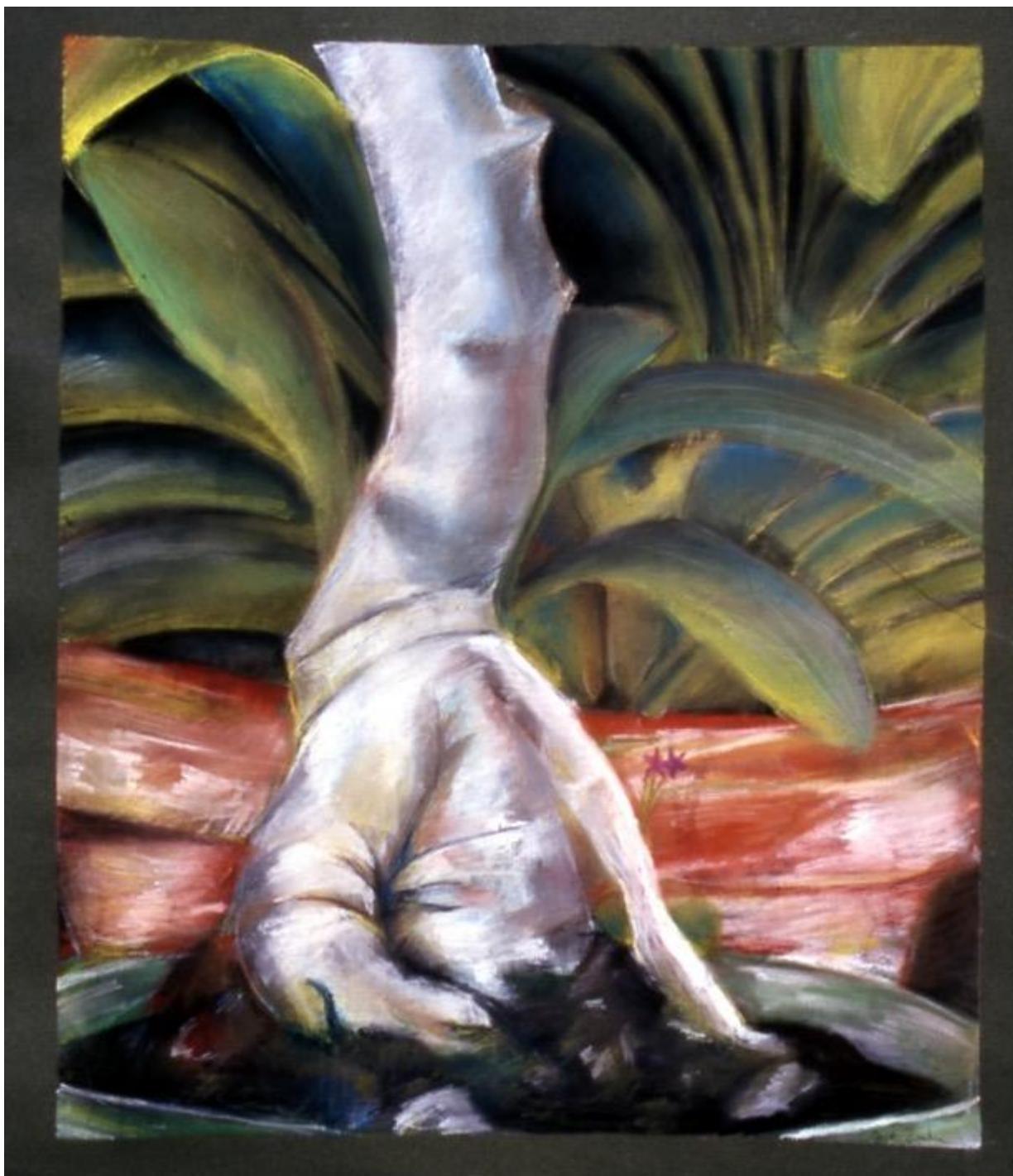


EXAMPLES OF BLENDED PASTEL DRAWING:





