

ADVANCED DRAWING – ART 421 - 002

Instructor: Nathan Heuer

Meeting Time: TTh 11:00 AM - 1:30 PM Sprowls Hall Room 403

Office: 223

Office Hours: MW 9:00 - 11:00 AM and T 2:00 - 3:00 PM

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Course Description:

Advanced Drawing is an upper level undergraduate course with high expectations for the conceptual and technical development of your art. In this course you will be expected to create a cohesive and well-considered body of work that demonstrates your maturation as an artist. Your work will be evaluated by your peers and the instructor in a series of intensive critiques. Contemporary drawing is an expansive field characterized by a great diversity of technical and conceptual approaches, and that diversity will be reflected in this class, even if a student's work pushes the very limits of what is currently understood to be drawing. The instructor will provide technical demonstrations upon student request.

Catalog Description:

Meets the needs of the student who has some background in the field. Problems of composition, two- and three-dimensional relationships, and surface are on an individual basis.

Course Objectives:

- Develop professional level drawing skills through a process of intensive critique and refinement.
- Demonstrate facility with a variety of traditional and alternative drawing processes.
- Demonstrate critical thought processes by assimilating research into a cohesive body of art.
- Understand drawing as both a historical discipline within the arts and also as a process for exploring complex ideas and conceptual concerns.
- Develop the analytical skill and vocabulary necessary for evaluating works of art formally and conceptually.

Required Textbook(s), Supplies, and Materials:

None. Your readings will be specific to your area of research and will be documented in an annotated bibliography.

Please refer to the separate materials list for necessary art supplies.

Access Fee:

There are no access fees for this course, but you will be expected to promptly purchase materials that are related to your drawings.

Course Requirements:

Attendance:

You are allowed three absences per semester, but you are urged not to use these if you do not have to because you will fall behind. Additional unexcused absences will result in a five point reduction from your grade. Repeated tardiness will affect your grade as well, as three tardies will also result in a five point reduction from your final grade. As college students it is essential (and in your own best interest) to get the most possible out of the classroom experience. Attendance at group critiques is mandatory. Unexcused absences are not acceptable for group critiques. Special attendance issues like illness or loss in the family will of course invite special consideration by the instructor.

Preparedness:

It is your responsibility to come to class with the materials necessary for the completion of class work. If you do not have them you will be asked to obtain them by the quickest means possible and then to return to class. Preparedness also entails having read and feeling familiar with any reading assignments that are given. Continual lack of preparedness will affect your grade!

Personal listening devices are allowed during drawing sessions, but not during demonstrations or critiques. You are expected to participate in critiques with constructive and respectful comments. Classroom attentiveness and participation will become a factor in your final grade.

Classroom Conduct:

You have the right to a safe and respectful classroom environment. Discrimination, harassment, or threatening behavior of any kind is not acceptable and the instructor reserves the right to remove any student engaging in such behavior. In extreme cases the authorities will be contacted.

Assignments:

Your primary goal in this class is to develop an individual body of drawings. The class is divided into four units, each ending in a critique. For each unit you are expected to complete at least 200 square inches of drawing. **Six credit students are expected to produce at least 300 square inches of work.** *This does not include blank negative space.* Your grade out of 50 points will be determined by the fulfillment of several benchmarks:

WEEK ONE: Completion of a minimum of 3 sketches. Bring all other resource materials to your individual meeting with the instructor.

-10 POINTS

-(20 % of Grade).

WEEK TWO: Completion of at least 25% of your drawing(s).

-5 POINTS

-(10% of Grade).

WEEK THREE: Completion of at least 50% of your drawing(s).
-5 POINTS
-(10 % of Grade).

WEEK FOUR: Final Critique.
-30 POINTS
-(60 % of Grade).

