

The modern world doesn't reward you for what you know, but for what you can do with what you know.
— Andreas Schleicher

6-10 & 14-16 January, 9am-12pm & 1pm-4pm, Owen Arts Center 1700 (OAC)

ABC letter grade

Brian Molanphy, Instructor. OAC B631 (inside B640 on lower level of OAC)

Office hour: Tuesday 5pm-6pm. At other times, drop by, send a message through Canvas, or post a note on the door to room B631. Do not use smu.edu email to contact the instructor about the course.

rationale

Drawing is an original means to comprehend objects & concepts. Drawings & readings in class are continued outside class with emphasis on space, materials, analysis of form, & critical judgment.

course aims & learning outcomes

The aim of this class is to have fun through hard work. Students will develop knowledge & comprehension in order to demonstrate accomplishment through creating drawings. Students will enter the field through the analysis & critique of drawings, including their own. Creativity & Aesthetics (Breadth): Students will identify &/or employ methods, techniques, or languages of a particular art form & describe how these inform the creation, performance or analysis of that form. Students will demonstrate an understanding of concepts fundamental to creativity through explanation & analysis.

course requirements, expectations & policies

attendance & participation policy

class meetings: Classes begin at 9am then again at 1pm each class day. There is no class on 13 January (reading day). The beginning of class is a time to address communal matters. Students are encouraged, as appropriate, to ask questions about individual projects or needs to the whole group because we may all benefit from discussing them together instead of separately. After that, individual instruction can & usually does occur during most class meetings. Every date scheduled for this course is a required class meeting.

absences & tardies: Students are absent if not present when attendance is taken near the beginning of each class. Students arriving late should ask the instructor in person during the same class period to change their record from 'absent' to 'late'. Late arrival or early departure count as late. Three times late count as an absence. An unexcused absence will lower the final grade by one letter grade. Subsequent absences will lower the grade further. The attendance "percentage" shown in Canvas does not figure into the final course grade. The numbers of absences & tardies figure into the final course grade.

excused absences & tardies: The deadline for providing official documentation of university travel, religious observance, or scheduled medical treatment in order to request excused absence is _____. The deadline for providing official documentation of illness or other emergency in order to request excused absence after an unanticipated absence is two days after the date of the absence or before the end of the course, whichever comes first. Send this documentation, like other messages, via Canvas Inbox message.

make-up for absences: In the case of missed in-class drawing, students complete that portion outside of class. This holds for excused or unexcused absences. The make-up work does not excuse the absence. In either case the deadline for the make-up work is no later than two days after the absence or before the end of the course, whichever comes first.

recovery from absences: Students who are absent, excused or unexcused, are first responsible for more closely reviewing the course materials on Canvas, then for contacting their classmates or for seeing the instructor during the office hour or by appointment as needed, in order to catch up & prepare for the following class meeting. Students who are absent for demonstrations are responsible for recovering the content of the demonstrations by observing & working with classmates, by using the internet resources in the recommended bibliography in this syllabus, by working with the instructor during class time or the office hour, or by making an appointment with the instructor. It is not the instructor's responsibility to bridge the absentee's gap.

other course-specific policies

studio management: Students are responsible to clean & wipe down tables, counters, sinks, & community tools after each use. Studio clean-up is particularly important for reviews. Studio & gallery clean-up is a part of the final grade assessment. While each individual is solely responsible for her projects, we work together to enjoy the class. Discuss each other's drawings, offer advice & assistance with materials, composition, & execution, but do not make drawings for a classmate that would be a violation of the honor code. The studio & gallery are clean & empty at the beginning of the semester & we will clean & empty them at the end of the semester. In the meantime, please take advantage of the studio & fill it with as many drawings as you can make as good as you can make them. Further details on the participation policy is on the last page under the grading rubrics. Please do not have friends visit during class meetings. The studio is available for student use whenever the building is open. The building closes at 10pm each day. The Division of Art policy is to not permit food in the studios. This is true for drawing except for cookies that students bring for everybody.

communication: The most important communication occurs in the classroom among the whole group, the second most important between individual students, & the third most important between student & instructor. When a student discusses a particular project with the instructor, that project, whether in the state of a preliminary drawing, a model, or final version, must be at hand. Earphones or earbuds inhibit communication & should not be used during class. Students are responsible for reading & responding as necessary to messages in the "Inbox" & "Announcements" on Canvas from students or the instructor. In order to communicate efficiently, the instructor may send a reply to the entire class when responding to individual student questions sent through Canvas. Therefore messages sent to the instructor should be worded carefully. In cases where greater discretion is desired, a message should be marked 'private' in the subject line, or the instructor should be addressed in person during an informal part of a class meeting, the office hour, or by appointment. Professionalism includes consulting available resources before asking a supervisor. Be professional. Consult the syllabus & other communications before asking the instructor an administrative question. Log in to Canvas at this site: <http://smu.instructure.com> . For assistance with Canvas, contact Meadows Tech Effect in OAC 1141 near the Hope Lobby or the Office of Information Technology Help Desk in Fondren Library <https://www.smu.edu/OIT/Help> .

course materials

required texts: (required selections provided as .pdfs on Canvas)

Kovats, Tania, ed. *The Drawing Book*. London: Black Dog, 2007.

