



Art & Archaeology Department

ARTS 344: DRAWING IV

Instructor: Gary Edward Cuddington

Studio/Classroom: TA19 (and TA216, Mac Lab)

Course day/time: Monday and Wednesday, 11:30-12:45pm

Instructor's Office: TA236

Course Description

An investigation into drawing techniques.

Students accomplished in the fundamentals of perceptual and nonobjective drawing will pursue projects for individual discovery and growth. Focused thematic drawing problems, experimentation with materials and formats, and the study of contemporary ideologies and current drawing strategies, providing a basis for the development of individual drawing projects.

Course Structure and Credits

This is a 3-credit course, that will meet on-site, in classroom/studio. Materials will be available directly in the course Blackboard or through a link placed on Blackboard. If we are required at any point to forgo any face-to-face course sessions, lesson plans, course work and related information will be placed online and available to all students enrolled in ARTS 344.

In class, you will meet for two hours twice a week, where you will engage in hands-on studio exercises, writing and research, and take part in discussions with your instructor and classmates. The instructor will give short lectures paired with technical demonstrations.

Blackboard, you will interact with the course content, your peers and instructor in various ways. On Blackboard, you will have access to course related documents, PowerPoints, and an array of videos and websites exploring artists and art resources.

- **Platforms** utilized through links on Blackboard include Miro, OneDrive, and Vimeo.
- **Out of class studio work**, includes technical and conceptual exercises (In your journal or loosepaper) as well as experimenting with materials and concepts, and working on your extended projects.

Required Readings

Course materials will be supplied as digital documents, PowerPoints, online links, and the occasional print out. You are not required to purchase a book for this course.

Course Learning Objectives

- Students will acknowledge the conceptual implications of style, materials, composition, and imagery
- Students will foster inventiveness and creativity through images, composition, and style
- Students will develop a deeper understanding of inspiration, process, and context
- Students will continue to investigate and interpret the viewer's response

Content

- Develop a functional studio process
 - Document ideas, research, and experiments in a sketchbook, binder and digitally
 - Solve complex conceptual problems using technical skills learned from Drawing I, II and III
 - Use the freedom to explore style, media, and content in concert with a greater understanding of personal artistic sensibilities
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Assignments

PROJECT 1: Experimental Drawing Part 1; Responding to an Emotion

SHORT DESCRIPTION/ PROCESS

The emotion you select will act as a driving force, but a large part of Project 1 is tackling methods, material, and style you are most passionate about.

- Select an emotion to respond to for this project
- Beginning collecting images of inspiration (collect in a digital format)
- Start a daily practice of adding entries to a concept journal
- Sketch and experiment with composition, style, materials, and content, building on your research and journaling.
- Meeting with the instructor to discuss ways to move onto a final surface.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 1).

*Keeping notes and consistently sketching is extremely useful for developing complexity in artwork and increases the ability for students to contribute constructive dialog.

PROJECT 2: Experimental Drawing Part 2; Responding to a Feeling Goal

SHORT DESCRIPTION/ PROCESS

Create a feel goal (what you want the viewer to "feel" when they see your artwork). The feeling goal you settle on and the successful aspects of Project 1, will guide the methods, material, and style you explore in Project 2.

- Create a feeling goal and carefully look over your work from Project 1, to guide your decisions (work closely with your instructor)
- Collect images of inspiration (collect in a digital format)
- Continue your daily practice of adding entries to a concept journal
- Sketch and experiment with composition, style, materials, and content, building on your research and journaling.
- Meeting with the instructor to discuss ways to move onto a final surface.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 2).

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PROJECT 3: Experimental Drawing Part 3; Emotion, Feeling Goal, & Your Sensibility

SHORT DESCRIPTION/ PROCESS

• Select an emotion, create a feel goal and work with your instructor to unpack and explore your sensibilities related to visual communication and studio process. Take time to note what areas you found successful, in the process of completing Projects 1&2. When looking closely at your previous work to consider not only methods, material, and style, but look deep into the specifics of the act of developing your ideas and hands-on experimenting and making. Focus in on what was positive and weed out the negative.

PROCESS

- Select an emotion, create a feeling goal, and tap into your sensibilities (work closely with your instructor)
- Collect images of inspiration (collect in a digital format)
- Continue your daily practice of adding entries to a concept journal
- Sketch and experiment with composition, style, materials, and content, building on your research and journaling.
- Meeting with the instructor to discuss ways to move onto a final surface.
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 3).

