



Santa Reparata International School of Art  
Course Syllabus

**Semester Course**

**Course Title:** Drawing II

**SRISA Course Number:** SART 1102

**Maryville Course Number:** ART 151

**Credits:** 3, Contact Hours: 90

**1. COURSE DESCRIPTION**

This course is designed for foundation level drawing students who have already had one semester of drawing and are wishing to learn, or improve, the essential techniques of object and observational drawing. While the emphasis remains on accuracy, clarity, observation and realistic rendering, individual creative solutions are encouraged in this class. Throughout the semester, students will be challenged to find their own creative means to eloquently express their ideas in drawing through various drawing media. Lessons are enhanced by lectures, onsite visits, and slides that include both old master and contemporary works.

**2. CONTENT INTRODUCTION**

Through observational drawing, using a variety of wet and dry media, students learn the skills needed to obtain a high level of drawing excellence. Renaissance systems of perspective and chiaroscuro drawing are explored along with the formal aspects of drawing such as line, tone or value, shape, color, and texture. On-site visits will also be included in the course as weather permits.

The course concludes with a focus on what it means to measure one's own abilities in relation to what is being made by today's most influential international artists. Students will be required to make final projects that have a clear sense of what it means to make contemporary drawings – intentionally done in a medium that best fits their endeavor – for exhibition purposes.

**3. PREREQUISITES**

Drawing I is required for this course.

This course is intended for students who have completed their foundation in drawing (such as Drawing I) and who are interested in exploring ways in which drawing is used in contemporary practice. All students will be given assignments and be required to do in class and homework accordingly. This course builds upon the techniques students learned during their foundation and is meant to bridge theoretical and practical creation of work through the introduction of numerous contemporary art mediums and the student's exploration of these.

**4. GOALS AND OBJECTIVES**

Upon completion of this course students will:

- Be able to evaluate their projects on technical and conceptual levels and place them in art, social and cultural contexts
  - Have a critical understanding of their own work and will develop critical skills in viewing other works
  - Have an awareness of the many interpretations of contemporary drawing
  - Have an excellent knowledge of the history of drawing.
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- Be able to identify, redefine and solve set problems in a creative way.

## 5. REQUIRED MATERIALS AND SUPPLIES

The Italian cityscape provides a unique opportunity to collect found materials for mixed media work as well as offers a variety of hardware stores for cheaper materials that can be used for all media. Stores such as Zecchi and Salvini provide students who need other materials used for more traditional drawing techniques.

Cell phones, digital cameras, Ipods, Iphones, computers and other digital technology will be explored in this course. So if possible bring what you own from the US before starting the course.

Traditional materials necessary for this course are:

- Soft pencils and pencil sharpener
  - 1 box Willow Charcoal
  - Soft charcoal
  - 1 Sanding block
  - 1 Putty eraser
  - Black Chinese Ink, and pointed medium sized Chinese ink brush
  - Newsprint 2 kilos
  - Art Supply carrier
  - Fixative odorless
  - 1 large portfolio
  - 1 small Sketchbook
  - Sheets of good paper (to be discussed in class)
- Zecchi is located in Via Dello Studio 19r (very near The Duomo)
  - Salvini is located in Via Degli Alfani, 127r (very near the Academia where the stature of David is housed).

For directions please also ask Professor Smaldone or Marta and Alessia at the front desk in the San Gallo Campus for a map.

\*Students will consult with professor at the beginning of the course regarding individual materials required of them for the course

## 6. GRADING POLICY AND EVALUATION PROCEDURES

Your final projects will be selected by the teacher to be included in the SRISA Student Show at the end of the summer session.