A number of factors will influence the number of drawings that are expected of you by the end of the semester. These include the scale and complexity of the work, time constraints determined by the chosen media, time spent on conceptual development, and whether you are taking three or six credits.. A rough figure for works expected would be 10 medium size drawings for every three credits. Again, however, this number could be influenced by a variety of factors. All work is expected completed on time, and one letter grade will be subtracted for each class day that the work is late. An "A" quality piece that is two class days late, then, will receive a grade of "C". For work that is submitted to group critique, one further week will be allotted to rework the piece per suggestions.

Sketchbook Requirement:

You will be required to document your ideas in a sketchbook that will presented in daily meetings with the instructor. You will want to include idea sketches, writings, clippings, and other materials in this sketchbook. The quality of your sketchbook will be factored into your participation grade.

Critiques:

You will be asked to be an active participant in several group critiques throughout the semester. The purpose of these critiques is twofold: first to give you varied and insightful feedback about your work that will help you in producing better art in the future, and second to help you develop critical language skills for discussing your own artwork and the artwork of others. These goals cannot be accomplished if you do not participate. Your opinions about the success of an artwork are important and need to be heard. If you like a fellow classmate's drawing, it is not enough to simply say that you like the piece – be prepared to say why you like it. This may include issues like technical facility, compositional awareness, or effective conceptual development. On the other hand, if a drawing or a part of a drawing is not working, be ready to say so. Remember, however, to be respectful of the other person's feelings. Just as it is not enough to simply say that you like a drawing, it is not enough to say that a drawing is not good or to use hurtful language, and it is also inappropriate. Critique participation will be factored into the overall participation element of your grade.

Criteria for Grading:

Your final grade in this class will be determined by a number of factors. The application and development of your concept and drawing abilities will of course assume primary significance in the determination of your grade. Other factors will include your annotated bibliography, classroom participation, daily preparedness, and a willingness to exceed expected requirements of the class. Your overall grade will be determined by the following factors:

UNIT ONE GRADE: 50 points
UNIT TWO GRADE: 50 points
UNIT THREE GRADE: 50 points
UNIT FOUR GRADE: 50 points
PARTICIPATION: 50 points

Total: 250 points

The total points that you have earned will be divided by the total of 100 points to determine your grade.

90 – 100%	A	60 – 69%	D
80 – 89%	B	0 – 59%	F
70 – 79%	C		

The instructor reserves the right to make changes to the content of this syllabus as necessary.

Schedule:

WEEK ONE:

January 19: First day of class. Review of the syllabus and course expectations.
Slide lecture on contemporary drawing and printmaking.

January 21: Group Discussion of expectations of contemporary art and development of concept.

WEEK TWO:

January 26: Individual work day and meetings with the instructor.
Sketches Due Group One.

January 28: Individual work day and meetings with the instructor.
Sketches Due Group Two.

WEEK THREE:

February 2: Individual work day and meetings with the instructor.
Progress Grade Group One.

February 4: Individual work day and meetings with the instructor.
Progress Grade Group Two.

WEEK FOUR:

February 9: Individual work day and meetings with the instructor.
Progress Grade Group One.

February 11: Individual work day and meetings with the instructor.
Progress Grade Group Two.

WEEK FIVE:

February 16: FIRST GROUP CRITIQUE. Group One.

February 18: FIRST GROUP CRITIQUE. Group Two.

WEEK SIX:

February 23: Individual work day and meetings with the instructor.
Sketches Due Group One.

February 25: Individual work day and meetings with the instructor.
Sketches Due Group Two.

WEEK SEVEN:

March 1: Individual work day and meetings with the instructor.
Progress Grade Group One.

March 3: Individual work day and meetings with the instructor.
Progress Grade Group Two.

WEEK EIGHT:

March 8: NO CLASS. Spring Break.

March 10: NO CLASS. Spring Break.

Groups One and Two Email Progress Image by End of Break.

WEEK NINE:

March 15: SECOND GROUP CRITIQUE. Group Two.

March 17: SECOND GROUP CRITIQUE. Group One.