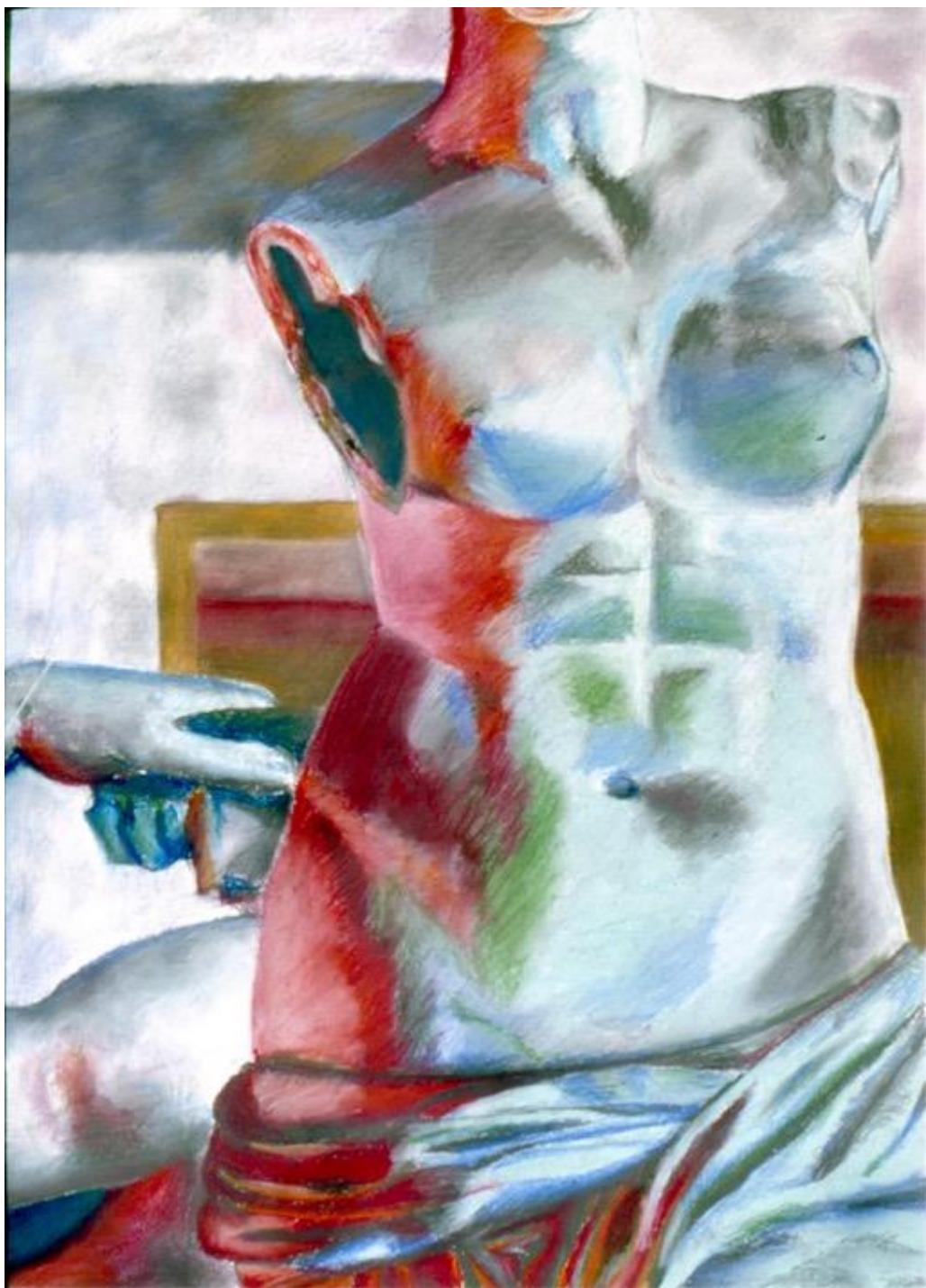
EXAMPLES OF PASTEL DRAWING ON TONAL PAPER:







EXAMPLES OF COLORED LIGHT/WHITE OBJECT DRAWINGS:





EXPERIMENTAL DRAWING / INDEPENDENT PROJECT

Materials:

Any mediums used thus far in the semester, Introduction of digital steps or new surfaces, large-scale surfaces, Collage or other techniques that might be incorporated into a drawing surface. Collaborative Drawings are also a possible source of interesting assignments for Drawing 2.

What are Experimental Drawings / Individual Projects?

Experimental drawing may be used as a final project, and can include a departure from strict observational drawing, or create an additional layer to strict observational drawing. Some suggested possibilities for this kind of project include:

- Simple and Complex Portraiture
- Creating Content
- Use of Abstraction
- Use of Experimental Mediums and Materials, Collage
- Digital Mediums
- Large Scale Drawing
- Collaborative Drawings

Objectives:

Experimental drawing and independent projects can be used to challenge traditional uses of mediums, while still adhering to practices of good composition and design. This project can also simply include a creative layer that incorporates content, or perhaps introduce a new way of thinking about mediums being used, such as created a digital or photographic source for the drawing.

