



School of Art
ART 200-AIX 1
Drawing II Intermediate
202425 Fall

Course Details

Credit Hours: 3

Days: Monday & Wednesday

Time: 14:30-17:30

Prerequisites: This course is suitable for an undergraduate student who has successfully completed at least 2 semesters of College-level course work. Successful completion of ENG 101 or equivalent, and 3 credit hours above the 100-level (introductory) in art, art history, literature, music, or the humanities are strongly recommended; or instructor permission.

Two required corequisites: Art 310 Art Criticism, Drawing I, Drawing II, or Drawing III (in accordance with course pre-requisites note: a student does not need to be in the same level of drawing and painting)

Instructor Information

O'Neill Cushman

Email: Oneill.Cushman@lau.Edu

Course Description

The overarching purpose of the studio drawing courses, at all levels, is to develop the student's capacity to look both into the visible world and into themselves with the intention of transforming their vision into art. The student is led gradually toward a deeper understanding of the relationship between natural and artistic forms. This is achieved through disciplined study in the

landscape, through portraiture and model work and museum study. Combined total of 6 hours of instruction per week in both the studio and outside in the landscape, as well as field studies to European museums.

Course Objectives

- Painting and drawing studio art classes at ACM-IAU share the purpose of developing the student's capacity to see into the visible world, as well as themselves, and to transform their vision into art. The student is led gradually toward a deeper understanding of the relationship between natural and artistic forms through the challenges of museum study, portraiture, model work, still life, and landscape.

Learning Outcomes

- build confidence as an artist by making
- gain proficiency in different techniques through the study of masterworks
- benefit from the study of various forms in nature and their relation to color theory
- refine skillset pertaining to the relationship of colour and value

As with all the courses in the Marchutz Core Art cohort program, this course takes inspiration in the belief that a sustained and intensive study of the relationships existing in the visible world, combined with an individual effort to articulate them in a coherent form, is an important aspect of an artist's development -- no matter what their ultimate form of expression might become. Without a sense of these relationships, it is difficult, if not impossible, to understand and appreciate how the most profound works of art of all periods and places are linked one to the other. For example, in what manner can Van Gogh be linked to Hiroshige and Rembrandt in the same instant? Understanding the linkage is as important as understanding the dissonance. The recognition of this linkage helps students transform mere self-expression and novelty into something original and of more value. The shared learning outcomes for all students in the Marchutz Core Art program are here:

- Students will sharpen their perceptive apparatus as it discerns underlying relationships in the visible world (as opposed to seeing each element as a separate entity) and reveal their discoveries in their painting and drawing.
- Students will improve their ability to unify technique with content and form in their studio works.

- Students will exhibit a deeper knowledge of the European artistic tradition, a perception of what may link one work of this tradition to another, and the ability to compare these works with those of other cultures.
- Students will improve their ability to dialogue, and read and write coherently about formal and content issues using specific examples at the level of form to justify their aesthetic judgements concerning works of art.
- Students will demonstrate an on-going willingness to seek connections between the existing art forms of different periods and cultures with their attempts to articulate a unique point of view and mode of expression.

Instructional Methods and Activities

Museums and exhibits in and around the area are excellent resources for students. Excursions to and talks related to exhibits as they occur throughout the semester will be incorporated in this course. Here is a selection:

- Musée Granet, Aix-en-Provence, <https://www.museegranet-aixenprovence.fr/>
- Hôtel de Caumont, Aix-en-Provence, <https://www.caumont-centredart.com/>
- Atelier Cézanne, Aix-en-Provence, <https://www.cezanne-en-provence.com/>
- Mucem, Marseille, <https://www.mucem.org/>
- Maeght Foundation, Saint-Paul de Vence, <https://www.fondation-maeght.com/>

Students will also have access to:

Digital Resources:

