

GRADUATE DRAWING – ART 575 - 001

Instructor: Nathan Heuer

Meeting Time: MW 5:45 - 8:15 PM

Office: 223

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

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Course Description:

Graduate drawing is an advanced course with high expectations for the technical and conceptual development of your art. Through weekly meetings with the instructor and a number of intensive group critiques you will refine your drawings to create a professional body of work. Because you are working at the graduate level, it will also be necessary for you to understand the philosophical and art historical precedents that inform your work. This research will be documented in an annotated bibliography to be turned in to the instructor at the end of the semester. This process of research will help you to create informed works of art while avoiding the possibility of your work becoming derivative. As a graduate student you will spend a significant amount of time working independently, so effective time management and discipline will be crucial. The balance between experimentation and cohesiveness in your work will be determined by the duration of time that you have been a graduate student. Beginning students will be encouraged to experiment widely as they find their artistic voice, while students nearing the completion of their studies will be expected to develop a more focused body of work. The instructor will perform demonstrations on an individual basis as deemed necessary.

Course Objectives:

- Develop professional level drawing skills through a process of intensive critique and refinement.
- 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.

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. 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:

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. You and the instructor will come to an agreement on the number of works necessary for the course, as well as a rough timeline for completion. 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.

Annotated Bibliography:

You must consult at least four published works (eight if you are taking six credits) that inform your work and then document them in an annotated bibliography. Because you are working in a humanities discipline, your bibliographic information should be listed in MLA format like this:

Garner, Steve, ed. *Writing on Drawing: Essays on Drawing Practice and Research*. Chicago: The University of Chicago P, 2008. Print.

The bibliographic information should then be followed by one or more paragraphs describing the publication's relevance to your area of research. Your annotated bibliography should be in alphabetical order. For questions concerning formatting, please consult the Purdue Online Writing Center (<http://owl.english.purdue.edu/owl>). A hard copy of your annotated bibliography will be due at the end of the semester, but you will be discussing the works you are consulting on a weekly basis.

Grant Proposal for Artists Residency:

You will be asked to search for an National or International Artist's Residency and then write a mock grant proposal for funding that includes the following information:

1. Provide a persuasive argument for the value and impact of your intended artistic project (approximately 500 words)
2. Explain why your artistic practice is particularly suited to this residency (approximately 200 words)
3. Include a comprehensive Curriculum Vitae (no more than 3 pages)
4. Include a CD with (10) high quality images in JPEG format at 300 dpi
5. Include a web address for further information on the residency.

Proposal Materials are due in hard copy on Monday, February 5.

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. *As a graduate student you are expected to exceed the depth of an undergraduate critique and the work that you produce should be exhibition ready.*

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.

As a graduate student you are held to a much higher standard than undergraduates. Your overall grade will be determined by the following factors:

Formal and Technical Quality of the Work:	30 points
Overall Conceptual Development and Research:	30 points
Mock Grant Proposal:	10 points
Annotated Bibliography:	10 points
Classroom and Critique Participation:	20 points

Total:	100 points
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The total points that you have earned will be divided by the total of 100 points to determine your grade. Note that a "D" is not considered an acceptable grade in graduate classes.

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

Schedule:

WEEK ONE:

January 18: First day of class. Review of the syllabus and course expectations.
Slide lecture on contemporary drawing and printmaking.

January 20: First day of class. Review of the syllabus and course expectations.
Slide lecture on contemporary drawing and printmaking.

WEEK TWO:

January 25: Individual work day and meetings with the instructor.

January 27: Individual work day and meetings with the instructor.

WEEK THREE:

February 1: Individual work day and meetings with the instructor.

February 3: Individual work day and meetings with the instructor.

WEEK FOUR:

February 8: Individual work day and meetings with the instructor.

February 10: Individual work day and meetings with the instructor.

WEEK FIVE:

February 15: CRITIQUE ONE. Group One. *Grant Proposals Due*.

February 17: CRITIQUE ONE. Group Two.

WEEK SIX:

February 22: Individual work day and meetings with the instructor.

February 24: Individual work day and meetings with the instructor.

WEEK SEVEN:

February 29: Individual work day and meetings with the instructor.

March 2: Individual work day and meetings with the instructor.

WEEK EIGHT:

March 7: NO CLASS. Spring Break.

March 9: NO CLASS. Spring Break.

WEEK NINE:

March 14: CRITIQUE TWO. Group Two.

March 16: CRITIQUE TWO. Group One.

WEEK TEN:

March 21: Individual work day and meetings with the instructor.

March 23: Individual work day and meetings with the instructor.

WEEK ELEVEN:

March 28: Individual work day and meetings with the instructor.

March 30: Individual work day and meetings with the instructor.

WEEK TWELVE:

April 4: Individual work day and meetings with the instructor.

April 6: Individual work day and meetings with the instructor.

WEEK THIRTEEN:

April 11: CRITIQUE THREE. Group One.

April 13: CRITIQUE THREE. Group Two.

WEEK FOURTEEN:

April 18: Individual work day and meetings with the instructor.

April 20: Individual work day and meetings with the instructor.

WEEK FIFTEEN:

April 25: Individual work day and meetings with the instructor.

April 27: Individual work day and meetings with the instructor.

WEEK SIXTEEN:

May 2: CRITIQUE FOUR. Group Two.

Scheduled Exam Time: CRITIQUE FOUR. Group One.

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

Reference Bibliography:

Garner, Steve, ed. *Writing on Drawing: Essays on Drawing Practice and Research*. Chicago: The University of Chicago P, 2008. Print.

Dexter, Emma. *Vitamin D: New Perspectives in Drawing*. London: Phaidon P. Limited, 2005. 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

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.

Stiles, Kristine, ed. *Theories and Documents of Contemporary Art: a Sourcebook of Artists' Writings*. Berkeley: University of California P, 2012. Print.