Duration:

3-4 class periods, plus homework / outside drawing time

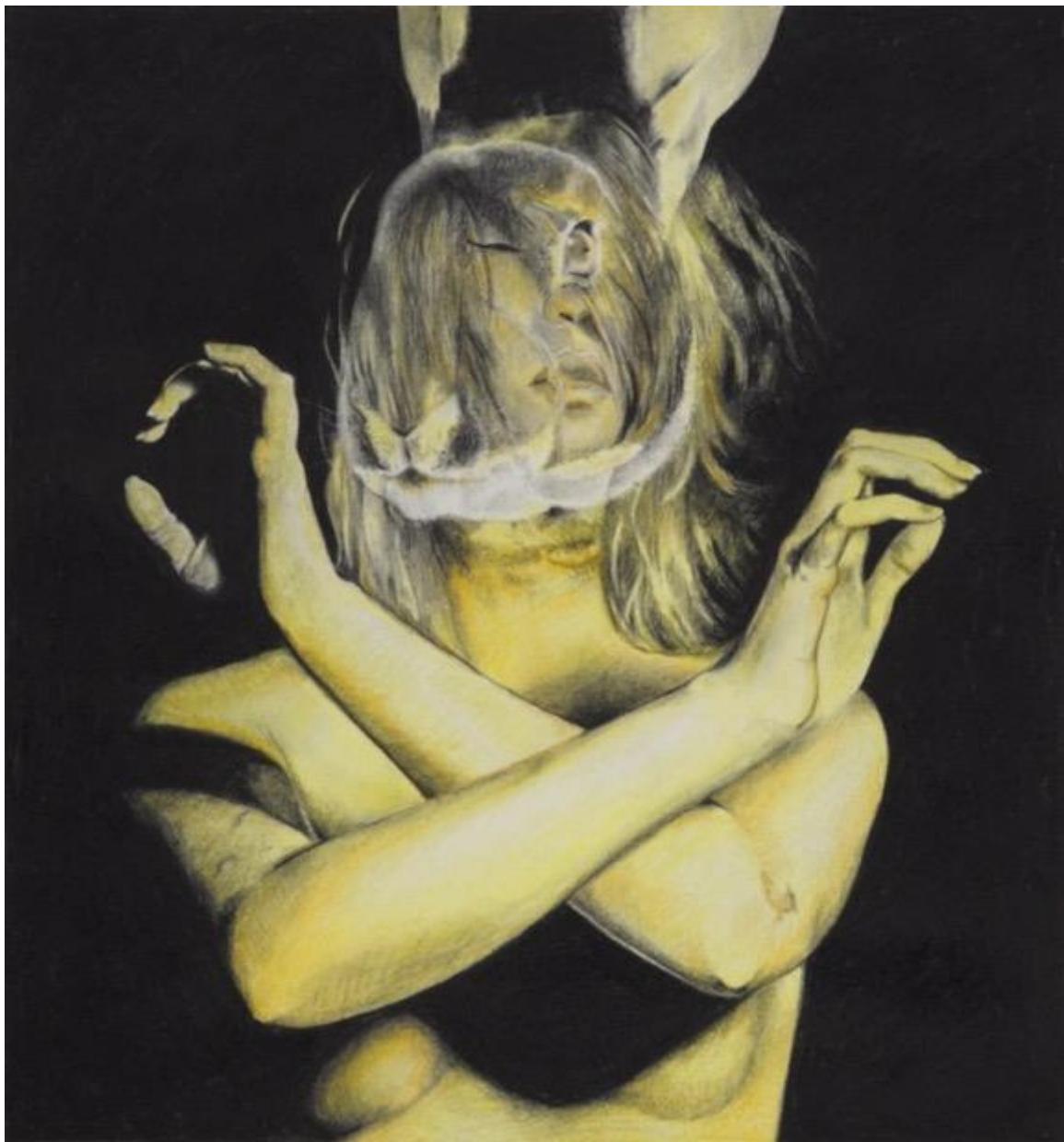
Possible Projects:

This is an opportunity for an instructor to introduce something of their interest or in an area of their strength. Listed below are some possibilities or samples that might be utilized, but feel free to develop a project that has potential to pair observation with a new way of working for the student.