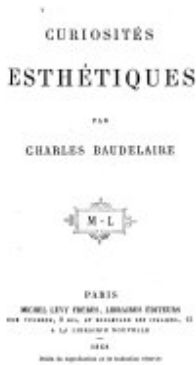
- Metropolitan Museum Digital Collection, <https://www.metmuseum.org/art/the-collection>
- Quai Branly Ethnographic Museum Digital Collection, <https://collections.quaibranly.fr/>
- Musée du Louvre Digital Collection, <https://collections.louvre.fr/en/>

Image Reproduction Library:

The studio houses a collection of hundreds of printed images of artworks from a wide variety of time periods, cultures, countries, and continents, which is constantly growing as faculty add reproductions based on individual student needs and interests. Time Periods and Movements represented include but are not limited to: Archaic cave painting from Europe and Africa; Sculpture of different time periods from France, Ghana, Nigeria, Italy, Greece, Spain, Pre-colonial America; Oil paintings, fresco, collage, and watercolor painting from North America, Europe and across Asia; A large collection of Japanese woodblock prints, and Japanese and Chinese ink

paintings, and many more. This collection includes work of numerous artists of different genders, gender identifications, ethnicities, socio-economic backgrounds, religions, nationalities, ages, abilities, sexual orientations, and cultures.

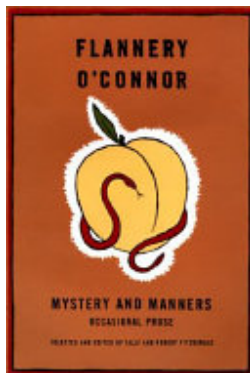
Primary/Required Textbooks and Materials



Curiosités esthétiques

Authors: Charles Baudelaire

Publication Date: 1868-01-01



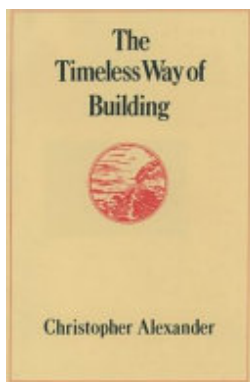
Mystery and Manners

ISBN: 9780374508043

Authors: Flannery O'Connor

Publisher: Macmillan

Publication Date: 1969-01-01



The Timeless Way of Building

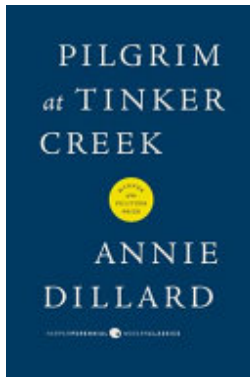
ISBN: 9780195024029

Authors: Christopher Alexander

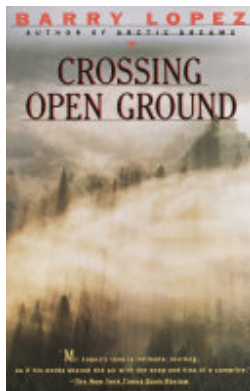
Publisher: New York : Oxford University Press

Publication Date: 1979-01-01

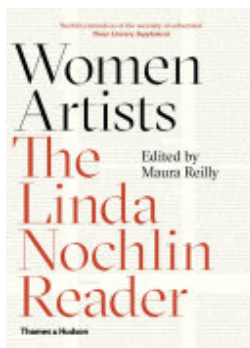
Pilgrim at Tinker Creek



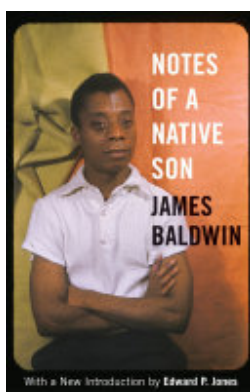
ISBN: 9780061233326
Authors: Annie Dillard
Publisher: Harper Collins
Publication Date: 2007-06-12



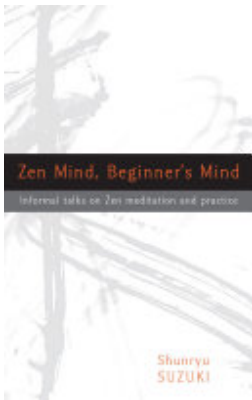
Crossing Open Ground
ISBN: 9780679721833
Authors: Barry Lopez
Publisher: Vintage
Publication Date: 1989-05-14



