

Bexley High School Visual Arts

DRAWING (Room 7113) - Ms. Ponce de León

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INTRODUCTION: This semester, you will not only draw *academically* (from life) but you will also experiment with different media and explore theme development. We will review basic art concepts and proper use of various materials. In addition, we will discuss artists and art history to explore ideas, themes, and/ or media. Lastly, we will practice talking about art, discussing the work of our peers to help each other and also to make use of studio vocabulary. Students do not need to have previous art experience to enjoy drawing and learn new skills.

GRADING	
Projects:	50 %
HW, critiques, & displays:	25 %
Daily Participation *(Includes <u>individual</u> effort/ improvement, participation, preparedness, service projects, etc.)	25 %

SAFETY/ PROCEDURES: Please learn these important safety procedures. The **fire exit** is our back door... exit and continue left to the baseball field and quietly listening for instructions. The **tornado exit** is out the front door... exit the room and remain along the walls of the hallway avoiding any glass cases or doors and quietly listen for instructions. In the event of a **lockdown**, remain quietly in the classroom. If there's a **medical emergency**, remain in your seat and quietly listen to instructions. If you **witness an emergency**, please get the staff member on duty immediately.

PHONE PODS/ PARKING: ALL students will put away phones unless the teacher requests that they keep them out. When you walk in the door each day, please park your cell phones in the allotted slot for phone parking. Sometimes, I will let you use your phones to take photos or look up information. Everyone will comply so that we can have a productive a fun year. Do any final checks of email, texts, or social media between bells and quickly store your phone. I expect you to be seated with your phones parked in the phone pods.

RESTROOM USE AND SAFETY: Please ask me first. I need to know who is out because I am responsible for you while you are here. Be sure I've heard your question and have answered YOU before you leave. If you've been using your phone on a given day, please park your phone, sign your name on the pass "eraser board." When you return, please erase your name. Take your lanyard pass, and go quickly. Please wash your hands after.

WI-FI & PHONES FOR ART-MAKING: Students can use their own laptops with Adobe Photoshop and/or cell phones with good cameras on days we take photos. However, they are responsible for taking care of their own equipment. Most days, students will follow the cell phone protocol listed above.

MUSIC & TECHNOLOGY: When I am talking, teaching, demonstrating, and during class critiques, please put away cell **phones and music devices**. You may listen to music only during independent work time, and with only 1 ear bud. Keep the volume of your music low, and keep the music school appropriate. Phones **must remain stored unless we are all using them**.

CANVAS/ SCHOOL E-MAIL: This class uses both Canvas and school e-mail for **ALL** its communication. You **must have a working network login and check Canvas and e-mail regularly** to be in this class. I provide all class information, assignments, slide shows, demos, and deadlines on Canvas. **Not knowing current and due assignments is NOT an excuse.**

DAILY PARTICIPATION: Each student receives a daily grade. Students **MUST** arrive on time, act respectfully and appropriately, pay attention to lectures and demos, work on assigned projects, follow student handbook rules, and participate in discussions and clean-up. In addition, **you will be sent to the office if you use your cell phone in class** for anything other than taking photographs of assigned work. Refusal to follow rules will result in the loss of daily points and may lead to further disciplinary action.

DUE WORK/ ABSENCES: Students will complete assignments **on time for full credit**. Pre-planned absences are **NOT** an excuse to not turn work in on time. If you have an unplanned absence on a due date, the work must be in on the day you return. Come in after school, during a study hall, or during Art Club to complete your projects. **It is your responsibility** to find out what you have missed.

LATE WORK: Your bi-weekly work is **due on the last day of each even numbered week at the start of class**. If you turn in your work late on that day or within the due week, the grade will be 20% lower. On the following due date, you will no longer receive points for your late work.

RE-GRADING AND RUBRICS: I will use a grading rubric and post grades and Power School comments on what to improve. If you turn your work in on time, you are welcome to improve each project and turn it back in for a re-grade. A **re-grade must take place within a week** that I assign a given project.

DIGITAL PORTFOLIOS: Students will store, label, and turn in digital photos. Also, they must scan non-digital projects and upload them. Students must upload and label weekly images by the deadline to receive full credit. See me **BEFORE** the deadline if you are experiencing problems.

EXTRA HELP/ ART CLUB:

Art Club meets Monday-Wednesday at lunch in Ms. Groot's room, 7111. DO NOT WAIT until the last minute! **Everyone** willing to work hard & ask questions can succeed in this class. **In addition, you may come by my room during lunch to work, get help, eat, etc.**

IN THE STUDIO: Each person **MUST work in class every day** to receive instructional and academic support. Students are also required to meet quarterly with the instructor to plan and discuss his/ her portfolio development. AP Studio art students **SHOULD** also work outside class to complete weekly projects. Visiting art professionals may visit the studio for critiques and/ or to lecture.