EXAMPLES OF INDEPEPENDENT COLOR SELF-PORTRAIT DRAWINGS:







EXAMPLES OF INDEPEPENT COLOR DRAWINGS:







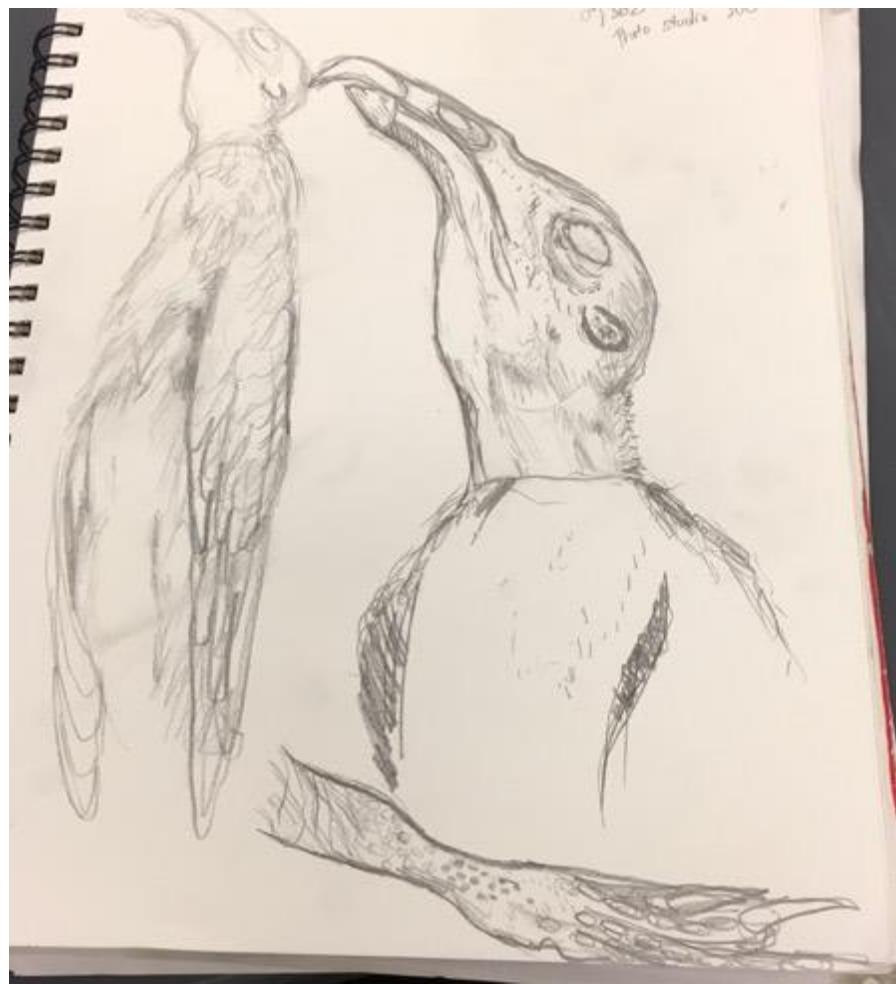
EXAMPLES OF INDEPENDENT PORTRAIT DRAWINGS (NURSING HOME PROJECT)





EXAMPLES OF USING ENTOMOLOGY AND ZOOLOGY COLLECTIONS FOR PROJECTS:





EXAMPLES OF LARGE COLLABORATIVE DRAWINGS
USING THE ENTOMOLOGY COLLECTION:



EXAMPLES OF INDEPENDENT CONTENT:



REQUIRED MATERIALS

Students in Drawing 2 should work in a range of materials for drawing, as well as a variety of surfaces.

Here is a list of drawing materials that students should become comfortable with:

- Graphite Pencils and Sticks
- Pens and Markers
- Charcoal: Compressed and Vine
- Conte Crayon
- Ink and Brush
- NuPastel Color Pastels
- PrismaColor Colored Pencils
- Viewfinder and Sighting Stick
- Range of Erasers

Here is a list of surfaces that students should become comfortable with:

- Newsprint paper pad, 18 x 24 or larger
- Strathmore drawing paper pad (or similar paper) 18 x 24 or larger
- Tonal and Black papers
- Large drawing sheets, 22 x 30 or larger

A list of required materials should be included in the syllabus. On the following page, see an example of a required materials list to include in the syllabus.