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PROJECT 4: Follow Your Intuition- Carefully Consider One of Three Options

SHORT DESCRIPTION

OPTION ONE • Create a drawing connected to the Project 3 (a two-part series)

or

OPTION TWO • Create a 24-page **ZINE** (9"x11" or smaller) using your sketchbook notes, thumbnail sketches, rough drawings, experiments, and exercises from this course.

or

OPTION THREE • Create a 24-page ZINE (9"x11" or smaller) using content developed around a theme you create.

What is a ZINE?

pronounced "zeen"

ZINE (n):

A zine is a self-published, non-commercial print-work that is typically produced in small, limited batches. Zines are created and bound in many DIY ways, but traditionally editions are easily reproduced—often by crafting an original "master flat," and then photocopying, folding, and stapling the pages into simple pamphlets. Zines may also be sewn, taped, glued—or even exist in unbound and other non-folio formats. The main rule is that there are no rules!

People who create zines ["zinesters"] are likely to be more motivated by self-expression and artistic passion than they are by profit: zines are usually inexpensive and sometimes distributed for free or in trade for other zines, goods, and services. The history of zines is vast and fascinating: read more about it [here](#).

Zines can touch on a variety of topics from music and art, to politics, sexuality, humor, and personal memoir. Their content may be written, drawn, printed, collaged, or any other form of combining words and imagery—a zine's structure may be narrative, journalistic, comic-like, or completely abstract.

<https://www.binderymke.com/what-is-a-zine>

How to make a ZINE:

<https://www.rookiemag.com/2012/05/how-to-make-a-zine/>

<https://thecreativeindependent.com/guides/how-to-make-a-zine/>

<https://sjl.us/category/zinesmini-zinesmini-portfolio/>

PROCESS

- The instructor will show multiple examples and work closely with students as they conceptualize and design their projects
- Take images and clearly label the digital files of all work and process
- Document sketchbook notes, thumbnail sketches, rough drawings, and experiments (leading up to Project 4).

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FINAL EXAM: REVIEW OF SEMESTER'S MATERIAL – COURSE PORTFOLIO & SELF-REFLECTION

DESCRIPTION

- At the semesters end students will arrange all the digital images of the semesters work into a portfolio for the instructor to review. The instructor will look over all the work, examining the portfolio for effort, quality, and progress. The instructor will also seek out strengths and weaknesses and determine if the student was receptive to feedback.
- The review will be critical and constructive.

COURSE REQUIREMENTS and GRADE PERCENTAGE BREAKDOWN

10 POINTS: ATTENDANCE/CLASS PARTICIPATION (In-class and online)

- Attendance
- Class Participation (especially during discussions)
- Classroom Exercises

15 POINTS: PROJECT 1

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

20 POINTS: PROJECT 2

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

20 POINTS: PROJECT 3

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

20 POINTS: PROJECT 4

- Studies & Rough drawings
- Student will describe goals and accomplishments effectively and participates in a constructive dialogue during the project critique

15 POINTS: FINAL REVIEW OF SEMESTER'S MATERIAL – COURSE PORTFOLIO & SELF-REFLECTION

• Documentation of the semester's work/materials (Coherent and thorough Portfolio)

Course Portfolio consists of exercises, sketches, quick in-class projects and four extended projects. Work is to be arranged in chronological order within a digital portfolio.

Self-Reflection is a student's written account of strengths and weaknesses related to their portfolio.

100 TOTAL POINTS

Materials

Materials Provided

- Newsprint paper
- Set of acrylic paint (and/or oil paint)
- Brushes
- X-Acto Knife
- Paper
- Graphite & color pencils
- Charcoal (compressed and vine)
- Erasers (Kneaded and Gum)
- Conte Sketching Crayons

Optional Materials

- Portable Working Surface (Drawing Board), 19" x 25" or larger (extremely useful)
- Large Clips for attaching pad and paper to drawing board
- Portfolio, 19" x 25" or larger, can be paper or cloth, or you can make your own from two pieces of chip board hinged with duct tape. For ease and comfort, I recommend a cloth or vinyl portfolio case with a strap. It is a little more expensive but it's worth it if it's raining or you're carrying heavy pads of paper around.
- Art Bin (or tackle box) to hold small supplies

Academic Honor Code

All Hood undergraduates affirm on each class assignment that they "have neither given nor received any unauthorized aid." Cheating or plagiarism—any unacknowledged use of another person's language or ideas—is thus both an affront to the general standards of conduct on which an intellectual community depends and a specific violation of the Honor Code. As such, these offenses are treated seriously and may lead to severe disciplinary action, including dismissal from the College. For a full description of the policies and procedures of the Honor Code, contact the dean of students.

