Course Information

Basic Drawing I-Spring 2015 / ARTF 1302/ CRN 21596
Class Hours: 11:30 am – 2:20 pm Mon/Wed

Instructor Contact Information

Instructor: Manuel Guerra    E-mail: gumanuel@utep.edu
Office: Fox Fine Arts Building Room 260-A
Office Hours: Tuesdays and Thursdays 12:00 -1:30 pm and by appointment
Office phone: 915-747-7965

Instructor Introduction

Manuel Guerra is your instructor for this course. He received an Associate of Arts degree from El Paso Community College, a B.F.A degree from the University of Texas- El Paso and an M.F.A from the State University of New York-Albany. For the past 19 years, he has taught different course levels in printmaking and drawing and had vast experience as a press assistant for Master Printer Mike Simms at Lawrence Lithography in Sunland Park, New Mexico. His work has been shown throughout the United States, Mexico, and Europe and is included in museums and private collections.

Course Description

BASIC DRAWING 1: is a foundation course designed to prepare students for a career in art. Regardless of the previous art training you have received, this class should leave you off at a different point from where you started. This course emphasizes basic black and white drawing skills including proportion, scale, value and illusionistic space along with various compositional structures. Through a series of in class and out of class assignments, students will explore and demonstrate various drawing techniques.

Course Goals and Objectives

This is a hands on art class in which you will be exposed to the basic principles of drawing. We will work from observation in order to translate three-dimensional objects and space onto a two-dimensional surface. Drawing is a way of seeing that should be developed in an increasingly personal way as the student works through the semester.
Course Outcomes

Develop hand and eye coordination.
Develop skills to render a value drawing.
Understand and incorporate design and composition theories.
Analyze a work of art.
Understand spatial organization.
Experience a variety of traditional drawing materials.
Develop a drawing vocabulary.
Introduction to traditional and contemporary artist works.
Develop confidence in their ability to draw.
Learn creative thinking, problem solving, and critical analysis skills.
Encouragement to develop an expression of individual art.

Course Requirements

Instructional Activities
Demonstrations, discussions, lectures, presentations, peer interaction, lab and homework assignments or readings.

The Shared Studio
Students are expected to clean up and store all personal belongings at the end of each class period. Clean-up is extremely important, as the drawing studio is a community space that is in constant use.

Grading Procedures
Homework and Sketchbook Assignments: Students will be given homework assignments or readings as preparation for or that elaborate on the topics being used in class. They are expected to have sketchbook and homework assignments done on time and be prepared to present them to the class. No late assignments will be accepted.

Participation in Critiques and Class Time: Students will be expected participate and attend all critiques on time and have assigned work ready for each critique. Class time should be used effectively.

Portfolio: All finished drawings should exhibit an understanding of formal qualities, content, and craftsmanship. The work should demonstrate an understanding of conceptual ideas discussed in class. No late portfolios will be accepted.
Grading Scale
Students are expected to perform to the best of their abilities. Understanding that everyone will not be at the same level of performance, grades will be primarily assigned on an individual basis. However it is expected that students will exhibit abilities appropriate for this level. All grades will be based upon a professional evaluation of each student’s performance in regards to the following questions.

*Are your assignments evident of the energy necessary to produce your best work?
*Did you work at the highest level of maturity, discipline, and motivation?
*Did you complete all parts of your assignment by the due dates?
*Does your work demonstrate that you have fully comprehended and incorporated the material covered in class?
*Did you fully participate in class activities?
*Have you missed enough classes to affect your grade?

A= Outstanding performance. This student has completed all assignments on time and has gone above and beyond the assignment requirements. This student has also pushed him or herself formally and conceptually.
B= Good performance. This student has completed all assignments on time and has done so in an above average manner, while exploring conceptual ideas.
C= Satisfactory performance. This student has completed all assignments and handed them in on time.
D= Poor performance. This student has failed to complete assignments on time and has not completed the minimum requirements of the class
F= Unacceptable performance.

Critiques
Formal and informal critiques will be held during the course of the semester. Students are expected to participate fully in class critiques both by offering constructive commentary to their peers and by later considering and applying discussed formal and substantial issues to their own work. Remember, when you examine and critique your work or the work of others, evaluate not just the aesthetic sensibility or the artistic achievement of the work (although you should consider these). Evaluate also:

Description- Answer the question, “What did I see?” In this stage you take an inventory of what is seen. This stage becomes an exercise is using precise descriptive language. Take time to see as much as you can. Read
all of the text; inventory all of the imagery. Make a list; this forces you to slow down and notice things that might normally be missed. Avoid loaded words that reveal feelings or preferences. Note the audience for whom the work is intended.

Analysis- Answer the question, “How are things put together?” This stage takes the descriptive stage a step further by requiring the observer to analyze the make-up or composition of the work. Describe the relationships among the things you see. How do the forms affect or influence each other? What are the relationships? What are the shape relationships? What are the color and textural relationships?

Interpretation- Answer the question, “What is the work about?” In this stage you are asked to think about the meaning of the work; in other words, try to make a connection between what is seen and what the work is about. This stage must be based on the description and analysis stages. What ideas or concepts seem to sum up or unify all the separate traits of the work? How is the gaze of the viewer directed through the piece, and how does this influence the construction of the piece’s meaning?