Women Artists
ISBN: 9780500295557
Authors: Linda Nochlin
Publisher: National Geographic Books
Publication Date: 2020-11-24



Notes of a Native Son
ISBN: 9780807006115
Authors: James Baldwin
Publisher: Beacon Press
Publication Date: 2012-11-20



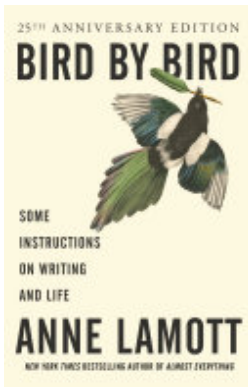
Zen Mind, Beginner's Mind

ISBN: 9780834821293

Authors: Shunryu Suzuki

Publisher: Shambhala Publications

Publication Date: 2010-11-09



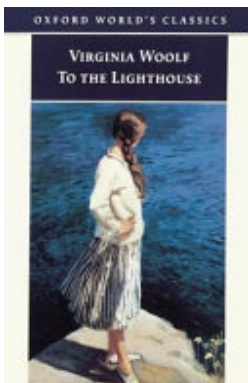
Bird by Bird

ISBN: 9780307424983

Authors: Anne Lamott

Publisher: Anchor

Publication Date: 2007-12-18



To the Lighthouse

ISBN: 9780192834133

Authors: Virginia Woolf

Publication Date: 1998-01-01

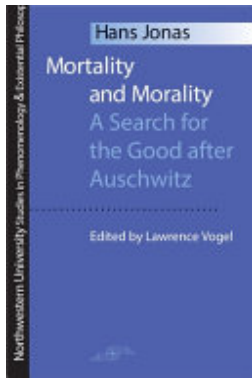
The Phenomenon of Life

ISBN: 9780810117495

Authors: Hans Jonas

Publisher: Northwestern University Press

Publication Date: 2001-01-01



Assessment, Evaluation, and Grading

Painting and drawing are taught concurrently and are complementary. Students must inter-relate their drawing, painting, and aesthetic studies throughout the semester. Painting and drawing levels are determined by the faculty after review of transcripts, personal interviews and/or review of portfolios. Museum excursions and painting excursions are required. Although beginning, intermediate, and advanced students are assigned different projects, they work together in a common space or on a common theme. The faculty perceives each student as a "working artist" regardless of their level and encourages students to do likewise. The faculty coordinates all courses and, within the curricular requirements, individualizes instruction. Six hours of studio, landscape, or museum instruction per week.

A. Sketchbook: 30% of final grade.

Students are expected to experiment outside of class and in class with a variety of types of drawings (rapid gestural studies, longer detailed drawings, work from memory or the imagination), eventually honing in on a method of exploration and development that suits their personal interests, characteristics as an artist, and aim for development. These techniques and aims are articulated in the form of the sketches themselves, as well as verbally in critique. Part of artistic development is experimentation, and the sketchbook is a means of making sure that the students have engaged in experimentation.

B. Seminar

All students in the Marchutz Core Art program are required to attend the Art Criticism and Aesthetics Seminar. Within the context of Seminar, responsive writings are given periodically by professors, with prompts that are crafted based on the characteristics and dynamics of the group, what they have been talking about, and their interests. These responses often ask students to connect what they are reading and discussing in seminar to the work they are doing in their studio art classes. As responses to the events, readings, etc., the response readings are meant

to lead students deeper into the meaning of the text, and are judged accordingly — has the student gone deeper into an understanding of the text, or stayed on the surface? (See rubrics)

