

Syllabus ARTS 3365.001: Advanced Drawing Concepts Spring 2012

Professor

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Class Hours/Location

Monday 4:00pm-6:45 pm, AS 1.118

Office Hours

By appointment, please email me to set up a meeting time. Please indicate ARTS 3365 in subject line.

Course Pre-requisites, Co-requisites and/or Restrictions

Prerequisite: ARTS 1316, ARTS 2380, or permission of instructor. (3-0) Y

COURSE DESCRIPTION

ARTS 3365 Drawing Concepts is an advanced drawing course that will focus on expanded definitions and practices of marking space. This course aims to introduce, contextualize and explore a wide variety of drawing methods including the more traditional practice of “dragging a tool across a receptive background, usually a piece of paper”, as well as spatially focused practices, such as marking the landscape, and and process oriented methods which document the artists action and the passage of time.

Through readings, slide reviews, individual research and projects, students will gain a greater understanding of what drawing is, how it comes into being, where it exists and for what purposes. The structure of this course is roughly comprised of four, four week, self-directed, professor guided projects. Each project will begin with a conceptual and art historical introduction via slides and/or readings, along with applicable material and/or technical demonstrations. The following weeks will entail self directed in and out of class studio work to materialize thematically driven projects. Each project will conclude with a class discussion critiquing the conceptual, material and formal attributes of the works in an effort to evaluate whether the artists intention and final product are in alignment and how their drawings are experienced by viewers.

This course is structured to encourage personal voice through idea generation, material investigation, technical refinement and research. Students are encouraged to push the boundaries as they investigate materials, subject matter, process and interpretation related to image making.

COURSE OBJECTIVES

This course aims to

- Give students the tools to develop a sophisticated and rigorous body of work
- Give students the tools to evaluate both formal and conceptual dimensions of their studio practice
- Offer students an expanded understanding and definition of what drawing is and how they, as artist, mark the world.
- Give students a greater understanding of and experience with drawing materials that are both traditional and inventive.
- Expose students to a diverse group of artists who utilize drawing as both means and end.
- Improve students ability to speak and write about their work and contextualize it art historically.
- Help students to develop a matrix of artists throughout history whose work they feel a formal,

conceptual and/or material kinship with.

These objectives will be accomplished through students' studio work which should include equal parts research (reading, writing and looking) and making (drawing, collecting, testing, experimenting i.e. studio work)

I encourage you to be honest, thoughtful, intellectually and materially curious, committed and productive. Not only will this ensure you a good grade in the class, but it will set a firm foundation for your future professional practice.

CLASS STRUCTURE

This class will be organized in four segments, each lasting roughly four weeks. The length of each project is subject to change; for this reason is important that you attend class.

Segment I: PROCESS AND MATERIALS (Jan 16th-Feb 13th*)

Segment II: BODY (Feb 20th-Mar 12th*)

Segment III: NARRATIVE (Mar 19th-April 9th*)

Segment IV: SPACE (Apr 16th-May 14th*)

TEXTS

There are no required texts for this class. I will assign regular readings via eLearning or email so check both on a weekly basis.

Related texts: check these out at the library or buy online if you have the means.

Drawing Now: Eight Propositions by Laura Hoptman: Hardcover 192 pgs. ISBN-10: 0870703625, ISBN-13: 978-0870703621

The Drawing Book A Survey of Drawing: The Primary Means of Expression by Tania Kovats: Paperback 317 pgs. ISBN-10: 1904772811, ISBN-13: 978-1904772811

Vitamin D: New Perspective in Drawing by Emma Dexter: Hardcover 352 pgs. ISBN-10: 0714845450, ISBN-13: 978-0714845456

COURSE REQUIREMENTS / EVALUATION CRITERIA

Performance will be evaluated through attendance, effort in objective, level of individual improvement, level of attention and care in class assignments, creative application and aptitude. Final grades will be assessed by a cumulative portfolio review at the end of the semester. See below for specific grading parameters.

