

## **hART 102: Drawing II**

Instructor: Sandi Ginter

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Office hours: MW 9 – 11:30 & times by appt.

*It is possible to envision a time when there wasn't oil painting (before the fifteenth century), or video art (before 1964), but drawing seems to have always been with us.*

- Laura Hoptman,  
*Drawing Now*



Tacita Dean, *The Montaton Letter*, 2017 (detail). Chalk on blackboard. 366 x 732 cm. Glenstone Museum, Potomac, Maryland © Courtesy the artist; Frith Street Gallery, London

Tacita Dean, *The Montaton Letter*, 2017 Chalk on Blackboard, 366 x 732 cm.

## **BLACKBOARD**

Go to <https://bblearn.saintmarys.edu> for all course documents & information.

## **COURSE DESCRIPTION**

This is a broad foundation course, similar to ART 101, with additional emphasis on the figure/portrait and an introduction to the use of color. Projects are designed to enhance the understanding and use of formal elements, principles and composition while exploring drawing's creative and expressive potential. A variety of drawing media, tools and subjects are explored. Studio projects are augmented by critiques, visual presentations and discussion. Sketchbook required.

## **COURSE LEARNING OUTCOMES**

Students develop basic technical skills in drawing including an understanding for rendering form, surface, light, and space.

Through application, students demonstrate a basic understanding of the formal design elements & principles (e.g. use of line, shape, value, texture, color, scale/proportion, perspective, balance, harmony/variety, etc...).

Students gain a basic understanding of the application of color theory.

Students engage in creative problem solving and develop aesthetic and conceptual skills by exercising visual awareness, imagination, interpretation and personal expression.

In small group and full class forums, students learn to effectively present, defend, analyze and critique a work of art.

Students become familiar with historic and contemporary examples of artist drawings (western and non-western) through classroom presentations and independent research.

Students develop an understanding of drawing's functions from preliminary study to finished work and the multiple forms drawing can take by investigating a variety of tools and media.

Through practice, students enhance their appreciation for art and its role in our intellectual and cultural life.

**SOPHIA \_ LO1 - Arts for Living - Creative and Performing Arts Learning Outcomes:**

1. A Saint Mary's student demonstrates a basic understanding of form, aesthetics, and/or theory in a creative or performing art.
2. A Saint Mary's student practices a creative or performing art.
3. A Saint Mary's student develops resources of creativity, experience, and perception, which enrich herself and her world.



Amy Cutler, *Millie*, 2005

**CLASS MEETINGS:** This class will meet in Rm. 233 MO from **12:50 to 3:20 p.m. on M&W**. Students will be expected to spend a minimum of three (3) additional hours each week, outside of class time, completing assignments. Demonstrations, lectures and critiques will start promptly and students will be expected to arrive on time.

The art studios are open 24-hours. Students may NOT work alone in the studios after dark. Sign-up is required for access during school breaks. If you find the building locked on weekends, contact Campus Security for access.

**CRITIQUE, EVALUATION & ATTENDANCE:** Work will be critiqued in class during and upon the completion of assignments. In addition, students will receive written evaluation of assignments/portfolios. Evaluation will consider concept, form, craft and involvement/effort. **Late work**, without proper excuse, will be accepted up to one week following due date and reduced one letter grade. **Re-worked assignments** will be accepted and are encouraged. (Grades on re-worked assignments will be averaged with original grade for drawing. Re-worked assignments must be turned in within 2 weeks of return of original drawing.)