Seligman, Isabel. *Lines of Thought: Drawing from Michelangelo to Now*. London: Thames & Hudson, 2016.

required materials:

1. Blick U is the division of Blick Art Materials that offers materials pre-selected for college courses. Use this link to search for the name & number of this course by using Blick U's drop down menus: <http://www.dickblick.com/lists/find-blicku/>. Then order the required items listed there (48" T-square, aluminum yard stick, protractor) (& recommended items if you wish) well before the course begins in order to receive them by the start of class. These items are available locally but are more expensive locally.
2. The course fee paid for a purchase of basic drawing materials. Students borrow certain basic tools like mirrors from the Division of Art then return them in good condition at the end of the course as part of the course grade.
3. Each student must have a camera (often a phone camera) of any quality as long as it permits the transmission of image files to a computer in order to make .ppt documents.

recommended: masonite drawing board or other board, at least 20"x30", not larger than 26"x36" (no clips)

assignments:

Students will experiment with drawing media, copy drawings, draw themselves, study perspective, draw still lifes, draw from a live model, & draw from works of art in other disciplines such as music & literature. The class will review the projects as a group. Students will each provide photographic documentation of their completed drawings to the instructor through Canvas. (Generally, Canvas Assignment due dates are for the submission of photographic documentation.) This course meets for 48 class hours compared to approximately 85 hours during an ordinary semester, so more projects are assigned as homework outside of class meeting times.

assessments:

Success in the course may require a substantial commitment of time, including outside of class. Thoughtful & outspoken engagement in each discussion leads to excellence in the course. Projects turned in after deadline are accepted if there is enough time in the semester to complete them, except "Examine the course documents" & "Course agreement" which must be completed on time for any credit. 'B' is the highest possible grade for accepted late projects. More information is in the grading rubrics section at the end of this syllabus.

*recommended bibliography**books & articles*

Kentridge, William. *Six Drawing Lessons*. Cambridge: Harvard University, 2014.

Rawson, Philip. *Drawing*. London: Oxford University, 1969.

Browse the Hamon Library for books to check out, 2nd floor, NC1-NC1900.

periodicals

The Drawer <http://www.thedrawer.net/>

The Drawing Papers <http://www.drawingcenter.org/en/book/327/>

Browse the Hamon Library for other periodicals, 1st floor.

exhibition websites

The Drawing Center <http://www.drawingcenter.org/en/drawingcenter/5/exhibitions/14/past/>

The Menil Drawing Institute <https://www.menil.org/collection/5089-menil-drawing-institute>

Roni Horn: When I Breathe, I Draw, Part I <https://www.menil.org/exhibitions/297-roni-horn-when-i-breathe-i-draw-part-i>

drawings, locally

Meadows Museum, Dallas Museum of Art, Crow Museum of Asian Art, Kimbell Art Museum

*SMU course policies**Academic Honesty & Misconduct:*

You are bound by the Honor Code & the SMU Student Code of Conduct. For complete details, see these websites: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp & http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

Disability Accommodations:

Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement. *Religious Observance:* Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.) *Excused Absences for University*

Extracurricular Activities:

Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

grading rubrics

Education is our passport to the future, for tomorrow belongs to the people who prepare for it today. —Malcolm X

What does it take to get an A in this course? This is a topic to discuss as a group early in the course. After that, the instructor will not address the question again during class meetings. Students who need or who feel that they need an A or B grade for a scholarship, for a graduate school application, or for some other reason are directed to attend to that need everyday from the start, not just later in the course. If one divides students into the following five categories, what are the whole letter grades associated with each?

1. Makes poor drawings (not worked on, not evolving, clichéd, not engaged with the act of its formation) without much improvement by the time the course ends; does not work hard; lacks enthusiasm; silent in reviews; inattentive to discussions; more than one unexcused absence; frequently late to class; misses doing homework assignments; shows little interest in the work of other artists.
2. Makes satisfactory drawings; works in a satisfactory way; speaks in critiques & makes standard sorts of contributions; listens to discussions of ideas & occasionally participates in discussions; no more than one unexcused absence, does the assigned work outside class; pays some attention to the drawings of other artists.
3. Makes good drawings & is open to some new ideas; works hard & willingly, speaks in critiques & makes good contributions; understands & discusses ideas; always comes to class; always arrives on time ready to work & does not leave early; works significantly outside of class; studies the work of other artists; asks questions of the instructor & classmates on the subject of the course while finding for herself the answers to her questions on the structure of the course in the course documents. Does more than required for homework.
4. Makes very few drawings & poor at that; does not invest significant time & effort; does not speak in reviews; shows no evidence of listening, misses two or more classes; misses the mid-term review or the final reviews; does no work outside class; gives no evidence of interest in the work of other artists.
5. Makes particularly good drawings, tries new things & has insight into most works of art he or she sees; always works hard & enthusiastically, speaks in reviews & says perceptive things, especially about the works of others; not defensive but interested & accountable; discusses ideas intelligently; always comes to class & does a lot of work outside of class; studies the history of art seriously. Looks at art around town & in magazines. Exceeds assignment requirements. Pays very close attention to what he or she sees in the world. Takes a generous share of responsibility for studio maintenance without being asked to do so.

Evaluation & grading will be based on:

-the quality of finished drawings & documentation image quality	70
-participation & contribution in class discussions & reviews	20
-studio & community maintenance	+ <u>10</u>
	=100%

A	94-100	C	74-76
A -	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	D-	60-63
C+	77-79	F	0-59

IF THERE ARE DRAWINGS YOU WANT TO MAKE IN ADDITION TO THE ASSIGMENTS, DO IT.