

University of Texas at Arlington
Art 2308 - 001 – Drawing Concepts
Spring 2013
Room 290A, Fine Arts Building

Instructor: Katherine Colin

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Office Hours: Tuesday and Thursday, 2:00 pm – 3:00 pm and by appointment

Section Information: 2308.001 Drawing Concepts

Time and Place of Class Meetings: Tuesday and Thursday, 11:00 am – 1:50 pm
Room 290A, 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 by simply creating assignments where students learn to develop rendered images from observation, 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, what 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

A study of figurative and abstract approaches to drawing where composition, craftsmanship, facility with materials and technique are further developed from Drawing Fundamentals. An strong emphasis will be placed on the development of a personal point of view in your work in this class.

Purpose

This class will develop your drawing skills while expanding on the content of ones work.

Course Objectives

During the semester students will complete a portfolio of drawings that will exhibit an understanding of formal and conceptual ideas. The portfolio will also exhibit an understanding of the elements of art, principles of organization, composition, and craftsmanship. This class will also expand on the conceptual development of students work.

Content Outline

Portfolio Requirements: All Drawings will be 22x30 or larger

Gesture and Contour

Object Drawings

Self Portrait Drawing

Text & Image Drawing

Collaborative Drawing

Final Project

Instructional Activities

Demonstrations, discussions, lectures, presentations, peer interaction, lab and home assignments.

Field, Clinical, and/or Laboratory Experiences

Approximately 70% of this class is lab based. Students will be expected to work in the drawing lab during class time as well as outside of class.

Resources

Facility: The drawing facility will supply you will drawing easels, drawing tables, and lights. Individual materials will need to be purchased through an art supply store.

Grading Procedures

Homework, Research and Sketchbook Assignments: Students will be given homework assignments that function as the research materials and sketches for final drawings. Students will be 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. If the research required for a drawing is not completed it will lower the final grade of the finished drawing.

Participation in Critiques and Class Time. Students will be expected to participate in all class activities and attend all critiques, on time and have assigned work ready for each critique. While it is not assumed that everyone will be eloquent, it is expected that all will be honest, constructive and forthcoming.

Willingness to participate in this fashion will be a component in your final grade. Class work 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 the conceptual ideas discussed in class. All drawing must be submitted on the announced due date. *Any drawings turned in late will be lowered one letter grade for each day it is late.*

Grading Scale

It is expected that students will 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 also expected that students will exhibit abilities appropriate for this level. All grades will be based upon my 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?
- Do you complete all parts of your assignments by the due dates?
- Does your work show that you have fully comprehended and incorporated the material covered in class?
- Do you fully participate in class activities?
- Have you missed enough classes to affect your grade?

A= Outstanding Performance, this student has completed all assignment on time and has gone above and beyond the assignment requirements. This student has also pushed him or herself formally and conceptually.

B= Very Good Performance, this student has completed all assignments on time and has done so in an above average manner, while exploring conceptual ideas.

C= Average 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

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 on time and ready to work at the start of class and 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 to class late. 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 reasons surrounding them. After three absences the grade will be dropped one letter. Each additional absence will lower your final grade another letter.

Classroom Rules

- Idle chatter is prohibited as it may interfere with the work of others. Students are, however, encouraged to view each other's work and share observations and ideas as long as it doesn't distract or affect anyone's performance.
- Ipods are allowed, but only tentatively. They may only be worn during work time and must be kept at a volume that neither impairs your ability to listen to instructions, nor serves as a distraction to those around you. If it becomes a problem they will not be permitted in class.
- No cell phones or text messaging in class, if your cell phone rings during class time you will be asked to leave class and will be marked absence for the day.
- Others will be using this room after us, so you must clean up after yourselves before leaving class.

Recommended Text and References

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

Lou Bro. Figure and Form. Skills and Expression.

Bernard Chaet. The Art of Drawing

Giovanni Civardi. Drawing the Female Nude.

Cynthia Maris Dantzic. Drawing Dimensions: A Comprehensive Introduction.

Betty Edwards. Drawing on the Right Side of the Brain.

Nathan Goldstein. Figure Drawing: The Structure, Anatomy, and Expressive Design of Human Form.

Robert Beverly Hale. Drawing Lessons From the Great Masters

Edward Hill. The Language of Drawing

Manfred Meier. Basic Principles of Design

Jack Kramer. Human Anatomy and Figure Drawing

Brown and McClean. Drawing from Life

Ian Simpson. The Complete Drawing Course

Enstice and Peters. Drawing: Space, Form & Expression

Required and Suggested Materials:

Paper 10 sheets 22x30 or 30x40

Large Newsprint pad or roll of cheap brown paper

Erasers (pink pearl, gum, kneaded)

Graphite Pencils: 6B, 4B, 2B, B, H, 2H, 4H

Ebony Pencils

Compressed charcoal: hard medium and soft

Charcoal pencils, hard, medium, and soft

Cotton rag, for blending

Drawing board

Pencil sharpener

X-acto knife and razor blades

Powdered graphite

Color Supplies: 12 color set prismacolor pencils or dry pastels

Conté crayons

Masking tape

Spray Fixative

Anything you can make a mark with

Still life Materials

Sketchbook

Creativity, Imagination, & An Open Mind

Critique Guidelines:

Students should analyze each piece in four stages.

