

ATTENDANCE:

EACH CLASS BUILDS UPON THE OTHER IN CONTENT AND EXPERIENCE. PLEASE DO NOT MISS CLASS. **THREE (3) ABSENCES WILL RESULT IN A DROP OF YOUR GRADE. ALL ABSENTEES MUST CONTACT ME BEFORE THE NEXT CLASS.** IF DIRE CIRCUMSTANCES TAKE PLACE, YOU MUST CONTACT ME AS SOON AS POSSIBLE AND MAKE UP ALL INCOMPLETED ASSIGNMENTS.

MATERIALS:

14 by 17 inch or larger sketchbook (white paper, no newsprint)
4 sheets of Canson Mi Teintes paper* (moonstone 426, steel gray 431, or felt gray 429)
Black vine charcoal (**soft**) *** **Please not the compressed.**
graphite pencils 4H and 6B (Ebony pencils are very good and preferred.)
Black Drawing Ink, "Drawing" pen nib and holder
Kneaded Eraser
Ruler (preferably 18" metal, cork- backed)
X-acto knife
Nylon Watercolor Brushes (short handle), ½" flat, 1" flat, and #8 or #10 round
A portfolio big enough to protect artwork
A large drawing board for home use
Conte (black, white, & red)
Masking Tape and clips to secure drawings

*** Supplies must be brought to every class***

Please review the supply with the instructor before you make a purchase.
You can find most of your supplies at: Sarnoff's, Posner's, or Michael's.

SEMESTER OUTLINE:

- I. INTRODUCTION/ THE NATURE OF VISUAL ORGANIZATION
- II. LINE/ CHARACTERISTICS OF THE MARK
- III. SHAPE/ BUILDING BLOCKS OF STRUCTURE
- IV. VALUE, LIGHT, AND VOLUME
- V. GESTURE AND DIMENSION
- VI. CONCEPTUAL PRACTICES AND CONCERNS
- VII. FINAL PROJECT/ PORTFOLIO PREPARATION

ART 210 Drawing II

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Office Hours: TBA Building 01 RM 150

Monday & Wednesday
11:40-1:55pm
Building E5 507

COURSE DESCRIPTION:

WELCOME! THE PURPOSE OF THIS COURSE IS TO EXPAND EACH STUDENT'S INHERENT VISUAL LITERACY THROUGH THE CONCEPTS AND PRACTICES DISCOVERED IN THE DIALOGUE OF DRAWING. THE EMPHASIS OF THIS COURSE WILL BE TO DEVELOP A GREATER VISUAL AWARENESS OF THE NATURAL CONCERNS OF OBSERVATION AND THE WIDE VARIETY OF TRANSLATIONS THAT CAN BE INCORPORATED INTO ONES OWN DRAWING ABILITIES AND INTERESTS. ASSIGNMENTS WILL INCORPORATE AND INCLUDE CRITICAL OBSERVATION, ART HISTORY, CLASS DISCUSSIONS, CRITIQUES, AND A MUSEUM/GALLERY VISIT. WE WILL INVESTIGATE STILL-LIFE, PERSPECTIVE, LANDSCAPE, PORTRATURE, FIGURE, AND CONCEPTUAL MODALITIES OF DRAWING. ALTHOUGH HISTORICAL TECHNIQUES WILL BE DISCUSSED AT GREAT LENGTH, THE IMPORTANCE OF VISUAL AUTHORSHIP WILL BE PARAMOUNT TO ANY DISCUSSION.

COURSE REQUIREMENTS:

COMPLETION OF **ALL** CLASS AND HOMEWORK ASSIGNMENTS. ACTIVE PARTICIPATION IN CLASS DISCUSSIONS AND CRITIQUES. **ATTENDANCE IN CLASS** ON A REGULAR BASIS. A FINAL PROJECT AND PORTFOLIO REVIEW.

COURSE EVALUATION AND GRADING:

THE FINAL GRADE WILL BE DETERMINED BY THE ENERGY DEMONSTRATED THROUGH THE COMPLETION OF ALL CLASS, HOMEWORK, AND PROJECT ASSIGNMENTS. INCLUSION ON A REGULAR BASIS IN CLASS DISCUSSIONS AND CRITIQUES AS WELL AS THE DEVELOPMENT AND PRESENTATION OF ALL ASSIGNMENTS IS VITAL TO THE FINAL EVALUATION PROCESS. GRADES WILL BE AWARDED ON AN INDIVIDUAL ASSIGNMENT BASIS EMPHASIZING CREATIVITY, PERSONAL DEVELOPMENT, AND ATTENTION TO DETAIL. GRADES WILL BE STRUCTURED IN THE FOLLOWING MANNER:

A - Excellent	P- Passing Credit (indicates "C" or better)
B - Good	I - Incomplete
C - Average	W- Official Withdrawal
D - Below Average	Y- Unofficial Withdrawal
F - Failure	

NOTE: AN "INCOMPLETE" MUST BE REQUESTED BY THE STUDENT!

