

University of Texas at Arlington  
Course Syllabus  
**Advanced Drawing**  
Fall Semester 2012  
Room 290A, Fine Arts Building

“Seeing is the initial act of valuing, and the nature and infinite potential of human beings to see and to aesthetically order the world is the one pure subject of art.”

– Robert Irwin, “The Hidden Structures of Art,” 1993

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**OFFICE HOURS:**

Monday and Wednesday 2:00-2:30 p.m.

**COURSE NUMBER, SECTION NUMBER, and COURSE TITLE:**

3347 002 Advanced Drawing

**TIME and PLACE of CLASS MEETINGS**

Monday and Wednesday 11:00-1:50 p.m.  
Room 363, Fine Arts Building

**Drawing Area Philosophy**

Students should be able to use drawing as a means to explore ideas and within which to develop a “voice”. This will be achieved not simply by creating assignments where students learn to develop rendered images from observations, but from creating opportunities and strategies for students to see the development of work that reflects their individual ideas and the facility and familiarity with materials and techniques that best express their thinking. There should be a developing understanding, as the students progress through the drawing courses, of the ways in which artists project and evolve a personal point of view through the various choices each artist makes in the quality of their marks, materials used, which is included and omitted from an image, placement within a composition, etc. This will be achieved by seeing many examples of classical and contemporary drawing and related works of art in their classes along with discussions about those works. As the student progresses through the levels of drawing courses, a distinct point of view should begin to be evident in the work that will culminate in a cohesive body of work expressing a focus and displaying competence in

using various drawing materials and surfaces and an understanding of presentation options.

### **Description of Course Content**

This course intends to continue development of technical skills with an emphasis on the exploration of traditional and contemporary drawing practices. Through analyzing contemporary artists and their works, studio and on-on-one critiques, readings, and discussion, a broader definition of drawing will be explored.

### **Purpose**

#### **Student Learning Outcomes**

- Use drawing as means of communicating personal expression.
- Develop a disciplined approach to the creative process.
- Students will demonstrate understanding of the varied technical aspects of making a drawing through experimentation with materials and observation.
- Students will demonstrate a developing artistic point of view and an ability to produce a cohesive body of work both stylistically and conceptually.
- Students will have the ability to intelligently discuss and evaluate the formal elements, the techniques used and the conceptual ideas in their own drawings as well as their classmates in critiques.
- Students will be able to cohesively articulate thoughts about their work in written form
- Through an exposure to and presentations about contemporary artists, students will demonstrate awareness of the relationship their own work has to the current art world.

#### **Course Objectives:**

- Explore the complexity, variety, and relevance of the practice of drawing through various approaching to drawing
- Through regular critique and class discussions students will examine art in context the interaction of form, medium and meaning
- Students will explore formal and experimental drawing techniques to reinforce content for class-based projects and self-sustained thematic projects
- Understand contemporary studio practices through readings, critique and studio production
- Develop a disciplined approach to the creative process

#### **Requirements**

- oTimely completion of thematic works
- oParticipation in-group and individual critiques
- oPresentation of portfolios at mid-term and finals week
- oSketchbook/journal project/research paper
- oAttendance and being on-time for every class

\* Research paper will be based on investigation of artists found in VITAMIN D: New Perspectives in Drawing The writing should be no more than two pages and is meant as a formal aid to the student's oral presentation of their research in class. The research/ presentation must include short biographical data on a selected artist + important formal characteristics of that artist and the reason that the student chose the artist to discuss. In class this presentation must be accompanied by at least ten images.

## **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 to 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.**

### **Assessment**

Classroom and work assessment will be based on student participation in individual and group critiques, classroom attitude, quality of work created for class, attendance and studio ethic (preparation for class and productive use of class time) and studio maintenance. Students will be required to participate in the individual portfolio reviews and demonstrate a level of maturity and creative inquiry throughout the course.

### **Attendance Policy**

Attendance is mandatory. This class is sequential, with each class building on the previous one. Thus regular attendance is important to successfully complete this course. Students must be present and ready to work, if not, will be considered late; leaving early is regarded the same as lateness. When breaks are given during class, returning late is the same as coming late to class. Being late three times will be counted as one absence. Anyone missing 20 or more minutes of class will be counted as absent. Three absences are allowed, regardless of the reason surrounding them. After three absences your grade will be dropped one letter. Each additional absence will lower your final grade another letter. If you are late to class you are responsible for any material you missed.

### **Text**

Claudia Betti and Teel Sale, *Drawing: A Contemporary Approach*

Emma Dexter, *VITAMIN D: New Perspectives in Drawing* (**mandatory**)

Brian Curtis, *Drawing from Observation* (optional)

Betty Edwards, *Drawing on the Right Side of the Brain* (optional)

Margaret Davidson, *Contemporary Drawing: Key Concepts and Techniques*

Mick Maslen and Jack Southern, *Drawing Projects: an exploration of the language of drawing*

**Critiques** of work will be held to provide students and instructor with feedback. The attention and participation of each class member is expected. Critiques will be specifically geared toward developing critical thinking skills with regard for technical, formal, and conceptual issues. 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

### **Critique Guidelines**

Description- Answer the question, "What did I see?" In this stage you take an inventory of what is seen. This stage becomes an exercise in 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?