C. Mid-term and Final Critiques 70% of final grade

Over the course of an hour and a half, students are given the opportunity to see all the paintings and many of the drawings they have accomplished up to that point displayed on the wall at the same time. This is a practice that has a long history in art — growing artistically is a bit like growing up, one does not feel the progress on a day-to-day basis, but when you mark it on the wall you see where growth is taking place. Rubrics guide the discussion (see the end of this syllabus), and the framework is meant to provide the students with the possibility of individual discovery. So, during the critique, the faculty member facilitates a discussion with the student in which they discuss the students’ personal aims, techniques used, feelings about the process and the work, etc. Using a variety of methods (including the rubrics, discussion, and visual analysis), the faculty shows students areas in which the work is strongest and areas in which improvement is needed, with the aim of helping to the student to see more in their own work, to derive a stronger sense of direction.

Grading Rubric:

The Evaluation and Grading Rubric for this course is used regularly throughout the term. Students and faculty have regular conversations about progress and benchmarks with rubrics as a guide. In this way, students and faculty have some structure to assess progress.

Learning Outcome 1: The student will sharpen their perceptive apparatus as it discerns underlying relationships amongst elements in the visible world (as opposed to seeing each element as a separate entity) and reveal their discoveries in their painting and drawing.					
	1	2	3	4	5
Beginning of Term	Shows little or no evidence of working from visual sensations at all	Shows weak and /or haphazard attempt to work from visual relationships	Displays visual sensations of relationships in particular parts but cannot connect major masses.	Display visual sensations of relationships between parts but articulates them in a vague manner most of the time	Displays visual sensations of relationships between parts and articulates them in a convincing manner some of the time.
Mid-Term Critique	Shows little or no evidence of	Shows weak and /or haphazard	Displays visual sensations of relationships in	Displays visual sensations of relationships	Displays visual sensations of relationships

	working from visual sensations at all	attempt to work from visual relationships	particular parts but cannot connect major masses.	between parts but articulates them in a vague manner most of the time	between parts and articulates them in a convincing manner some of the time.
Final Critique	Shows little or no evidence of working from visual sensations at all	Shows weak and /or haphazard attempt to work from visual relationships	Displays visual sensations of relationships in particular parts but cannot connect major masses.	Displays visual sensations of relationships between parts but articulates them in a vague manner most of the time	Displays visual sensations of relationships between parts and articulates them in a convincing manner some of the time.

Learning Outcome 2: The student will improve their ability to unify technique with content and form in their studio works.

	1	2	3	4	5
Beginning of Term	Misses course work and shows little interest in the tasks at hand	Cannot organize materials and uses them in a timid and unconvincing manner.	Can mix a range of colors but uses them in an arbitrary fashion.	Demonstrates an understanding of color as it relates to form and content.	Shows progress in demonstrating an understanding of color as it relates to form and content and uses it in a personal and unique manner.
Mid-Term Critique	Misses course work and shows little interest in the tasks at hand	Cannot organize materials and uses them in a timid and unconvincing manner.	Can mix a range of colors but use them in an arbitrary fashion.	Demonstrates an understanding of color as it relates to form and content.	Shows progress in demonstrating an understanding of color as it relates to form and content and uses it in a personal and unique manner.
Final Critique	Misses course work and shows little interest in	Cannot organize materials and uses them in a timid and	Can mix a range of colors but uses them in an arbitrary fashion.	Demonstrates an understanding of color as it relates to form and content.	Shows progress in demonstrating an understanding of color as it relates to form and content and uses it

	the tasks at hand	unconvincing manner.			in a personal and unique manner.
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Learning Outcome 3: The student will exhibit a deeper knowledge of the European artistic tradition, a perception of what may link one work of this tradition to another, and the ability to compare these works with those of other cultures.

