

## **Moravian College Drawing I, ART 170 - Spring 2012**

**Instructor, Doug Zucco**

**Tues. & Thurs. 1.15- 3.45 Rm. 8**

**Office hours: by appointment**

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This course emphasizes formal development and critical dialogue. The course will focus on technical assignments intended to increase one's ability to manipulate different media. Through regular critiques we will move into formal investigations while allowing you to consider conceptual possibilities and your own personal and historical affinities. Because this is a drawing I class concentration will be heavily located in representational exercises intended to advance your skills while developing a more assertive conceptual approach. This class is an intensive look into the depiction of the physical realm and is designed to enable each artist with the basic tools that are necessary for any art you may choose to do later in life. Assignments will be seen in the context of both classical and contemporary artists who are investigating related conceptual and technical terrain.

### **Course Goals:**

Develop conceptual understanding through the pictorial.

Develop knowledge of the formal and material elements of Drawing.

Strengthen critical analysis of art and its intention.

Understand the persuasiveness of images.

Introduce a critical framework for thinking and looking at images with increased attention to emerging media and new technologies.

### **Course objectives**

Establish a positive work ethic

Strengthen the individual student's skills in seeing and thinking

Participate in critiques and understand the role of dialogue in the creative process

Present and defend work and ideas in written and oral forms while utilizing art vocabulary

Research Artists and Art Movements

Demonstrate an understanding of value, line, texture, form, color and composition

Understand appropriate craftsmanship

### **Course requirements-**

On time attendance for all classes

On time delivery of homework and in class projects

A minimum of 6 hours a week on outside assignments

Participation and Active Engagement in class discussions and critiques

Readings, quizzes and papers.

Sketchbook

Field Trip Friday, March 30<sup>th</sup>.

CD or slide Documentation of work (at the end of the semester)

**Required Reading-** *Drawing Essentials* by Deborah Rockman Oxford Press ISBN 978-0-19-531432-8

**Homework-** you will be expected to do readings, a completed drawing and work in your sketch book every week outside of class unless otherwise noted. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade. As this is a studio course you will be expected to spend a minimum of 6 hours a week on outside assignments. We will stick to the syllabus as much as possible so have this available to keep track of what is expected of you.

**Participation-** Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning than simply being in class, taking notes, and looking attentive, which is much more passive learning.

**Critique Sessions-** There will be a critique every Tuesday at the beginning of class to look at your homework from the previous week. Students will be expected to share their thoughtful opinions about their peer's work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid the student in developing an objectivity about his/her work and each student should learn that all comments are meant to aid in their development of seeing and thinking in an objective manner. All students should take into consideration that group dynamic fuels this class. All of the class members are here to learn, not just from the instructor but also from their peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to each others' development.

**Attending Exhibitions, Lectures the NYC trip and other Events-** Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular, the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions and the New York City trip, which is mandatory, is an incredibly enriching art experience.

**Sketchbook-** It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindreds. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artist's works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas. Use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. You will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

\*\*\*\*It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one's work for many years. Concepts will oscillate over time, that is good. The sketchbook becomes most beneficial as a document of one's artistic development over many, many years.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>  
<http://www.gis.net/~scatt/sketchbook/links.html>

**Attendance-** The Art Department established this department-wide attendance policy to apply to students in all art classes. For classes that meet twice a week (most full-unit studio courses, most day art history classes): After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class or any required events.

**Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

*Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to do the missing work by the next class.*

**Grading-** It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

**Assignments/ Grading**

Studio and Homework	30%
Participation in critiques, and reading discussions	30%
Reaction Paper	10%
Sketchbook	15%
Final	15%

**Grade Determination- The following list can serve as a guideline for assessing your development:**

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete, will only be given in the most extreme of circumstances.

**No extensions** will be given for an assignment without a legitimate reason.

**Missing critiques, tests, or presentations is not permitted.**

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

**Receiving an A-** is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly *exceeding* the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.

Productive Use of Class Time.

