

DRAWING I

ARTS 102

Colburn Hall

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Please read the entire syllabus.

DESCRIPTION:

This course will allow you to explore the visual form (i.e. design and composition) and concepts involved in drawing. The act of mark-making has existed for eons, and when you think about it, it is a miraculous feat. There are no machines in the primal act of drawing. The relationship between the eye, the brain and the hand that allows us to draw is magical! This course gives you the opportunity to embrace that act and broaden your vocabularies in both technical and conceptual aspects.

No matter what your skill level, this class requires time and patience and the wisdom that there are no guarantees--not every drawing you create in this class will be a masterpiece. In fact, taking risks, allowing for "failures" and therefore expanding your abilities will benefit you in the long run. This course builds on the "boot camp" of the first few weeks when you become familiar with many tools and develop increasing skills in mark-making and image manipulation.

Historical and contemporary approaches to drawing will be presented with each new project and practiced with the goal of developing a personal vision in your work, of being patient with yourself and being aware of peers in the class and their trails and successes.

GOALS AND CRITERIA:

Here are my philosophical goals for you:

1. Appreciate and respect (if not love) the act of drawing.
2. Become aware that your mark, your manner of drawing is unique no matter how traditional or "edgy" an exercise or assignment may be. In time, you will realize you have your own style, your own vision that makes your drawing uniquely yours.
3. Know that the instructor is an artist who is here to share her experiences and knowledge and love for art. She wants you to get the most possible from this class.

More pragmatic goals:

1. Commit to serious in and out-of-studio efforts to develop strong drawing and compositional skills.
2. Possess an informed attitude toward your work and that of others. Verbal exchanges in critiques and one-on-one discussions with one another and the instructor will allow you to understand why a direction is or is not working. These are essential to building a strong studio community.

3. Learn to take risks to challenge yourself and work hard in doing so, even knowing that the results are unpredictable. This valued mindset is an adventuresome attitude that prevails in all art forms (dancing, music, writing, acting--you name it!) and allows for compelling results.

4. Learn from viewing and discussing the art of historical and contemporary visual artists who use drawing as a mainstay of their creative processes.

All this being said, art courses take time. Theoretically, you need to spend as much time outside of class as in class to receive a grad of C. But this is a difficult process to measure--how much time we put into art making is very individual. Many students say that even though a class such as this takes more time, they welcome a new manner of thinking and expressing, one that is non-verbal and very right-brained. Time passes in such a distinctive way when one draws or makes any kind of art for that matter. We stand naked and with blind trust, give ourselves to the imagination and the body.

REQUIREMENTS/EVALUATION METHODS:

Attendance: Due to the nature of the course, with demonstrations, spontaneous discussions, image presentations, lectures and drawing time, it is important that you be present every class period. I want you here because this is a unique community. I value your input and your ideas, be they visual or verbal. You will learn from the instructor and each other, so the consistency of the group is essential. The only acceptable absences are urgent medical needs or family emergencies. Ambulatory illnesses, taking friends to the airport, leaving early for a break, etc. are not excused. **More than three unexcused absences will cause your final grade to drop by one third of a grade for each extra absence. If you are absent on a day before or after a break it will count as two absences.** ATTENDANCE WILL BE TAKEN ON A REGULAR BASIS AT 10 to 15 MINUTES AFTER THE HOUR. Three tardies will equal one absence. If you are late to class, it is your responsibility to see me after class to be sure you are marked present. Clean-up will start at ten minutes before the hour. Leaving early without permission also constitutes an absence. You must be present the day of a critique to get credit for an assignment due that day.

Finally, cell phones and MP3 players/I-pods are not allowed for individual use during class time. I understand that music can be a wonderful backdrop for drawing; I play it all the time in my studio. But I do not want students cutting themselves off from one another or me; otherwise, what is the point of having a studio class? We can play ambient music from your selections or mine (I love jazz), but I will let you know if I feel the tunes are not conducive to concentration for drawing.

GENERAL ASSIGNMENT INFORMATION:

Group and individual critiques form the basis of feedback on your work. These are supplemented with written comments and numerical grades after assignments are handed in. (I have attached a sample grade sheet.) Each assignment will be graded on how closely it meets the specific goals of the assignment. Work not turned in on the due date will drop a whole grade for each day it is late. You need to be present on the day of a critique--you cannot use this as one of your "unexcused absence" days. It is better to hand in unfinished work on time than not at all.

Here is your saving grace: you may revise and resubmit work to receive a new final grade for the assignment. You need to resubmit a drawing within two weeks after the assignment grade is given to you and submit the original grade sheet with it, so I can see what improvements you have made.

Critiques:

Your participation in critiques is very valuable to the rest of the class and to me. Your willingness to contribute will have an effect on your final grade for the course. This means volunteering comments even if you are shy and being considerate of others if you are not. I can always tell if a student is paying attention to the discussions.

Short-term and Long-term assignments:

These will occur earlier and later in the semester respectively and will be graded separately from the sketchbook. Short term assignment done in class will go into a portfolio. Long term assignments are graded separately.

Sketchbook :

You will be asked to keep a visual journal in which to do homework exercises and as a place to record and work through ideas. You must buy the size of sketchbook listed on the supply sheet. I will check homework often and at times it will be graded.

MEETING WITH THE INSTRUCTOR:

I am a strong believer in clear communication between my students and me. You may meet with me during my office hours or when we are both available to discuss any class concerns. I am here in tandem with your hard work and commitment to help you do your best drawing possible!

DISABILITIES:

If you have a disability and therefore may have need for some type of accommodations to participate fully in this class, please feel free to discuss your concerns in private with me and be sure to contact Erin Salva in the Office of the Dean for Academic Advising.

DISCLAIMER FOR READING DAYS:

Because this class does not have a final exam, the last assignment will be due the last day of class. If I see that more time is necessary to work on this project, I may extend the due date to finals week, and it will therefore, require work on reading days. This statement disclaims the college rule of no assignments allowed during the week before finals and on reading days.

STUDIO POLICY:

In a community work area, it is necessary to be extra cautious about clean-up. An open bottle of ink may ruin a week's worth of work. All surfaces should be cleaned up for other classes that will use the room. Supplies and drawings that are not locked up may "disappear."

I AM VERY EXCITED TO BE WORKING WITH YOU. MAKING ART IS MY PASSION, AND I EMBRACE SHARING THIS WITH YOU. I WANT YOU TO FEEL CONFIDENT WITH YOUR DRAWING AND WITH TESTING IDEAS...REGARDLESS OF YOUR PAST EXPERIENCES WITH THIS UNIQUELY HUMAN ART FORM.

TEXTS: There is no textbook for this class, but the following are books that I recommend as references:

- 1.) Drawing, a Contemporary Approach, T. C. Betti and T. Sale Holt, Rhinehart and Winston, Third Edition, NY
- 2.) Design Basics, David Lauer, Holt, Rhinehart and Winston, NY, 1979
- 3.) Drawing on the Right Side of the Brain, Betty Edwards J.P. Tarcher, Inc., Los Angeles, 1979;
- 6.) Drawing Now: Eight Propositions, Laura Hoptman, The Museum of Modern Art, 2002