Your final grade will be based on the following percentages:

- 20% Daily Student Involvement
- 15% Individual Preparation
- 20% Projects 1 and 3
- 20% Mid-term project and critique
- 25% Final project and critique

Following **grading system** will be observed:

- A Excellent 4.0 (grade points awarded) 95% percentage of 100%
- A- 3.7, (90% to 94%)
- B+ 3.3 (87% to 89%)
- B Above Average 3.0 (83% to 86%)
- B- 2.7 (80% to 82%)
- C+ 2.3 (77% to 80%)
- C Average 2.0 (73% to 76%)
- C- 1.7 (70% to 72%)
- D Below Average 1.0 (60% to 69%)
- F Failure 0.0 (59% and below)
- W Withdrawal 0.0

## 7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

## 8. CRITIQUES

Critiques are friendly group discussion of each student's course work. They allow you to see your own work through the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

The critique is also an opportunity to see how much you have accomplished during the weeks proceeding the critique, and it will help guide you to areas in your painting practice that need attention and development.

## 9. ATTENDANCE AND BEHAVIOR POLICY

- Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Excused absences require a doctor's note or a written note from the Director.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time.

Students are expected to participate in class, act responsibly, and behave properly while on the school premises. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

## 10. COURSE CALENDAR

### Day 1-5

Introduction to the course and development of exercises and studio time for Project I

### Project I

Texture and Tactility

Objectives:

Mark Making and macro observation

Exploration of Paper Texture and mark generated textures

Site References:

English Cemetery

Exercises:

Rubbings, Mark Making Exquisite Corpse, Mark Making Encyclopedia, Macro Observation

Artists:

Kate Paar, Phoebe Boswell, Andrew Wyeth

Mark making is at the root of personal and individual expression in drawing. It is what renders each drawing your own. Beginning with a meditation of texture through macro observation at the English Cemetery Students will elaborate an extensive mark making vocabulary that will be applied in their

drawings. Taking an encyclopedic approach to mark making the drawings will play with our perception of surface and create a visual tactility.

## **Day 6**

Critique for Project I

## **Day 7-13**

### **Project II**

Atmosphere and Perspective

Objectives:

Relationship between mark and feeling/ Gesture and relationship with control

Reflecting upon relationship between personal past and present

Site References:

Arno River/ Uffizi Architecture

Exercises:

Linear perspective layered into atmosphere through mark making, Imagined spaces through aerial based linear perspective, Drawing the sunset/sunrise

Artists:

Seurat, Van Gogh, Julie Merehtu, Kim Schoenstadt, Heeseop Yun

## **Day 14 Oct 24**

Critique for Project II

## **Break**

## **Day 15-20**

### **Project III**

Memory and Monumentality

Objectives: Scale and proportion/ Permanence and impermanence

Reflecting upon The role of memory in our development of new language

Site References: Palazzo Vecchio/ Placard sites

Artists: Carlos Garaicoa, Robert Longo, Cynthia Lin

Exercises: In scale architecture details, Drawing from observed memory, Drawing from distant memory

Memory is key in the development of any observational drawing as well as those from memory. The city of Florence is packed with memory and history that as visitors we are in constant dialogue with. This project will reflect upon memory through modes of repetition and memorization of visual information. Each work will additionally be created in dialogue with sites of memory throughout the city. Monumentality and memorials are intrinsically connected and we will use these elements as an entry point to working with scale. Palazzo Vecchio and its grandiose scale and monumentality will be used as a site reference to draw upon and from.

## **Day 21**

**Critique Project III**

## **Day 22-27**

### **Project IV**

Intimacy and Obsession

Objectives: Developing a sense of the relationship between our drawings and the viewing audience/

Overworking vs. Underworking

Reflecting upon our relationship to our work and our role in determining the balance between all contrasts in what we create.

Site References: Chiostro dello Scalzo, Santissima Annunziata

Exercises: Obsessive doodling, Micro observation in scale, Drawing from each other's lifelines

Artists: Eugene Andolsek, Hiroyuki Doi, Jeong Yun-Kyung

Each drawing has to create a relationship with the viewing public. In many ways we are externalizing our inner thoughts, being and experience. This project will reflect upon intimacy through scale while additionally reflecting upon obsession in regards to mark making and subject choice. This project is designed to be obsessed over by the artist and the viewing public.

**Day 28**  
**Critique Project IV**

**Day 29**  
Student Show

**11. ACADEMIC ACCOMMODATIONS**

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

**12. DISCLAIMER**

This Syllabus may be amended as the course proceeds. You will be notified of any changes.