- a. Description— Answers 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.
- b. Analysis— Answers 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?
- c. Interpretation— Answers 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 some 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/reader directed through the piece, and how does this influence the construction of the piece's meaning?

- d. Evaluation— Answers 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/reader render an opinion regarding the work but that the 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 be stronger? How well will it work for its intended purpose and audience?

January 15th

Discuss syllabus, class policies and supply list

Homework assignment: read chapter 1 and 2 in Drawing, A Contemporary Approach. Review the reading on gesture in chapter

January 17th – January 22nd

Assignment 1

Spend the entire class making various gesture and contour line drawings as a way to loosen your drawing skills and focus your attention on seeing.

Remember to stand while you are drawing and use your whole arm in drawing- loosen your grip on your drawing instrument. Keep the color simple -stick to one color or black for each drawing.

Bring magazines, newspaper photographs, catalogs or other photographically printed materials of images you like looking at or have an interest in. Make mass gesture drawings using ink and a brush, charcoal, pastels or oil pastel or oil sticks of your chosen images. Do five of these for approximately 5 minutes or less each on your brown paper or newsprint pad. Keep them fairly large and loose.

Do the same exercise using line rather than mass and make 5 quick scribble gesture drawings from your images.

Do the opposite in the next exercise by making a slow contour drawing of one of the more complex images you have brought. Make sure you follow the contours of the image with your eyes with a thorough inspection of the details and let the drawing instrument mimic that exploration on the paper. This is a good exercise to refine your seeing and focus. Spend from 30minutes to an hour on this drawing.

On your large drawing paper, develop a finished image incorporating mass gesture and contour line drawing starting with some of the photographic images you brought to class. You may use color freely and the drawing materials of your choice in this work and you are encouraged to be expressive with your marks to

suggest the feelings or attitudes you have about the subject. This drawing will be completed outside of class time.

Homework:

Read part II (pages 63-78) in Drawing, A Contemporary Approach

January 24th

Critique Assignment 1

January 29th – February 7th

Assignment two

Review reading

Make two drawings about the same subject. This should be something that interests you. Make one of the drawings in a representational style depicting spatial relationships that represent illusionistic dimensional space using light and shadow, correct scale, etc.. In the second drawing, use the same subject matter, but create a space that is not illusionistic, but arranged to suggest the hierarchy or importance of the elements through placement or scale, etc. or that is ambiguous in terms of the space and expresses more of the content of the subject matter rather than a photographically accurate image of the subject. Use the drawing materials of your choice for these and do each on a large sheet of drawing paper.

Homework: Read chapter 6 on texture in Drawing, A Contemporary Approach.

February 12th

Critique Assignment 2

February 14th – February 21st

Assignment three

Make a self portrait on your large drawing paper using some of the techniques of collage, assemblage, photomontage or texture transfers discussed in the reading. You may make the image as realistic or abstract as you choose. Work in the way that best describes who you are. You may use your choice of drawing materials.

Homework:

Read pages 259-275 in Drawing, A Contemporary Approach

February 26th

Critique Assignment 3

February 28th – March 7th

Assignment four

Discuss reading. Choose a fragment of text from your favorite book or poem or song. Choose an image from a selection of postcards of art historical images of paintings or drawings that have been placed face down on a table so one is chosen at random. (students will need to bring a selection to choose from) Put

the text and image together in a drawing that unites them in some way that makes an interesting connection. You may alter the image. Play with the words by typing them and creating different fonts or cutting them out of found printed materials. You may use collage or photocopies and the drawing materials of your choice. Do this work on a large sheet of drawing paper.

March 11th - March 15th Spring Break

March 19th

Critique Assignment 4

March 21st - March 28th

Assignment five

collaborative drawing

Each student will begin a drawing by making random marks, forms, color splotches or attaching collage or all of the above. Pass this work along to a classmate to work on. At this point, the next person should respond to what is there and can address the drawing in any way they choose. This will be a timed effort of 30 minutes each. The drawing will be passed on four times in class. After the additions by the first three participants, the fourth person will resolve the work and pull it together to make a cohesive image out of the collaboration. (This could be a very large piece by taping four pieces of drawing paper together.)

April 2nd

Critique Assignment 5

April 4th – April 30th

The remainder of the semester will be spent on you developing a small body of works that constitute a series. Works can be of a variety of sizes depending on the your concept presented. We will also discuss the minimum amount of drawings required for your series.

May 2nd

Final Critique & Classroom Clean Up

May 7th Final Classroom Clean Up

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. 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: All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

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Spring Semester 2013

Room 290A FAB

Syllabus Policy Agreement

Professor: Katherine Colin

*I have read and understand this course **syllabus** and agree to abide by and follow the course guidelines, objectives, and attendance and grading policy.*

Student Signature: _____

Date: _____

Print: _____