ART SUPPLIES: Students must carry a flash drive to save and transport digital images. In addition, they may borrow school-owned cameras. Please come **early in the week** during lunch if you need to borrow a digital camera for weekly assignments. **Students are responsible for keeping all borrowed photo equipment in good condition and will be charged for any damage or loss.**

WEEKLY SCHEDULE: Our projects last more than one day. We will often begin new projects at the start of the week. Students may come in (**get a pass from me first!**) to work in the art room during study halls as long as they don't interfere with another class' work. To ensure everyone gets lab time, the class will follow this weekly schedule:

- Monday: Lecture / "Demo" Day
- Tuesday-Thursday: Assigned Work Day
- Friday: Open Studio/ Due Date/ Critique Day/ ART 21

NON-CRITIQUE FRIDAYS: On these days, we will **ALL (no exceptions!)** watch an episode of Art 21 or have a

preliminary critique.

DAILY PARTICIPATION: Each student receives a daily grade. Students will arrive on time, act respectfully and appropriately, pay attention to lectures and demos, work on assigned projects, follow student handbook rules, and participate in discussions and clean-up. Refusal to follow rules will result in the loss of daily points and may lead to further disciplinary action.

DUE WORK/ ABSENCES: Students will complete weekly and long-term assignments **on time for full credit**. Pre-planned absences are NOT an excuse to not turn work in on time. If you have an unplanned absence on a due date, the work must be in on the day you return. Come in after school, during a study hall, or lunch to complete your projects. **It is your responsibility** to find out what you have missed.

LATE WEEKLY WORK: Weekly work is **due on the last day of each week at the start of class**. If you turn in your work late on that day or within the due week, the grade will be 20% lower. On the following due date, you will no longer receive points for your late work.

LATE LONG-TERM PROJECTS: Late long-term work grades will be 20% lower. The last day to turn in long-term projects for a grade is the eighth (8th) Friday of each quarter – a week before the quarter ends. After that day, you will not receive credit for late work.

RE-GRADING AND RUBRICS: I will use a grading rubric and post grades and Power School comments on what to improve. If you turn your work in on time, you are welcome to improve each project and turn it back in for a re-grade. A **re-grade must take place within a week** that I assign a given project.

DIGITAL PORTFOLIOS: Students will store, label, and turn in digital photos on the district T DRIVE. Also, they must scan non-digital projects and upload them, too. Students must upload and label weekly images by the deadline to receive full credit. See me **BEFORE** the deadline if you are experiencing problems.

NOTE ABOUT PLAGIARISM: Students **MUST** create their own images. Copyright materials such as found photographs, paintings, and logos are someone's intellectual property. A plagiarized project will receive an automatic zero. In addition, administration and parents will receive notification and the incident will appear on the student's record. The consequences of second offenses are more serious. Please read the *Bexley Student Code of Conduct* for rules about plagiarism.

WEEK	PROJECT DESCRIPTION	SKETCHBOOK FRIDAYS
Intro	<u>First Day:</u> Introduce syllabus and class.	Pre-instruction graphite self-portrait using mirror (Thursday) Personalize sketchbook cover (Friday)
2-4	Cropped Image "Bone" & Black and White Still Life— <u>Concepts:</u> Straight observation, easels, perspective, draw from inside out, full value gray scale (continuous tone), emphasis on lighting & accurate depiction of objects in set-up; close-in on set-up. <u>Medium:</u> graphite <u>Masters:</u> Michelangelo, Giorgio Morandi, Charles Sheeler, Janet Fish, Cezanne	2 - Right Brain/ Lines/ Sighting/ Proportions --Gestures (short), Blind Contours, Contours <u>Sketches:</u> (1) Choice of subject/ graphite/observation; (2) exquisite corpse 3 - Composition/ Proportion/ Viewfinders --Thumb nail sketches --Viewfinders/ Set up Composition/ Sighting