Homework assignments that have *clearly* been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

**Disability-** Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

**Academics Honesty** (*issues of plagiarism*)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

**Supplies-** An art kit will be distributed in class; the cost will be billed to your student account.

**Attitude-** this is college. Approach each class with an open mind and lots of energy. No complaining. No whining. It brings down the morale of the class, will be viewed as poor participation and you will be graded accordingly.

**Hard work is rewarded-** meaning effort that is visible and clear. Not what you say but what you do. The skill level begin the course with is not as important as what you put into this class and how you progress. If you apply yourself you will do well and be amazed at your development.

**Note about parking-** If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Don't do it. Given the new building, plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. *See attendance policy for more info.*

**Cell Phones-** must be turned to the Silent position. No texting while in class.

**Cleanliness-** It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and will affect your grade.

**Being on time-** means arriving 15 minutes early, materials ready, artwork up on the board for critique and ready to go.

**No food please-** be ready to begin working at the class start time. You may eat, outside of the classroom, on break.

**Wear appropriate clothing-** you will get some kind of art material on everything you bring into the studio... it just happens.

**Music-** may be played in class but no headphones. I speak to the class as a whole at random times and will not compete with your I-pod. Whatever you guys bring is fine by me but it has to be cleared with everyone in the class and kept at a reasonable volume.

## Syllabus

1/17	Intro, syllabus review. HW- still life drawing. At least three objects, focus on composition.
1/26	Still life drawing critique. Line warm ups. Sighting HW- Read "Sighting" 4-22, 81-85? and still life drawing.
1/26	Critique. Sighting still life. Composition. Read about Line, Understand each lines' uniqueness and use.
2/2	Measuring/scaling. Using the still life to draw the still life. Slides to demonstrate. HW- composing with negative space. Read Positive negative shape and contour hand out and still life.
2/9	Critique. Positive/negative shapes. Drawing the space between.
2/9	Blind contour drawing. Contour drawing. Weight of line. Still life with pencil. Giotto reading. Zen and seeing reading. HW- Organic forms. Read "Line weight" 52- 65 and 188-189 (thinking about sketches and final) do drawing utilizing line weight.
2/16	Exploration of line. Various media.
2/16	Critique. Move around the room. Organic forms. Read "space" 46-50 and "perspective" 140-143.
2/21	Critique. Building forms through modeled line or cross-hatching.
2/23	<b>Portfolio Drop off</b> ; Prepare for mid-term portfolio review, and grading of assignments. Perspective. Drawing an interior. The four corners Read "value" 66-81.
3/1	Gesture and the figure, Mark making and meaning. Model session HW closet drawing,(clutter) Understanding, eyes , noses, mouths, ears. Exercises due before break
3/6 & 3/8	<b>NO CLASS. SPRING RECESS</b> Mid-term portfolio pick up Discuss grades if necessary.
3/15	Value, gray scale understanding light and shadow. Value defines volume, volume describes shape. HW- three different levels of space. Shape and composition
3/20	Critique. Landscape- Conte. Ideas of texture and composition
3/22	Landscape Conte. HW- 3 different levels of space Read 88-103.
3/27	Critique. Figure. Dry media gesture Critique. Model session
3/27	Figure dry media. Contour. HW- Draw hands and feet in contour. Read 104-118.
3/27	Critique. Figure portrait. dry media mass and weight pencil.
3/29	Still life charcoal coated drawings negative to positive.
3/30	FIELD TRIP!! NYC fun times.
4/3	Soda Can value, volume, shape and composition, extended as homework
4/5	Trash cans and volume
4/10	3 <sup>rd</sup> model session extended poses.
4/12	HW, Egg composition value only
4/12	Critique, figure drawings, Start self portraits
4/17	Work on self portraits
4/19	Work on final in-class assignments prepare final portfolios
4/26	Final critique- All assignments due... portfolio drop off pick up during exam week, sign up for time Portfolio pick-up during exam week see sign-up sheet in room 8

*\* Note: this is a working syllabus subject to change as the course goes on.*

*While we move through these different exercises different conceptual motivations of various artists with similar parameters will be demonstrated in slide form. You will be expected to develop a thoughtful approach to these seemingly simple assignments throughout the semester as well as in your homework assignments.*