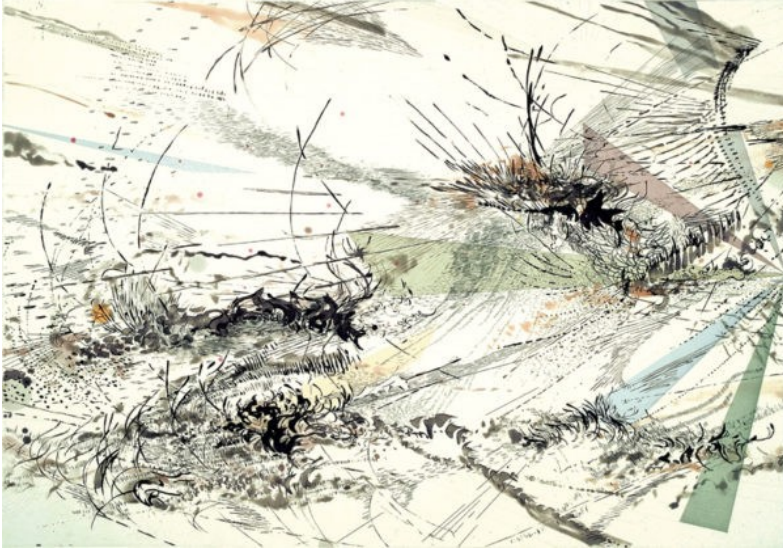
**Attendance is mandatory.** Unexcused absence will adversely affect your final grade. After one, continued unexcused absence will result in the reduction of your final grade by **3 points per unexcused absence**. Please notify instructor of absences due to illness, family emergency, etc. that may be excused. Prolonged absence may make it necessary for you to withdraw from the course (see [Bulletin](#)). You are expected to be on time (3x tardy = 1 absence/ 20+ minutes late will count as an absence).

Final course evaluation will be the sum of grades for all assignments and assessment of class participation and attendance.

### Weight of grade per assignment

1. Pulled Point-to-Point Contour - India ink, dowel stick, bamboo and hake brushes **15pts**
2. Colored Drawing Ink /Transition Project - Higgins drawing inks, Speedball metal nib dip pens, bamboo brush and small, pointed brushes on watercolor or printmaking paper **15pts**
3. Paper/Value/Texture Project with graphite pencils on drawing paper **10pts**
4. Still Life Drawing with Colored Pencils on Bristol paper **15pts**
5. Self-Portrait/Hybrid Project with Colored Pencils on Bristol paper **15pts**
6. Final Project TBD > **15pts**
7. Artist Report **5pts**
8. Sketchbook Exercises **10pts: up to 5pts before spring break , 5pts after.**

A = 94-100      B- = 80-83    D+ = 67-69  
A- = 90-93    C+ = 77-79      D = 60-66  
B+ = 87-89      C = 73-76    F = 59 and below  
B = 83-86    C- = 70-72



Julie Mehretu, *Diffraction*

**SEMESTER SKETCHBOOK REQUIREMENT:** You will be required to keep a sketchbook. Assignments will be given weekly to support classroom work. Sketchbooks will be submitted for evaluation at mid-semester (Mar 5) and at the end of the semester (April 30) = 15% of grade.

**ARTIST REPORT:** Each student will be expected to give a 10-15 min. PowerPoint presentation in class on a contemporary artist who is known for his/her work in drawing. Assignment requirements and a list of possible artists can be found on Blackboard. Sign up for your artist on a shared Google Doc to avoid duplications.

**SUPPLIES:** You will need to supply your basic drawing tools and media (the supply list is available on Blackboard). The majority of drawing papers, drawing ink and basic equipment (boards, easels, etc...) will be provided.

**ACADEMIC HONESTY CODE:** When a student submits any work for academic credit, she makes an implicit claim that the work is wholly her own, done without the assistance of any person or source not explicitly noted, and that the work has not been previously submitted for academic credit in any area. (For more information see: <https://catalog.saintmarys.edu/> pp. 75-77.) A student who submits studio projects for evaluation that she did not produce herself will fail this course. Penalties for lesser violations will be decided case by case and may include a grade reduction or failing grade for the assignment.

**CELL PHONE POLICY:** Your phone should be silenced and out of sight during all times when the instructor or classmates are presenting

material. Phone use should also not impede your ability to constructively use lab time well. You will have the opportunity for a short break(s) during our class period when you may check your phone messages. Please be courteous at all times and aware that your phone use is not disturbing others.