		<p>--Varied Line Weight Appear-Disappear Lines</p> <p><u>Sketch:</u> Contour sketches of trees (go outside)</p> <p>4 – Composition: Positive-Negative Balance --Positive/ Negative Space (viewfinders)</p> <p><u>Sketch:</u> hands and feet, choice</p>
5	<p>Street Scene/ Landscape Collage—Use entire page, do not cut out/ use entire images from sources.</p> <p><u>Concepts:</u> appropriation, texture, value range <u>Media:</u> collage, gel medium <u>Masters:</u> Romare Bearden, Pablo Picasso, Georges Braque</p>	<p>5 - One-Point Perspective</p> <p><u>Sketch:</u> 1-pt. perspective hallway (Accurate line drawings, show VPs & orthogonals, use ruler!)</p>
6-8	<p>1) Quick Still Life & Figure Drawings from Life 2) Long-Pose “Mannequin” Still Life</p> <p><u>Concepts:</u> observation, easels, proportions, gestures, “skeleton” (drawing from the inside to the outside), positive/ negative balance, using viewfinders, varied line weight, measured alignment drawing & sighting <u>Medium:</u> graphite, charcoal, colored chalks <u>Masters:</u> Da Vinci, Ingres, Degas, Cassatt, Schiele, Toulouse-Lautrec, Michelangelo, Lucien Freud</p>	<p>6 - Two-Point Perspective <u>Sketch:</u> 2-pt. perspective (Accurate line drawings, show VPs & orthogonals, use ruler!)</p> <p>7 – Composition: Cropping/ Focal Point --Rule of Thirds/ Cropped still life</p> <p><u>Sketch:</u> Cropped image, choice of subject-medium (use cropping and rule of thirds)</p> <p>8 - Composition: Repetition, Rhythm, Pattern <u>Sketch:</u> Sketch demonstrating rhythm, repetition, and pattern/ choice of medium</p>
9-10	<p>Life-Size Self-Image Based on ETA Hoffmann’s “The Sandman” (1816)—Develop your own “Dream” or “Nightmare” idea, full-body image with background, distorted/ stylized</p> <p><u>Concepts:</u> Theme/subject matter, self-image, surrealism, art statement, monochromatic palette <u>Media:</u> mixed media, graphite, charcoal, gesso, plain paper / newspaper collage, ink, paint, (monochromatic) <u>Masters:</u> Howardena Pindell, Aminah Lynn Robinson, Rene Magritte, Odilon Redon, Frida Kahlo, Egon Schiele</p>	<p>9 - Value/ Media/ Texture --Light anatomy (shading diagram), eraser drawing --Geometric still life objects</p> <p><u>Sketch:</u> (1) practice 8 different media gray scales & 8 different textures; (2) Choice eraser drawing</p> <p>10 - Value/ Line/ Texture --Hatching & Crosshatching (Graphite/Pen)</p> <p><u>Sketch:</u> Pen sketch using hatching and/ or cross-hatching/ choice of subject</p>

<p>11-12</p>	<p>Abstracted “Walk-Around” Drawing— Look at the heap of chairs in our room. Walk around, re-size, flip, and overlap your objects/ shapes. Create three designs first. (Develop foreground, middle ground, and background and use the ENTIRE page to create three images that achieve the illusion of space and form. Each of the three drawings must have positive & negative balance and a full value range.) Then, transfer each design onto drawing paper.</p> <p><u>Concepts:</u> Still life, composition/ design, juxtaposition, transparency, illusion of space, balance (+/-), one light source, re-size, full value range, contrast.</p> <p><u>Media:</u> Graphite on 9 x 12” paper, three final related drawings</p> <p><u>Masters:</u> David Hockney Picasso/ Braque</p>	<p>11 – Value/Shading: Conte, Charcoal --Reflective Still Life <u>Sketch:</u> choice sketches of reflective surfaces; conte crayon</p> <p>12 - Value & Shading Methods: Graphite <u>Sketch:</u> choice sketch using charcoal</p>
<p>13-14</p>	<p>1 - Self-Portrait from Observation— based on photo, transfer contour then draw what you see</p> <p><u>Concepts:</u> observation from photo, value, proportions</p> <p>2 - Stylized-Creative Self Portrait—loosely based on photo but stylized, distorted, changed in some way</p>	<p>13 - Monochromatic Mixed Media (Graphite/ gesso / etc.) <u>Sketch:</u> Choice of subject and mixed media</p> <p>14 - Vine Charcoal/ Charcoal Pencil <u>Sketch:</u> Stylized, exaggerated forms using entire page</p>
<p>15-16</p>	<p>Plant Abstractions/ Reconstructions— Part 1: 5 drawings; one from life, then crop & abstract; use viewfinder</p> <p>Part 2: Turn in 1 smaller, cropped more realistic image & 1 larger, cropped, more abstract image.</p> <p><u>Concepts:</u> Contrast, volume, abstract/ stylized <u>Media:</u> mixed media, charcoal, Yarka “Sauce”, charcoal paper</p> <p><u>Masters:</u> Elizabeth Murray, Georgia O’Keefe, Henri Matisse</p>	<p>15 - Choice of Medium <u>Sketch:</u> Expressive figures or portraits using entire page (mark-making)</p> <p>16 – Exquisite Corpse</p>

17-18	<p>“Mapping” Mixed Media Collage/ Self-Image— unusual vantage point, composition with at least two layers of images/ space; can be distorted/ stylized; must use diagrams, maps or other found symbols collaged onto background</p> <p><u>Concepts:</u> Theme/ subject matter, self-image, artist statement, monochromatic palette, texture, line, contrast, superimposition, transparency, appropriation</p> <p><u>Media:</u> mixed media, collage, gel medium, graphite, charcoal, gesso, plain paper / newspaper collage, ink, paint, (monochromatic); approximate size 18 x 24”</p> <p><u>Masters:</u> Howardena Pindell**, Salvador Dali, Rene Magritte, Albrecht Durer, Odilon Redon, Henri Rousseau, Frida Kahlo, Egon Schiele</p>	<p>17-18 – Open Choices</p> <p><u>Sketch:</u> Choice of theme, medium</p>
Final	End of quarter. Turn in assignments. Final critique.	