Students wishing advice on the proper use and acknowledgment of scholarly materials should consult their individual instructors, the library staff and any of the several reliable guides to scholarly writing that these sources may recommend.

Copyright Statement: Hood College affirms the obligation of its faculty, staff, and students to comply with all Federal copyright laws (Title 17, United States Code). Copyright law gives copyright holders (writers, publishers, artists, etc.) exclusive rights to distribute, copy, perform, or publicly display, their own original works. The College recognizes its obligation to promote the rights and responsibilities granted under this law. Hood College assumes that any questions regarding copyright, as they apply to materials for instructional or other College use, will be resolved prior to the use of those materials on College-owned equipment or in College-sanctioned activities.

As members of an institution with an established Honor System emphasizing intellectual integrity, the Hood College community should recognize their responsibility to follow the law and to model it for others. All members of the College community are responsible for complying with College guidelines regarding the legal use of copyrighted materials, regardless of their format or the purpose for which they are used, and for complying with the requirements of copyright law, including obtaining required permissions to use copyrighted materials. Members of the Hood community who willfully disregard copyright law do so at their own risk and assume any liability, which may include criminal, and/or civil penalties. In addition, disciplinary action may be taken as outlined a) for students, in the Bylaws of the Student Government Association (Judicial System), b) for faculty, in the Faculty Code (Termination or Sanctions for Cause), and c) for staff, in the Staff Handbook (Section 405.3).

Peer-to-Peer File Sharing: Uploading or downloading works protected by copyright without the permission of the copyright owner is an infringement of the copyright owner's exclusive rights of reproduction and/or distribution. Anyone found to have infringed a copyrighted work may be liable for statutory damages up to \$30,000 for each work infringed and, if willful infringement is proven, liability may be increased up to \$150,000 for each work infringed. An infringer of a work may also be liable for the attorney's fees incurred by the copyright owner to enforce his or her rights. The files distributed over peer-to-peer networks are primarily copyrighted works, and there is a risk of liability for downloading material from these networks. There are currently many "authorized" services on the Internet that allow consumers to purchase copyrighted works online, whether they be music, e-books, or motion pictures. By purchasing works through authorized services, consumers can avoid the risks of infringement liability. The Digital Millennium Copyright Act: The DMCA is a response to concerns regarding the pirating and distribution of digital materials, and it helps to clarify how copyright relates to those materials. The DMCA criminalizes the development of technologies intended to circumvent devices (such as passwords or encryption) that limit access to copyrighted material, and it also criminalizes the act of circumvention itself. Institutions of higher education that act as Internet Service Providers (such as Hood College) are granted limited liability for copyright infringement involving the use of their networks if they take steps to designate a local agent to receive notices regarding instances of infringement over the local network and for effecting a "take-down" of the infringing material. The Library Director will provide contact information for Hood's Take-Down Officer.

Instructor reserves the right to alter the syllabus.

The Student Success Center promotes an accessible, enriching, and supportive community that fosters success for each diverse member of Hood College.

Core Values

- Differences such as age, race, gender, nationality, sexual orientation, ability, preferred learning modality and background enrich Hood's learning and work environments. We promote full equity and inclusion for all community members and believe each student has the potential to be successful and persist to degree completion.
- We believe academic support services should be accessible to every student; they teach fundamentals for college success.
- We work with students to help them create and refine an educational plan through reflection on personal strengths and goals, development of self-advocacy and growth mindset, understanding of campus processes and resources, and active engagement in programs and opportunities.
- We value collaboration and communication with campus colleagues and encourage students to use available support systems.
- We advocate for students within the College community to promote student success.
- We engage in continual assessment and utilize the strengths and ideas of our team members to improve our services.

Contact Information

Phone: 301-696-3952

Fax: 301-696-3952

Email: studentsuccess@hood.edu

Hours of Operation

Monday – Friday, 8:30-5pm

**During scheduled breaks and summer, hours of operation may vary.*