**COURSE CANCELLATION POLICY:** If it would become necessary to cancel class due to illness, emergency or extreme weather, I will contact you by email AND call the Department Admin. Assistant who will post a notice on the classroom door.

**COLLEGE POLICY FOR STUDENTS WITH DISABILITIES:** If you have had documented academic adjustments (accommodations) in the past, or think you may be eligible for them presently, you should contact Iris Giamo (igiamo@saintmarys.edu) or Jennifer Wright (jwright@saintmarys.edu) in the Disabilities Resource Office (DRO), Madeleva 103C, to make an appointment to address this matter. The DRO is responsible for coordinating academic accommodations for students each semester and will issue a letter of documentation to your faculty for the current semester. Requests for such accommodations will not be honored without this letter from the DRO. Securing reasonable accommodations requires timely action on the part of the student. Please contact the staff in the DRO for an appointment to discuss how we will implement your accommodations.

### **SEXUAL ASSAULT:**

Violence and abuse impact many facets of a survivor's life, including his/her academic, social, and spiritual lives as well as his/her physical, emotional, and mental health. Any student who has experienced sexual assault, relationship violence, and/or stalking is encouraged to contact the **Belles Against Violence Office** (33 Holy Cross Hall, phone 284-4081, email [kjohnson@saintmarys.edu](mailto:kjohnson@saintmarys.edu)), for general guidance. The following three Saint Mary's departments have confidential staff: **(1)** Campus Ministry (pastoral ministers), and **(2)** Health & Counseling (professional staff). If your experience is directly impacting your academic performance, you may also consider contacting the Office of Academic Affairs (121 Le Mans Hall, phone 284-4594) for assistance with academic issues (but note that they are *not* confidential staff). Please know that, should you come to me or share personal experiences through the class, excluding through certain kinds of written assignments such as journals, I am required to report any sexual misconduct incident/complaint to a Title IX Coordinator. He or she will contact you to let you know about accommodations and support services at Saint Mary's and possibilities for holding accountable the person who harmed you. Depending on information shared in a report, Saint Mary's may have a federal obligation to investigate the incident. If you do not wish to have your incident or complaint reported or are uncertain whether you want to file a report, contact any of the three confidential resources listed above. Each of them can offer support services and discuss reporting options."

## DISCRIMINATORY HARRASSMENT

Saint Mary's College is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. As a student, if you experience what you believe to be discrimination or harassment by another member of the Saint Mary's community because of your identity based on sex, race, color, national origin, religion, age, disability, citizenship status, genetic information, veteran status or any other characteristic protected by the law or your sexual or political orientation PLEASE REPORT THAT BEHAVIOR. Allegations of discrimination and harassment should be reported on the Bias Reporting Form on the portal <https://cm.maxient.com/reportingform.php?SaintMarysCollege>. Please take a few minutes to review the SMC policy Prohibiting Discriminatory Harassment Against Students at: <https://goo.gl/Eg4CDj> Should you wish to talk to a confidential resource on campus please contact Health and Counseling in Angela at 574.284.4805 or Campus Ministry in Regina Hall at 574.284.5391."

*A perfect drawing is one where nothing can be changed without destroying the essential inner life, quite irrespective of whether drawing contradicts our conception of anatomy, botany or sciences.*  
- Wassily Kandinsky, *On the Spiritual in Art*

## CALENDAR - Spring 2024

*If it becomes necessary to make any changes to the calendar below, an announcement will be made in class and a revised calendar will be posted to Blackboard*

W	Jan 17	Class Introductions: Syllabus /Supplies: <b>Sketchbook #1</b> Begin Pulled Point-To-Point Contour. India Ink. Dowel stick.
M	Jan 22	Pulled Point-to-Point Contour. <b>Sketchbook #2</b>
W	Jan 24	Pulled Point-to-Point Contour with Hake & bamboo brushes.
M	Jan 29	<b>Critique:</b> begin small group critiques of pulled contour
W	Jan 31	INTRO COLOR INK. <b>Sketchbook #3</b> COLOR INK continued.
M	Feb 5	COLOR INK continued.
W	Feb 7	COLOR INK continued.
M	Feb 12	COLOR INK continued.
W	Feb 14	<b>Critique</b> Color Ink. <b>Sketchbook #4</b>



M Feb 19 INTRO PAPER/TEXTURE/VALUE. Graphite pencils.