WEEK TEN:

March 22: Individual work day and meetings with the instructor.
Sketches Due Group One.

March 24: Individual work day and meetings with the instructor.
Sketches Due Group Two.

WEEK ELEVEN:

March 29: Individual work day and meetings with the instructor.
Progress Grade Group One.

March 31: Individual work day and meetings with the instructor.
Progress Grade Group Two.

WEEK TWELVE:

April 5: Individual work day and meetings with the instructor.
Progress Grade Group One.

April 7: Individual work day and meetings with the instructor.
Progress Grade Group Two.

WEEK THIRTEEN:

April 12: THIRD GROUP CRITIQUE. Group One.

April 14: THIRD GROUP CRITIQUE. Group Two.

WEEK FOURTEEN:

April 19: Individual work day and meetings with the instructor.
Sketches Due Group One.

April 21: Individual work day and meetings with the instructor.
Sketches Due Group Two.

WEEK FIFTEEN:

April 26: Open work day and meetings with the instructor.
Groups One and Two Will Receive Progress Grade.

April 28: FINAL GROUP CRITIQUE. Group Two.

WEEK SIXTEEN:

Scheduled Exam Time: FINAL GROUP CRITIQUE. Group One.

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Reference Bibliography:

- Brown, Clint and Cheryl McLean. *Drawing from Life*. Belmont: Thomson Wadsworth, 2004. Print.
- Dexter, Emma. *Vitamin D: New Perspectives in Drawing*. London: Phaidon P. Limited, 2005. Print.
- Garner, Steve, ed. *Writing on Drawing: Essays on Drawing Practice and Research*. Chicago: The University of Chicago P, 2008. Print.
- Hoptman, Laura. *Drawing Now: Eight Propositions*. New York: The Museum of Modern Art, 2003. Print.
- Garrels, Gary. *Drawing from the Modern 1945 – 1975*. New York: The Museum of Modern Art, 2005. Print.
- Petherbridge, Deanna. *The Primacy of Drawing: Histories and Theories of Practice*. New Haven: Yale University P, 2010. Print.
- Rockman, Deborah. *Drawing Essentials: A Guide to Drawing from Observation*. New York: Oxford University P, 2011. Print.
- Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art After 1980*. New York: Oxford University P, 2010. Print.
- Ryder, Anthony. *The Artist's Complete Guide to Figure Drawing*. New York: Watson-Guption Publications, 2000. Print.
- Stiles, Kristine, ed. *Theories and Documents of Contemporary Art: a Sourcebook of Artists' Writings*. Berkeley: University of California P, 2012. Print.
- Tallman, Susan. *The Contemporary Print: from Pre-Pop to Postmodern*. London: Thames and Hudson, 1996. Print.

Materials List:

Most of the work that you do in this course will be conducted independently and will require materials of your choosing.

Possible Drawing Media:

This list is certainly not exhaustive, but it is meant to give you some ideas of drawing materials. DO NOT BUY ALL OF THESE MATERIALS.

Media:

- Vine charcoal
- Compressed charcoal
- Charcoal powder
- Charcoal pencils
- Conte Crayon
- Staedtler or Derwent drawing pencils
- Ebony pencil
- Graphite Sticks
- Powdered Graphite
- Prismacolor pencils
- China Marker
- Pen and ink
- Felt tip pens
- Ball point pen
- Gouache
- Acrylic
- Watercolor
- Oil stick
- Oil pastel
- Chalk pastel
- Rust
- Sandpaper
- Markers
- Mineral spirits
- Print toner

Substrates:

- Stonehenge paper
- Bristol paper
- Strathmore 400 Series paper
- Arches hot and cold press watercolor paper
- Frosted mylar
- Yupo synthetic paper
- Fabriano paper
- Rives BFK printmaking paper
- Domestic Etch printmaking paper
- Found paper/objects

- MDF board
- Plywood
- Sheet metal