	1	2	3	4	5
Beginning of Term	Displays little knowledge of European art history or critical theory	Knows some historical facts but shows a vague notion of the evolution of European art and no critical skills.	Exhibits an adequate knowledge of the evolution of European art little critical knowledge or thought	Exhibits an adequate knowledge of historical data and has developed some critical thought.	Can present coherent critical correlations amongst European works of art and can compare with other cultures.
Mid-Term Critique	Displays little knowledge of European art history or critical theory	Knows some historical facts but shows a vague notion of the evolution of European art and no critical skills.	Exhibits an adequate knowledge of the evolution of European art little critical knowledge or thought	Exhibits an adequate knowledge of historical data and has developed some critical thought.	Can present coherent critical correlations amongst European works of art and can compare with other cultures.
Final Critique	Displays little knowledge of European art history or critical theory	Knows some historical facts but shows a vague notion of the evolution of European art and no critical skills.	Exhibits an adequate knowledge of the evolution of European art little critical knowledge or thought	Exhibits an adequate knowledge of historical data and has developed some critical thought.	Can present coherent critical correlations amongst European works of art and can compare with other cultures.

Learning Outcome 4: The student will improve their ability to dialogue, read and write coherently about formal and content issues using specific examples at the level of form to justify their aesthetic judgements concerning works of art.

	1	2	3	4	5
Beginning of Term	Misses classes.	Has read material but	Can evaluate the material but	Can evaluate the material	Evaluates, interprets a

	Has not read the material or is not prepared for the task at hand	reacts to his/her own feelings without understanding the text	interprets a response to it in a manner that has more to do with personal feeling than the reading	and interpret a response to it in a cogent manner	reaction, synthesizes a response, and can apply the thought to dialogue, texts, or images.
Mid-Term Critique	Misses classes. Has not read the material or is not prepared for the task at hand	Has read material but reacts to his/her own feelings without understanding the text	Can evaluate the material but interprets a response to it in a manner that has more to do with personal feeling than the reading	Can evaluate the material and interpret a response to it in a cogent manner	Evaluates, interprets a reaction, synthesizes a response, and can apply the thought to dialogue, texts, or images.
Final Critique	Misses classes. Has not read the material or is not prepared for the task at hand	Has read material but reacts to his/her own feelings without understanding the text	Can evaluate the material but interprets a response to it in a manner that has more to do with personal feeling than the reading	Can evaluate the material and interpret a response to it in a cogent manner	Evaluates, interprets a reaction, synthesizes a response, and can apply the thought to dialogue, texts, or images.

Learning Outcome 5: Students will demonstrate an on-going willingness to seek connections between the existing art forms of different periods and cultures with their attempts to articulate their unique point of view and mode of expression.

	1	2	3	4	5
Beginning of Term	Shows little or no interest in seeking connections with art from other times and cultures	Shows interest in works from different periods and cultures but cannot link this to their viewpoint.	Recognizes similarities in their viewpoint and that of artists from different times and places.	Is eager to find connections between their viewpoint and that of artists from different time and place	Synthesizes a personal viewpoint with those of artists from different time and place to enhance or alter original viewpoint
Mid-Term Critique	Shows little or no	Shows interest in	Recognizes similarities in	Is eager to find connections	Synthesizes a personal viewpoint

	interest in seeking connections with art from other times and cultures	works from different periods and cultures but cannot link this to their viewpoint.	their viewpoint and that of artists from different times and places.	between their viewpoint and that of artists from different time and place	with those of artists from different time and place to enhance or alter original viewpoint
Final Critique	Shows little or no interest in seeking connections with art from other times and cultures	Shows interest in works from different periods and cultures but cannot link this to their viewpoint.	Recognizes similarities in their viewpoint and that of artists from different times and places.	Is eager to find connections between their viewpoint and that of artists from different time and place	Synthesizes a personal viewpoint with those of artists from different time and place to enhance or alter original viewpoint

Grading System/Grade Distribution

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U.S	ACM	French Equivalent
95-100%	A	17-20
90-94%	A -	16
88-89%	B+	15
84-87%	B	14
80-83%	B-	13
78-79%	C+	12
74-77%	C	11
70-73%	C-	10
68-69%	D+	9
64-67%	D	8
60-63%	D-	7
0-59%	F	0-6

Attendance

One of the primary requirements this semester is that you attend class. This is not a lecture class; it's essential that you come to class on time, be prepared for the lesson, and be ready to participate in discussions and activities. Attendance will be part of your final grade. Any absences can harm your final grade. It will be up to the student to manage and communicate with professors about their absences. For every absence, your final grade may be lowered by one half-letter grade (B+ to become a B, B to become B-, and so on). ACM-IAU professors are empowered to impose academic sanctions (including a lowered grade or even failure) upon students for unexcused absences, frequent tardiness, work submitted late, or any other actions or behaviors that violate ACM's academic standards and policies.