DRAWING 2 REQUIRED MATERIALS LIST (Example):

1 drawing board or sheet of Masonite with bulldog clips 24"x32"
1 pad of white drawing paper 18"x 24"
1-2 pads of newsprint 18"x 24"
1 sketchbook at least 8"x 11"
1 ebony pencil
6-10 various graphite pencils ranging from H – 6B (at least 2H, HB, B, 2B, 4B, 6B)
1 box compressed charcoal
1 box vine charcoal
Charcoal pencils, varied hardness (hard, medium, soft).
1 each black/white conte crayons
1 X-acto knife and replacement blades
1 each kneaded eraser, white plastic eraser, gum eraser, 2 or more retractable erasers
Large portfolio (paper or other) at least 22"x30" to hold work
1 graphite stick (medium or soft)
Assorted pens and pencils (ball point, felt tipped, mechanical)
Glue stick
Workable fixative
1 scissors
1 yard stick ruler
1 box to hold supplies (shoebox or other)
1-2 smudge sticks
1 clamp spot light
1 soft cotton cloth
1 roll 1" blue painters tape
12 or 24 set of NuPastels colored pastels (hard)
PrismaColor colored pencils 5-10 colors required (full set optional)
Portable Hard drive, SD Card, jump drive or other digital storage

Approximately 5 sheets of white or off-white 22" x 30" quality drawing paper such as: Bristol, Arches Cover, Stonehenge, Lenox, American Masters etc.
Paperweight should be at least 225 grms. (Get a variety with which to experiment.)

1-2 sheets of tonal gray and black paper, 22" x 30" quality drawing paper such as Canson.

Additional materials may need to be purchased throughout the semester, but this will cover the majority of what you need.

ASSIGNMENT SHEETS

Any assignment should have an assignment sheet that articulates the goals of the assignment, as well as define the materials students should use, list any instructions, and list the critique date and due date.

EXAMPLE OF A DRAWING ASSIGNMENT:

Zoology Collection Assignment

SCHEDULE:

Day 1: Visit the Collection of Vertebrates in Life Sciences West. You will get a tour of the labs. Look, ask questions, think. Begin brainstorming ideas for what you will want to draw the next time. Bring your sketchbooks in case you want to jot down ideas/images.

Day 2: Re-visit Collection of Vertebrates. This time you can draw! If you still aren't sure what you will do for the project just do many sketches so that you can reference them later.

Important: Do not handle any of the specimens yourself. Always ask someone who works in the lab. Bring only sketchbooks and “clean” materials (no charcoal sticks) No food or drink.

You may take photos of the specimens but you must find a way to utilize your time drawing from the actual specimens during class, not from your phone—phones should be away at all times until you take photos (if needed).

Create drawings of your animal(s). You may use your sketches, photos, images found on-line, etc. as source material. Your finished works do not have to be a direct. Make a collage and/or do several thumbnails prior to beginning your actual drawing. You will need to work on this project outside of class in order to complete in for the critique.

MATERIALS:

Sketchbook

1 sheet 22"x30" good drawing paper
(Lenox, Bristol, Fabriano, Stonehenge)

Fine Click, Steadtler, & Kneaded Eraser

Your choice of charcoal or graphite materials

SUBJECT MATTER:

Specimens from the Zoology Vertebrate Collection

GOALS:

Draw a depiction of animals, and/or their skeletons if you'd like, while demonstrating something you discovered or appreciated during your time at the Collection of Vertebrates. (i.e. You may have learned about the life cycle of mice and want to illustrate that, or maybe you were impressed by the talons of an owl and want to focus on that). Your inspiration may come from diagram type illustrations, general wildlife drawings or many other sources-- See "Research".

INSTRUCTIONS:

These drawings will contain form, subject, and *content*-- your main concern is still form, if that isn't working (for this project) the drawing isn't "successful" no matter how strong your ideas are.

Drawings should show an awareness of space (space of the page and depth). (*all* formal decisions should be deliberate and thoughtful)

Style

Drawings can be done in any "style" you wish (gestural, illustrative, linear) but must be well executed. Of course, consider the types of marks you are making and how that may affect the form-subject-content.

Color

You may use color, (not required) but you must choose a color scheme below to use. No exceptions.

-monochrome

-analogous

-complementary

Materials

Your choice of drawing materials, but they *must* be appropriate for your subject/content. If you aren't sure, ask! Think about which materials from the previous projects you have enjoyed. (No color acrylic paint)

