

**Phoenix College
Instructor**

Spring, 2005
Art 111 & Art 122
M-W, 12:00-2:45 PM
Sec. 0264, 0278
M-W, 12:00-2:45 PM
RM F 101

Patrick Mohr,

Art Department Office
(602) 285-7227

**Syllabus
Drawing I
And
Drawing and Composition II**

Course Objectives: This course introduces the student to the principals of intermediate/advanced drawing practice and composition. The central issues in this particular course are the development of composition and conceptual drawing skills, including personal expression as applied too late 20th and early 21st century concepts of visual art. We live in a time when art is multi-faceted, extremely varied and in constant flux. I like to think that it's an exciting and challenging era in which to be an artist. Today, the artist is expected to add to the body of art in the same sense that a research scientist adds to the body of knowledge in science. Because of the personal, subjective nature of art, we are compelled to explore our complex environment in unexpected and unconventional ways. So, learning to "see" beyond observation can be an exciting and new experience. Sometimes, exploring the world and our individual uniqueness can be intimidating. The way this class works is that you will do lots of drawing...much of the work is comprised of in class assignments...others will be accomplished out of class. Additionally, your responsibility includes generating progressive compositions that are content rich and explore new territory.

The course is structured around a series of drawing problems that (I hope) will [1] improve your drawing & composition skills [2] expand your technical and conceptual understanding of what is possible and [3] give you a strong sense of the value of your own potential and uniqueness.

For this course students will explore progressive principals and relationships necessary to skillfully manipulate line, value, light, shape, texture, mass, plane including the elements of compositional theory. I will also explain the principals of composition, proportion, and perspective. This is accomplished by doing a series of problem-solving assignments that define form within a two-dimensional format. Students will also develop the fundamentals skills to manipulate various tools and materials necessary to complete each assignment. Additionally, students will be responsible for understanding complex conceptual problems by applying the language of drawing to solve intelligently and creatively each assignment. In this context, you cause things to happen by intent, and by choice, rather than by accident.

The use of color is primarily for the effects of your choice and developing your individual skills. We will not study color theory in this course. However, I approach this issue on a case-by-case basis.

ATTENDANCE: Attendance is mandatory and is taken daily at the beginning of the class. Lectures and discussion are frequently unscheduled and informal. If you are not in class, you miss much of the course materials and demonstrations. More than three un-excused absences over the course of the semester may result in a lowered semester grade. Likewise, excessive tardiness will result in a lower grade. Please notify the instructor in case of a prolonged illness or other emergency that will prevent you from attending class. It is your responsibility to obtain any information on assignments and notes missed due to an absence.

GRADING CRITERIA: Your grade is based on your performance on the assignments and critiques for the semester. Class participation and preparation means being prepared to work in class, and having the right materials for each assignment. This is very important. Assignments are weighted as follows: Assignments are **90%** of your grade. Attendance, participation and preparation **10%**; Your grade is determined by the total number of points for all assignments for the semester. Late assignments will have late points deducted if turned in after due date. No late assignments will be accepted later than one (1) week from due date. **Re-makes** for an assignment may be turned in no later than one week past the assignment's original due date. No exceptions will be granted without permission from the instructor. You must clearly indicate your name, class section, assignment number & title, due date, and when the project was turned in, for all assignments on both Grading Criteria forms and on the back of your completed projects.

You are responsible for working in class, and having with you the correct materials for each assignment. Please make photo-copies of all assignments. You must keep all completed assignments available for my review. This means that you **may not** discard them for any reason. This is very important because retaining graded assignments serves as additional proof of your grade. **Students are required to bring a sketchpad, all materials, and assignment sheets to every class meeting.**

Critiques: critiques are required and essential to attend. On the due dates for each project there will be a critique. It is during the critiques that you receive constructive criticism and important feedback from the instructor and class. Participation and discussion in the critiques are an essential component of this course. Therefore, it is necessary to have your projects' 100% completed for critiques. All assignments due dates are subject to change.

Final Critique and Portfolio Due!

May 11 (M-W 12:00-2:45)

May 11 is the last meetings of this class: No assignments will be accepted after May 11, No Exceptions Will Be Granted! You must be present for the final critique. If you do not show up, you may fail the course. All dates are subject to change

Important Note:

Thursday evening class 6:00-10:00 PM, Art 111 & Art 122, Sec. 5227, 5237. School policy requires four (4) additional class periods. Each of the four extra meetings is required and must be attended. I will make advanced arrangements with you concerning the dates and times to make up the extra class sessions. To satisfy the requirement, we have met on Saturday mornings, or have taken a field trip to the Phoenix Art Museum.

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Note:

Please keep a journal/sketchbook of all assignments. These are a series of rough sketches or thumbnails organized to clarify your solutions to compositional problems. They demonstrate your thinking process and refinement of ideas before your final drawings are executed. Please take your sketchbooks seriously. They are an important part of your final grade. Your sketchbooks will be turned in for the mid-term portfolios and with your final portfolios on the last day of this course.

Grading: Grades are based upon the following criteria

CONCEPT ORIGINALITY: How well you solved the basic idea and composition
EXECUTION TECHNICAL/SKILL: How thoughtfully you worked out the composition including the accurate use of methods and materials
VISUAL AND FORMAL CLARITY: how well you solved the problem in an
CRAFTSMANSHIP: How carefully and neatly you executed the problem
INSTRUCTIONS FOLLOWED: How well you followed the instructions
INTELLIGENT AND CREATIVE USE OF MATERIALS: How well you

Point Scale:	A	B	C	D	F
	25	21	17	13	12

At the end of the semester, your scores are totaled, arranged in descending order and grouped into A, B, C, D, and F. I grade on a rough curve. Final grades are given in percentages as follows:

A = 100% - 91%; B = 90% - 81%; C = 80% - 70%; D = 70% - 61%; Below 60% = F

Research: Frequently, students approach assignments as though they were the first one ever to do something like this...not so. The library has a great many books and periodicals on art. Take advantage of them. Use the sources that are available to you. Besides, it's fun to look at the pictures even if they don't apply to the problem at hand.

Field Trips: There is a possibility that several off-campus trip to a park, zoo, arboretum, airport or museum exhibit might occur during the semester. If so, attendance is mandatory and the trip is considered a regular class meeting.

Office Hours: By appointment after class

Drawing I –II & III-IV

SUPPLY LIST

Dry Media:

Drawing Pencils:

Pencil set (in metal box)
Black, White
Includes assorted pencils
Charcoal

Or individual pencils

4H, 3H, 2H (hard)
HB (medium hard)
2B (medium Soft)
4B (soft)
6B (extra soft)
Lay Out (soft)
Graphite Stick (soft)
Pencil Sharpener
Pencil Extender (optional)
scumbling)

Erasures:

Kneaded
White Mars or Gum

Paper:

Strathmore 400 series, Drawing Pad 18"x24"
Bond Sketch Pad 18"x24" (optional)
Sketchbook 12"x14"

Optional:

Advanced Students
By arrangement only:
Pen, Brush with India Ink
Colored Pencils or Pastels
Mixed Media, Collage

Organic Media:

Charcoal:

Conte Crayon, Terra Cotta,
(compressed), (medium)

Sticks Vine Charcoal (medium)

Misc:

Drawing Board 24"x 34"
or 20"x 30"
Supply Box (small fishing tackle
box)
Fixative
Chamois (small square)
Paper Stump Stick (for

Metal Straight Edge 24"
Sand Paper (fine grit
X-Acto Knife