

University of Texas at Arlington
Course Syllabus
Art 3347 – 002 Advance Drawing
Fall 2015
Room 363, Fine Arts Building

Name:

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Office Hours:

Monday and Wednesday 2:00 pm. – 2:45 pm. or by appointment

Course Number, Section Number, and Course Title:

3347 -002 Advance Drawing

Time and Place of Class Meetings:

Monday and Wednesday 11:00 a.m. – 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 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

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.

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

- Timely completion of thematic works
- Participation in-group and individual critiques
- Presentation of portfolios at mid-term and finals week
- Sketchbook/journal project/research paper
- Attendance 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.

Studio Experiences

Approximately 90% 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 easels, drawing tables, lights and still life materials. Group materials will be provided for selected assignments. Individual materials will need to be purchased through an art supply store

The Shared Studio

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

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.

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 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. 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 also 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 assignments 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 assignment 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

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 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 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

VITAMIN D: New Perspectives in Drawing (**Highly Recommended**)

VITAMIN D2: New Perspectives in Drawing (**Highly Recommended**)

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

Critique Guidelines:

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?

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:

1/2 box compressed charcoal

conté crayon 2pk sienna

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. !

Arm Extension = create a drawing using an extension (stick, ruler, etc.) of a still-life object brought from home.

Blind Drawing = create a drawing of an object based only on the sense of touch.

Realism = create an accurate drawing based of observation.

Collage = create a drawing that include the idea of collage and mixed media.

Multiple Portraits = create multiple portraits drawings from different perspectives that overlap themselves. You will partner up and model for each other.

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

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

Curate = You will create a small gallery mock up and curate your own show. This show must include you and at 3 least contemporary artists. The show must have a statement and theme. 2-week project.

Description of Assignments:

This class will be compromised 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.

August 31 – September 2 - 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

September 7 – Labor Day, NO CLASS

September 9 - studio workout exercise; group discussion about thematic project; individual consultation; Film

September 14 - 16 - studio workout exercise; studio time; statement of intent due

September 21 - 23 - studio workout exercise; studio time; individual consultation/critiques

September 28 - 30 – Class Critiques

October 5 - 7 - studio workout exercise; studio time; individual consultation/critiques; slide lecture; reading assignment

October 12 - 14 - studio workout exercise; studio time;

October 19 - 21 - studio workout exercise; studio time

October 26 - 28 – Class Critiques

November 2 – 4 - studio time, Film

November 9 - 11 - studio workout exercise; studio time; individual consultation/critiques

November 16 - 18 - studio time; reading discussion

November 23 – Field Trip

November 30 – December 2 - studio workout exercise; studio time;

December 7 – 9 Final Group Critiques

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

All cell phones must be turned off for the entire class!

Drop Policy:

See university drop policy. Last day to drop a course is **November 4**

You are responsible to handle this yourself.

Clean Up:

Every student is responsible for cleaning their work area at the end of every class.

Clean up involves:

- Putting away all materials
- Throwing away all trash from the floor and drawing tables
- Washing your drawing table and any others that got missed
- Helping to clear away any still life material that I indicate needs removal
- Place chairs back under the appropriate drawing table

End of Semester Clean Up:

On the last day of class following the critique all students must stay and work together to do a final studio cleaning.

Many drawing students will use this studio during the semester and we all share in taking care of it so the next class can get to work quickly and the favor will be reciprocated. I

thank you ahead of time for your consideration with regard to the room cleanliness and order.

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.

Art 3347-002 Advance Drawing

Fall Semester 2015

Room 363 FA

Syllabus Policy Agreement

Professor: Carlos Donjuan

Office Number: Room FA280C, Fine Arts Building

E-mail Address: cdonjuan@uta.edu

Office Hours:

Monday and Wednesday 2:00 pm. – 2:45 pm. or by appointment

*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: _____