Research

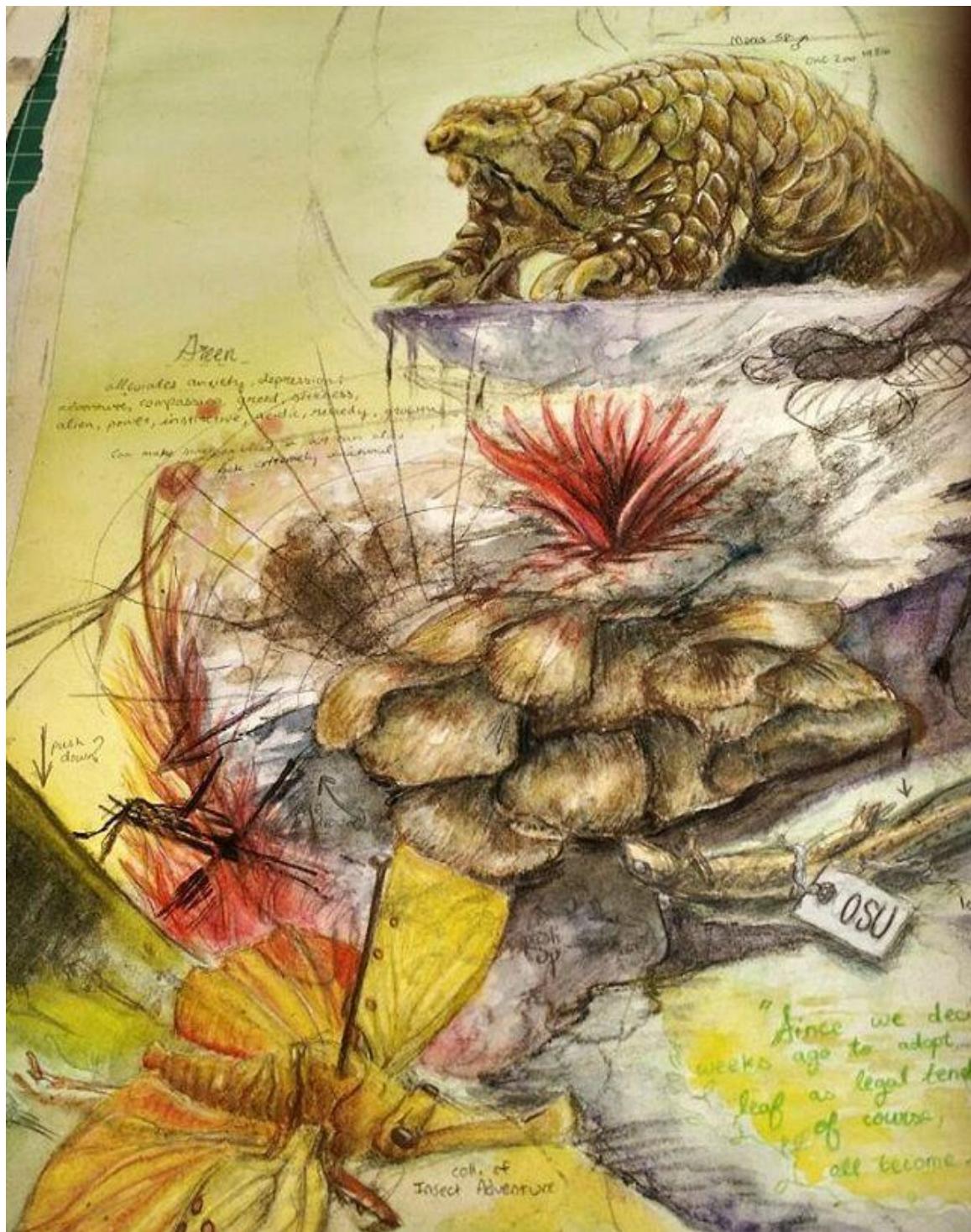
Research drawings of animals/specimens/skeletons by artists who have similar interests to **yours**, formally, conceptually, or both. (Audubon illustrations, posters, abstracted animal drawings, etc.) Make written comments that assess what you see in terms of style, technique, color, composition, and presentation. Post your images and written comments on Brightspace by **Th: 11/10** (5 pts.) respond by **M: 11/14** (5 pts.)

Due

Weds. Nov. 30th/Thurs. Dec. 1st for final critique. Proposals/sketches will be discussed on **M: 11/14 & T:11/15**.

STUDENT EXAMPLES:





EXAMPLE OF A WRITTEN RESPONSE ASSIGNMENT:

DISCUSSING CRITERIA FOR JUDGING DRAWINGS:

What makes a drawing bad or good?

This is a complex question. Some contemporary drawing is purposefully designed to challenge the conventional assumptions of what is often considered “good” or “bad” drawing. This homework assignment asks you to carefully think about, and articulate, the critical judgments you currently use when you evaluate a drawing. Take a hard look at your own assumptions about what drawing is, and what makes you prefer one drawing above another.

Anyone who looks at art is involved in a judgment to some degree. In a museum or gallery, at the most basic level, deciding whether to move on or to continue to look at an art piece implies a judgment of its worth. As viewers, we measure artwork in terms of standards, whether carefully defined or thoughtlessly presumed.