- Progress in painting and drawing is directly proportional to steady, disciplined work. This is not a lecture class, and its success depends very much on your coming to class on time, prepared for the lesson, and ready to participate in discussion and activities. Attendance will be part of your final grade.
- All unexcused absences have a negative impact on your final grade. Each additional unexcused absence above two will lower the final grade by a half-letter grade.
- Excused absences: absences linked to IAU excursions; sickness (a medical certificate is required); emergencies (NOT TRAVEL).
- Plagiarism: Submitting material that in part or whole is not entirely one's own work without attributing those same portions to their correct source.

Academic Policies

All students are responsible for reading, knowing, and understanding the information pertinent to their areas of study available in the ACM Catalog. The catalog contains requirements for all degree programs, course descriptions, academic policies, and regulations that govern ACM. All parts of the catalog are subject to annual changes as university rules, policies, and curricula change. It is your responsibility to keep informed of such changes; failure to do so will not exempt you from whatever penalties you may incur. Catalogs are published from August through July.

Review the latest catalog at: <https://www.acmfrance.org/academics/catalog>

Schedule of Classes and Assignments

Week I Orientation

Introduction, orientation, and drawing beginning attempts

Week II Drawing from the Model and from Reproductions

Interpretive sketch drawings of masterworks

- Intermediate drawing techniques
- The light of the page as defined by the drawing strokes
- Drawing the essential elements rather than copying objects exactly

Week III Copies

Interpretive sketch drawings and paintings of masterworks

- Practicing intermediate drawing techniques - how to take a drawing farther in less time
- Understanding the relationship of drawing and painting
- Articulating a vision of the whole

Week IV Landscape

Drawings and paintings in the landscape

- Getting used to painting outdoors
- How to find a Motif?

Week V Landscape

Drawings and paintings in the landscape

- Personal expression of form and style at the intermediate level
- Developing personal techniques for drawing natural textures and forms

Week VI Landscape

Drawings and paintings in the landscape

- Developing an articulation of the multitude of variations of colors & textures in the landscape
- Breaking conventions of landscape painting

Week VII Landscape

Drawings and paintings in the landscape

- Balancing spontaneous sketch vs conventional finish
- Identifying and articulating a personal sense for the character of particular landscapes, intermediate-level studies

Week IX Landscape and Midterm Critiques

- Individual critiques
- Articulating attempts at developing a personal style

Week IX Lac d'Annecy painting and drawing Field Study

- Planning and executing a drawing and painting trip
- Problems and techniques of rendering large scale motifs (the alps, large bodies of water)
- Problems and techniques of rendering water and changing light

Week X Fall Break

Week XI Still Life

Drawing and painting still life arrangements

- Composing a whole, rather than describing particular objects
- Developing techniques to render organic and artificial forms

Week XII Still Life

Drawing and painting still life arrangements

- Pursuing a sense of drama, linking everyday objects to personal expression

Week XIII Portrait

Drawing and painting portraits of classmates, professors, and guest models

- Problems and intermediate techniques of light and volume in portrait drawing
- Developing techniques in portraiture - articulating a likeness

Week XIV Portrait

Drawing and painting portraits of classmates, professors, and guest models

- Developing personal expression and articulation of the character of the model
- Contemporary meaning in portraiture: why is it relevant today?

Week XV Final Critiques

- Articulating a sense of personal artistic growth and development from intermediate toward the advanced level

Week XVI Exams