W Feb 21 Sketchbook #5  
PAPER/TEXTURE/VALUE

M Feb 26 **Critique:** PAPER/TEXTURE/VALUE.  
INTRO COLOR PENCIL Still Life.

**Sketchbook #5 & 6**

W Feb 28 COLOR PENCIL Still Life.

M Mar 4 COLOR PENCIL Still Life.

W Mar 6 COLOR PENCIL Still Life. **SKETCHBOOKS DUE.**

**SPRING BREAK - MARCH 11-15**

M Mar 18 COLOR PENCIL Still Life continued.

**Sketchbook #7**

W Mar 20 COLOR PENCIL Still Life: **Critique Sketchbook #8 & 9.**

M Mar 25 INTRO Color Pencil **PORTRAIT or Figure Drawing**

**TBD.**

W Mar 27 **PORTRAIT or Figure Drawing**

M Apr 1 Color Pencil **PORTRAIT or Figure Drawing**

W Apr 3 Color Pencil **PORTRAIT or Figure Drawing**

**EASTER BREAK M April 1**

**W Apr 3 FIELD TRIP: ZOO - Bring your sketchbook!**  
**Sketchbook #10**

**M Apr 8** Introduce FINAL PROJECT/Alternative media.  
Sketchbook #9

**W Apr 10 PORTFOLIO REVIEWS - no class meeting**

M Apr 15 Introduce FINAL PROJECT/Alternative media. **In class exploration**

W Apr 17 Final Project work day

M April 22 Final Project work day

W April 24 Final Project critiques

M April 29 Artist Reports A- H



W May 1 Last class day: **Final Project & SKETCHBOOKS** Due..  
Remaining Artist Reports K- W

*Drawing is something where you have a really direct, immediate relationship with the material, with the paper and pencil in front of you. So you make a mark, and then you make another mark in relation to that mark, whereas with a lot of my sculpture, I have a concept, and then it's labor. With drawing, you're in the present. In drawing you take physical energy out of your body and put it directly on the page.*

- Kiki Smith



Kiki Smith

ART 102: DRAWING II  
Instructor: Sandi Ginter  
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## SUPPLY LIST

Note: All ink and paper required for assignments will be provided. You will need to supply the following items for your use - click on links for examples of each item at [www.dickblick.com](http://www.dickblick.com):

Graphite Pencil Set: choose one that contains an HB, 2B, 4B, 6B (there are many good brands – sometimes you can find a good price on a [larger set](#) that may include other sketching materials & accessories so feel free to compare)

1. [Assorted erasers](#): kneaded and plastic or rubber
2. [Prismacolor premier colored pencils, set of 24](#) (buy good quality artist pencils, avoid verithin style or student grade – feel free to invest in a larger set if you'd like access to a greater range of color)
3. [Prismacolor colorless blender pencil](#)
4. [Bamboo brush](#) (#6) – note good price for set of 3 brushes
5. Speedball fine point [ink pen nib](#) (#103) and [holder](#) (#104) – OR you may purchase a [Speedball set](#) with 2 holders and 6 nibs (helpful if you break a nib)
6. [Small, round, pointed paintbrush](#) to use with ink (size 0 – 2)
7. [Sketchbook](#) (8.5" x 11" minimum size)

Optional supplies you may find useful: Utility box or old shoe box to hold supplies, masking tape, pencil sharpener, micro pens/drawing pens, ruler.

Suggested for art majors & minors (for Portfolio Reviews): Crescent arctic white mat board, clear push pins, small black or silver binder clips

Note: Art supplies are available at the campus bookstore. You can also find the items online or at your local art supply store. When shopping in a store, always ask if they offer a student discount – many will if you have a student ID to show.