Critical judgments are assessed by an art critic, an instructor, an artist gauging their own progress, a fellow art student participating in a class critique, or a member of the general public who looks at art and decides whether they think the artwork is any good (or for that matter, even a work of art at all).

Do you know what criteria you use to evaluate drawings? Do you employ a consistent set of criteria depending on the artwork under scrutiny? Do you use different criteria for your own drawings compared to those you use for a drawing by another artist?

- 1.) **List a minimum of 10 criteria for how you judge one of your own drawings to be “finished”, or “good”.** Layer into these criteria a detailed description of what formal and conceptual success looks like for you personally. (For example: form, surface, balance, unity, harmony, creative originality, capturing a realistic likeness, clarity in concept, relevance of concept, distinctiveness of style, etc.) Feel free to speak very personally about this, and as formally or informally as you like—it is both appropriate and relevant for you to try to define how exactly you gauge your own work as successful.

- 2.) **Describe in detail how you decide a drawing you see in a gallery or museum is “good”.** (This can be as a list, or in paragraph form—your choice.) Passing critical judgment on a drawing often involves a complex and multilayered process. In addition to measuring someone else’s work to your own personal criteria, you also should think about the artist’s own criteria—*their* purposes and intentions for creating the drawing, and gauge how fully the drawing succeeds in achieving those intentions. Has a particular drawing ever particularly captured your imagination and attention or “blown you away”? Can you describe why?

COMMENTS:

An assignment such as this can be printed and turned in to the instructor, or presented in class as a PowerPoint presentation, or uploaded to the online classroom Brightspace and made available for other students to view and make comments on as part of their assignment.

GRADING RUBRICS

Students should be given clear parameters for each assignment.

A list of evaluative criteria that will be used when grading their drawing should be presented in the list of goals in the assignment sheet, and reiterated as part of the critique structure. (This criteria can be used as a comment sheet later and taped to the cover sheet of a drawing assignment, for example, so the student can make changes or have a record for their midterm and final portfolio reviews.)

RUBERIC EXAMPLES:

GOALS FOR SMALL OBJECT DRAWING:

Grading Criteria

- 1) The composition is balanced. (The eye moves easily throughout the image, objects interact with the edges of the page, placement feels accurately spaced and objects are not "piled up" together or "floating" isolated in the center.) 10pts.
- 2) An interesting spatial illusion has been created through scale, overlap, and strategic use of value. There is a sense of foreground, middle ground and background. 10pts.
- 3) There is a sense of "visual hierarchy." (Meaning, the artist seems to be directing your attention towards certain objects, which have more visual weight than other objects... you see something first, then look at another object second, then move to a third object easily, etc. You are guided through the drawing by the way it has been drawn.) 10pts.
- 4) Objects seem dimensional (not flat) and are fully developed in terms of range of value. There is no use of heavy outlines or line drawing, but rather, the forms have been created tonally. 15 pts.
- 5) There is an obvious light source (or sources). 10pts.
- 6) The local colors seem well translated into black, grey, and white tones. There is a full range of ten values present in the drawing. 15pts.
- 7) There is a strong sense of contrast within the composition. 10pts.
- 8) The drawing has good craftsmanship and technique and has been preserved well by the artist-- no wrinkles smudges or tears. 10pts.
- 9) The drawing has been turned in on time for the critique. 10pts.

GRADE SHEET:

CRITERIA	COMMENTS	POINTS
Compositional Balance		/10
Spatial Illusion		/10
Visual Hierarchy		/10
Volume/Rendering		/15
Light Source		/10
Value Range		/15
Value Contrast		/10
Craftsmanship		/10
Deadline Met		/10
FINAL GRADE		

Instructors should write comments for students to improve their drawings on the rubric sheet so students may make changes and hand the drawing in again, or instructors may choose to give verbal comments during critique and have students make notes of changes needed on their goals sheet.

Values should be assigned for each goal presented in the assignment so students are aware of which aspects of their works are successful, and which need improvement. Assignments should be graded using a numeric grade (not simply A, B, C, etc.) and students should have a clear sense of how each aspect of their grade is calculated.

Instructors can use Canvas to keep a record of student grades, but it is also recommended to use a written record of some kind, such as an excel document, or a grade book. Instructors should keep a copy of any student evaluations and grades for midterm and final portfolio reviews, or alternately tape them to the cover sheet of drawing assignments so they are preserved alongside the drawings in student portfolios.

Other methods may be utilized to keep track of rubrics and assignment grades (to illustrate each student's progress) as long as the methods are consistent, clearly articulated to students, and records are kept for reference at later stages in the semester.