GRADING:

Grading:

70%	Drawing: 4 projects consisting of all in and out of class preparatory work
10%	Participation: weekly attendance and active participation in class (includes blog)
20%	Blog: timely, thoughtful and relevant posts
Extra	Daily notebooks —sketchbooks will be collected at midterm and end of term for grading.

SUPPLIES/FEES

Project supplies will mostly be directed by and dependent upon your specific project and vision. The list below includes traditional drawing materials that each of you should have on hand. Bring these supplies and any other specific supplies that you will need for your current body of work to class each day. Many class days will be work days; if you have not materials you will not be able to work!

NECESSARY DRAWING SUPPLIES:

Charcoal: □□□□ □□□□□□□□□□□□□□ (6B), 1 box of willow/vine charcoal (thin or medium-buy the large sticks if you'd like), optional: 8 assorted charcoal pencils

Graphite Pencils: Have a range of soft/hard graphite pencils from 8B to 8H (approx.. 6 total)

Graphite sticks: optional: buy one soft and one hard.

Oil pastels: one xtra large black (fat) and any other size/color if you like this medium

Conte crayons: 2 sticks black (HB, 2B) and 2 sticks gray or brown/sepia (4 total)

Pens: Have an assorted variety of pens on hand—i.e. ball point pens (blue and black and/or colored), micron pens (black and any other color), and roller ball pens (black and any other color)

Erasers: "Staedtler Mars" Plastic Eraser (vinyl eraser), □ lg. gum eraser, □ kneaded eraser

Ink: □ oz (or more) of black India ink (brand doesn't matter)

Brushes: Foam brushes: 2-3 sizes b/w 1 and 4", 1) set of assorted acrylic/water color brushes (#2-10)

1) **Shami clot** □

White: 1 small tube white acrylic paint (student grade is fine), and a sm-med sized 'tub' of gesso (8-1 □□□□)

Paper: 1 18x24" Drawing pad (brand is up to you), 4 18x24" (size is approximate) sheets heavyweight BFK paper, 1 piece mat board—low texture any color is fine—white/cream colored is preferable. Buy discounted or slightly damaged at Asel.

sketchbook—size/brand of your choice

Water containers: sealable jars—glass or plastic containers for ink wash and water-based media. (bring used from home or buy)

Acrylic matte medium—□ small jar to be used as an adhesive and top coat.

Xacto knife and scissors

2, 3" **bulldog clips**

1 roll 1-2" **masking tape**

Combination lock and box or bag to hold supplies

OPTIONAL TOOLS/MATERIALS:

Sponges

Rags

Powdered graphite-- this creates a nice midtone ground. Buy if you've used before or are curious.

Colored Pencils: optional—bring an assorted variety if you'd like to use them.

Found **sticks**

Gouache or watercolor paint

Colored ink: colors of your choice

Collage materials

Misc paper: i.e. paper from other classes, interesting found/collected paper--scrap, wallpaper remnants, decorative or handmade paper, phone book pages, origami paper, etc.

Mat board

Computer aided assignments may be done on your computer or our lab computers. CD or Flash drive, and printed images

* feel free to bring any other drawing supplies you have on hand or would like to experiment with over the course of the term.

ATTENDANCE POLICY

Attendance in a studio art courses is essential since most of the learning takes place in class as you investigate and discuss concepts and skills with your instructor and classmates. Material demonstrations and instructions for homework assignments also happen during class time. These demonstrations are essential to your ability to complete the assignments correctly.

ABSENCES

Your third absence will result in the subtraction of a full letter grade. (i.e. an A becomes a B). *6 unexcused absences results in automatic failure of the course i.e your grade will be an F.* Extenuating circumstances will be taken into consideration. Doctors notes are required to excuse an absence. Please bring a copy into class for my files.

TARDINESS

Punctuality is important. Arriving to class 10 minutes or more late results in a tardy. Every 3 tardies equals a full class absence.

ELECTRONIC DEVICES

Smartphones are allowed in class, but are not to be used for personal phone calls and texts except for emergency purposes. If you need to step out of class to for a personal call, please let me know. Smartphones, iPhones and iPods will be helpful for the occasional assignment that might require photodocumentation of subject matter for future reference. Listening to music while drawing in class is fine. Keep the volume at a moderate level so as not to disturb your fellow classmates. I will provide music in the large studio when we work as a group.