Evaluation- Answer the question, “What do I think and why?” The stages end with evaluation, a conclusion regarding the success or failure of the work. An important point to remember is that personal preference is not the same as judgment. This stage requires that the viewer render an opinion regarding the work but that opinion must be defended or based upon what you have learned and written down in the previous stages. The issue is not whether you like the piece, but rather does the piece succeed on its own terms. Does it accomplish its own objectives? What is particularly strong? What should/could be stronger? How well will it work for its intended purpose and audience?

If possible, ask your peer about his/her goals, struggles, and influences. Your critique should help direct the strengths of the work toward the artist’s goals.

When your work is being criticized, remember:
✓ You can always learn from others. Make an effort to be as open as possible. Good advice should resonate with you as you develop in your studio practice; it is an opportunity to learn. Try to avoid deflecting comments.
✓ Most people have a hard time offering criticism. Hear criticism as the gift that it is.

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Critique etiquette:

- **Don’t miss critiques!**
- Come to class ten minutes early on critique days, and set up your work before class starts.
- If you are late to critique, do not interrupt by setting up your work. We will review your work at the end of the critique session; you should remind the group if we are about to proceed without critiquing your work.
- Listen carefully to comments about your own work. Either take notes or have someone else take notes for you.
- Listen to comments about the work of your peers (it probably applies to you too.)
- Contribute to the discussion honestly and thoughtfully.
- Don’t disrupt the critique with private conversations.
- Please keep in mind that a critique of your work is not a critique of you as an individual. The point of this class is to have fun and to increase your skill set in drawing.

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**Course Policies**

Attendance: The majority of work for the course will take place during the scheduled class meeting. Therefore, attendance is critical to class performance. You are expected to arrive on time and work through the entire class period. There will be a fifteen-minute break. Attendance will be taken at each class meeting. All students will be allowed three absences, excused or unexcused. A total of four absences will lower the final grade a full letter grade. Extenuating circumstance such as incapacitating illness, military service, accident, or death in the immediate family should be supported by satisfactory documentation and will be dealt with on an individual basis. Students who have 3 absences before midterm must provide a medical excuse or they will be dropped after the 4th absence. Grades will be lowered by excessive absences and tardies -- 4 absences - one grade lower (ex. A to B), two tardiness = one absence. Students hold the full responsibility for withdrawing from the course after the fifth absence, failure to do so will result in a failing grade for the course.

**NO TEXTING! Please turn off your cell phones before entering class. If, because of an emergency situation, you must have your phone on, inform the instructor, put the phone on silent mode and exit if needed.**
Music is not allowed during any instruction, lecture, or during critique. Students may listen to music at a low volume with headphones during any other class time as long as it does not disturb other students.

Incompletes, Withdrawals, Pass/Fail: Incompletes or “I” grades will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All “I” grades are at the discretion of the instructor and the approval of the Department chair. Withdrawals must be completed on or before the final date to drop a course with a “W”. Students missing this deadline will be issued a grade of an “F” for the semester.

SKETCHBOOKS: each student will keep a sketchbook for drawing outside of class. Students will have a great deal of freedom in content of the sketchbooks. It will be collected periodically throughout the term. It is advised that students put about ½ hour to an hour per day in their sketchbooks outside of class.

RESEARCH: Students are expected to supplement in-class learning through exhibitions and the library. Art periodicals, drawing and technical books are essential to your visual education. Some suggested periodicals: Art in America, Arts Magazine, Art Week, Art Forum, Art Space, Art News, Art on Paper, Sculpture, New Art Examiner, Flash Art, Bomb, etc. You should at least spend 8 hours a month just browsing in the art stacks.

### Materials and Personal Equipment

Materials should be brought to each class session - class time is not to be used to buy materials.

Supplies may be available at: The Art center (10% discount with student ID), UTEP Bookstore, Hobby Lobby/Michael’s, Office Depot, Office Max, Online, etc. **Additional materials may be required for specific assignments.**

- **Portfolio**
- Sketchbook 7” x 10” minimum
- Newsprint 18 x 24
- Drawing Paper 18 x 24
- Drawing Pencils 6B, 4B, 2B, B
- Graphite sticks (optional)
- Charcoal pencils (soft)
- Charcoal sticks (soft)
- Vine/willow charcoal (soft, med.)
- Korn’s litho Crayons #2 and #4
- Kneaded erasers (3-4)
- Pink pearl erasers
- White mars erasers

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Black Sharpie markers (various tips)  
X-acto blade with blade #11  
Metal ruler (at least 24”)  
Masking tape  
Art bin / box  
Cloth for charcoal  
Spray fixative  

Other Information:  
- Locker Sign-Up: Art Department Office (Rm. 350)  
- In case of an emergency call the Campus Police at 747-5611 or dial 911  

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**University Policies**

**PLAGIARISM/ACADEMIC DISHONESTY STATEMENT**
Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to http://www.utep.edu/dos/acadintg.htm for further information.

**DISABILITIES STATEMENT**
Disabilities: I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways:

Web: http://www.utep.edu/dsso  
Phone: (915) 747-5148 voice or TTY  
E-Mail: dss@utep.edu
*This schedule may be subject to change according to the needs and creative activity of the class.

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I have received and reviewed the attached syllabus for this course. I have had the opportunity to ask questions for clarification and I understand and agree to the conditions of this syllabus.

Name (print) _______________________________________________

UTEP Student ID# ________________________________

Signature ____________________________________________