MIDTERM AND FINAL PORTFOLIOS

Requiring students to turn in their portfolios at the midterm and final stage of the semester serves several purposes:

- Students are required to care for and preserve their drawings.
- Most students apply for scholarships in their sophomore year. Students must provide examples of drawings from Drawing 1 and Drawing 2 for their reviews, and a portfolio check and online image uploads for their Midterm and Final ensures their work is being preserved for this purpose.
- Students are given one-on-one feedback on their progress in the course, and specific assistance in noticing habits or patterns in their technical skills as they develop them.
- Faculty can see cumulative progress in the course, as well as trouble shoot any assignments that multiple students seem to have struggled with understanding. Midterm and Final Reviews are a valuable review for the faculty member too.
- Students are given numeric value for their projects, updated on how many absences they may have accrued, and given advice on seeking an extra credit opportunity, or if needed, advice on dropping the course at the midterm stage. Be sure to consult add/drop deadlines in the academic calendar, as well as issue an academic alert for any students who may be struggling in the course previous to the midterm portfolio review!
- A Final Project is folded into the Final Portfolio Review, which can count 2X the value of a normal project, and offer a more extensive project experience for the student.

EXAMPLE OF PORTFOLIO REQUIREMENTS:

- All drawings must be handed in inside a large portfolio (paper, or other)
- All drawings must have a cover sheet of newsprint (using one with teacher comments is fine, but do not use an old drawing as a cover sheet)
- All drawings must be clean and border tape must be removed
- Any final changes to your drawings must be made before handing in portfolios
- Late portfolios will only be accepted in cases of emergency, or with the express permission of the instructor

EXAMPLE OF A MIDTERM PORTFOLIO REVIEW:

DRAWING 2 MIDTERM REVIEW			
Projects (75%):		Grade:	
InterSpace Drawing			
Comments:			
Contour Line Review, Organizational Line Review			
Comments:			
Interior Zoom Drawing			
Comments:			
Invented Tool Drawing			
Comments:			
Nighttime Perspective Drawing			
Comments:			
2pt. Perspective Architectural Drawing			
Comments:			
		Grade:	
Exercises, Daily Grades (15%):			
Gesture Drawing Homework			
Contour Line Homework			
Micro/Macro Drawing Homework			
Color to Value Drawing Homework			
Perspective Exercises			
Color Exercises			
Museum/Gallery Assignment			
		Points:	
Class Participation/Critiques (10%):			
1 2 3 4 5 6 7 8 9 10			
Absences:		Extra Credits:	
IN-PROGRESS GRADE			

EXAMPLE OF A FINAL PORTFOLIO REVIEW SHEET:

DRAWING 2 FINAL REVIEW			
Projects (75%):		Grade:	
Color Media Still Life #1			
Comments:			
Color Media Still Life #2			
Comments:			
Portrait Drawing #1			
Comments:			
Portrait Drawing #2			
Comments:			
Independent Project Drawing #1			
Comments:			
Independent Project Drawing #2			
Comments:			
Final Project (counts 2X)			
Comments:			
	Grade:		
Exercises, Daily Grades (15%):			
Complimentary Color Drawing			
Shoebox Diorama Drawing			
Portrait Homework			
Written Response Homework			
Hands and Feet Drawing			
Museum/Gallery Assignment			
	Points:		
Class Participation/Critiques (10%):			
1 2 3 4 5 6 7 8 9 10			
Absences:	Extra Credits:		
IN-PROGRESS GRADE			

(Create a final grade sheet for the semester by merging the two portfolio grade sheets into one, and omitting the comments.)

SUBMITTING GRADES

It is required that you meet with your students during the assigned time for final exam. This time slot is sometimes different than the normal class time—an instructor cannot hold their final at another time. While instructors must meet during finals week, the activity that an instructor may choose to hold is up to that individual instructor. This can include critique, online meetings, handing back of artwork, or a workday.

A Drawing 2 Final can be a critique session of a final project, which might be more experimental in nature, or larger in scale or incorporating digital mediums or unusual surfaces, or abstraction.

Drawing 2 should also have a Final Portfolio Review, and students should be given a grade sheet for their portfolio review by the time of finals week.

Final project grades can be handed back with the portfolios on the final critique day or organized in whichever way works for the individual instructor, as long as expectations are clearly articulated both in the syllabus at the beginning of the semester, and again in the introduction of the Final Project and Final Portfolio Review.

Check the UWM academic calendar for due dates for grade submission. At UWM 100 and 200 level courses are required to submit progress checks, and to create an academic alert for any students who may be struggling.