POLICIES

www.go.utdallas.edu/syllabus-policies

CLASS STRUCTURE

*A detailed schedule and homework assignments will be discussed in class on a weekly basis. Dates may change according to class needs.

Week 1: Martin Luther King Jr Day Holiday. No class
1.16

DAILY SCHEDULE:

This is a provisional schedule. It is open to change based on the flow and needs of the class. Please be in class and check your email and the blog regularly to receive notices regarding any changes.

1/23

INTRO: CLASS BASICS AND PROJECT I, PROCESS AND MATERIALS

Introduction, syllabus, materials/supplies, blog and eLearning procedures, slide review: process and materials, introduce 5x5 assignment

Hmwk: Daily process drawings: 5x5" each. Make 6 (one day off) and choose your best 5 to bring into class next week. These small works should focus on the process of making while investigating what your materials can do alone or in combination with other drawing materials and/or inventive materials/substances. Dip, soak, stain, rub, splatter, layer, rip, tear, tape, score, crease, fold, collage, ink, incise, mark, etc. These marks can vary from being smooth, controlled and measured to highly textured, chaotic and 'accidental'. Push the boundaries of mark making.

Read: *To Draw is to Be Human* pdf from *Vitamin D: New Perspective in Drawing*, (on eLearning) + 200-250 word blog response: what did you learn about drawing from this reading that you were inspired by or found particularly provocative? Be specific.

- 1/30 **PROCESS AND MATERIALS II**
work day and individual instruction
- Hmwk: continue 5x5 daily process drawings. 10 (5 + 5) due next week, + continue larger works. Pace yourselves. Time management is key. Reading and blog post TBD. (*R.Z. Wineberg text on Leonardo DaVinci*)
- 2/6 **PROCESS AND MATERIALS III**
work day and individual instruction
- Hmwk: continue 5x5 daily process drawings. 5 + 5 + 5 due next week, + finish larger work for critique next week. Be ready to hang all works at the beginning of class 2/13.
- 2/13 **PROCESS AND MATERIALS: CRIT I**
- Hmwk: Reading and blog response TBD. Begin daily self portraits: 5 blind contour; 9x12 or larger on paper of your choice (no newsprint). 5 Due next week. Spend approx. 10-15 mins/day on this self portrait.
- 2/20 **BODY I**
Project introduction, slide review, work day and individual instruction
- Hmwk: self portraits II: Value shapes, no line. Shift lighting source from day to day. Bring 5 in to next class. Vary materials: ink wash, charcoal, pencil, etc. Spend approx. 30 mins/day on these self portraits. Continue Body project work.
- 2/27 **BODY II**
work day: in class model and individual instruction
- Hmwk: daily self portraits III: left handed. Five due next week. Continue Body project work.
- 3/5 **BODY III**
work day: in class model and individual instruction
- Hmwk: Finish body project work due next week 3/12. Daily SP's will be extra credit. Approach of your choice.
- 3/12 BODY IV: CRIT II**
- 3/19 **SPRING BREAK** live it up, rest it up, draw it up
- 3/26 **NARRATIVE I**
- 4/2 **NARRATIVE II**
- 4/9 **NARRATIVE III**
- 4/16 **NARRATIVE IV (no in class critique: online blog response with partner)/
SPACE I**

4/23 **SPACE II**

4/30 **SPACE III** last day of class

5/7 reading week/ work day

5/14 SPACE IV: CRIT IV
M 4pm-6:45pm

Enjoy the summer! Live it up! Stay cool!

ART related LINKS

<http://www.glasstire.com>
<http://www.pbs.org/art21/index.html>
<http://www.artruby.com>
<http://www.contemporaryartdaily.com>
<http://www.nytimes.com/pages/arts/>
<http://brooklynrail.org/>
<http://www.dallasmuseumofart.org/index.htm>
<http://www.nashersculpturecenter.org/>

ART SUPPLIES

Dickblick.com
Pearlpaint.com
Aselart.com
Utrechtart.com