### **Supplies**

Students are encouraged to work with a wide variety of materials and papers. It is important that students seek out a variety of materials from the more traditional to the less standard—such as sticks, string or mechanical objects with which to draw. We will discuss and explore together and have demonstrations in class as needed. Below you will find a list of materials to begin your work:

½ box compressed charcoal  
conté crayon 2pk sienna  
cheap set of oil pastels  
1 good black chalk pastel and one good white chalk pastel  
1 good black oil pastel and one good white oil pastel  
19x24” pad Bristol smooth or vellum  
black grease pencil  
roll of drafting tape 5/8 or 3/4  
10 sheets 11x17 clear print design vellum or equivalent 16lb.  
Brushes (will demonstrate) if choosing to draw with ink  
Tapes (various) duct and electrical etc.  
Pencils, pens, markers etc.  
Other misc. drawing marking tools  
Spray paint\*  
Spray fixative \*

### **Studio Workout Exercises**

The studio workout is intended to provide students with a brief, in class exercise in order for them to enhance both their technical and conceptual skills.

**Transformation** = create a drawing that starts out as one thing and becomes something else

**Animation** = create a drawing that is an animation of something

**Scale** = create a drawing that reorganizes scale

**Interior/exterior** = create a drawing that shifts the roles of interior and exterior objects and spaces

**Light** = create a drawing in which light suggests mood

**Nontraditional drawing materials** = create a drawing that utilize diverse and nontraditional drawing materials

**Abstract nonobjective** = create a drawing that shifts away from a narrative structure to an abstract or nonobjective strategy

**Collaborative** = develop a collaborative drawing strategy (drawing on top of someone else's old drawing, collage, print, painting, etc)

### **Description of Assignments:**

This class will be comprised of specific drawing problems designed to teach students technical skill and concepts in art making. Looking at the work of master and contemporary artist's will amplify the concepts, mediums, and techniques explored with each drawing. Additionally, there will be required sketchbook assignments and readings to be done outside of class. Critiques will be held after completion of each project.

**Week 1** - Overview of syllabus, materials list, and expectations. discuss statement of intent & thematic proposal; what is a thematic project; studio workout -in class exercises; the creative process: sketchbook/journal project, drawing-studies & compiling source material; contemporary master research project

**Week 2** - studio workout exercise; group discussion about thematic project; individual consultation; slide lecture

**Week 3** - studio workout exercise; studio time; statement of intent due

**Week 4** - studio workout exercise; studio time; individual consultation/critiques

**Week 5** - studio workout exercise; studio time; group critique: thematic project

**Week 6** - studio workout exercise; studio time; individual consultation/critiques; slide lecture; reading assignment

**Week 7** - studio workout exercise; studio time; discussion of reading assignment

**Week 8** - mid-term week; individual portfolio reviews; studio time

**Week 9** - studio time; group critique: thematic project

**Week 10** - studio workout exercise; studio time; individual consultation/critiques; reading

**Week 11** - studio time; reading discussion

**Week 12** - studio workout exercise; studio time; individual consultation/critiques; guest artist

**Week 13** -studio time; group critique: thematic project

**Week 14** Thanksgiving week; studio time/ field trip

**Week 15** -final group critique; Contemporary Master research paper due

## **Week 16** - finals week; individual portfolio reviews

\*\*\*I reserve the right to make changes to this syllabus and calendar throughout the semester to satisfy the intended goals for this class.

### **Americans With Disabilities Act:**

The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92- 112 - The Rehabilitation Act of 1973 as amended. With the passage of federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

As a faculty member, I am required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty of their need for accommodation and in providing authorized documentation through designated administrative channels. Information regarding specific diagnostic criteria and policies for obtaining academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability). Also, you may visit the Office for Students with Disabilities in room 102 of University Hall or call them at (817) 272-3364.

### **Academic Integrity:**

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

"Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts." (Regents' Rules and Regulations, Series 50101, Section 2.2)

### **Student Support Services Available:**

The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-272-6107 for more information and appropriate referrals.

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Art 3347 -021 Advanced Drawing  
Fall 2012  
Room 363, FAB

Syllabus Policy Agreement

Professor  
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Office Hours  
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I have read and understand this syllabus. Any questions I have regarding this syllabus have been presented to and answered by the professor teaching this course. I understand that the department of art and art history adheres to university policies and I have read and understand university policies.

Please go to: <http://www.uta.edu/catalog/general/academicreg> to read university policies if you have not yet done this. It is the responsibility of the student to obtain and read this information.

Student

date