

Course Syllabus: **DRAFT** (FOR REVISION)

TEXAS STATE UNIVERSITY SCHOOL OF ART & DESIGN
STUDY ABROAD DRAWING COURSE SYLLABUS
SUMMER I, 2011

COURSE: Exploring Italy; A Substantive Drawing Record
 Course credit for: ArtS 2321 (Drawing I) and Advanced Art Elective

INSTRUCTOR: Teri Evans-Palmer, Senior Lecturer, Art Education
 Ph.D., MS Arts (Drawing & Painting)

COURSE DESCRIPTION:

This drawing course is a thematic examination of students' sense of self in the context of Tuscany as a cultural community. In this course, "art is not an *end* but a *means* of exploring the students' values, meanings, and understandings" (Anderson, 2005).

Students will develop a research sketchbook, or process portfolio, for the purpose of exploratory intelligence acquired while considering selected themes, forms, and ideas through critical, historical, and aesthetic inquiry; visual observation and note taking; personal reflection; and creative visual expression. These investigative activities should lead to a greater understanding of: (a) self in a cultural context, (b) the historical development of original Renaissance works of art while studying them in *situ*, and (c) the discipline of drawing as method of research. Students will gather research from Florence and the surrounding Tuscan countryside as artists have done for centuries.

Daily drawing challenges will be presented in an ordered yet stimulating manner. Students will work from models with and from natural surroundings. Proceeding through exercises designed to refine the senses, the students will be guided to perceive subjects in a variety of perspectives. Concepts such as form, light, volume, space, technique, and the impact of every mark will be integrated with the historical associations of subjects. Perspective, proportion, composition, and analytical expression, as well as thorough exploration of the possibilities and limitations of various drawing media will all be considered. Daily collaborative critiques will be held to guide students in their project development students' direction.

Site visits will include sites throughout Florence, including The Academia, the Uffizi, the Boboli Gardens, the Monastery of San Marco, the Duomo, and the Baptistery. Drawing will also take place on field trips outside the city of Florence, including trips to Pisa, Venice, and Rome.

MATERIALS LIST:

Jerry's Artarama,
Utrecht, 332 S. Michigan Ave. Chicago (312.922.7565)
Blick Art Materials , 1574 N Kingsbury Street, Chicago (312.573.0110)

- 1) Sketchbook/Journal, bound with good quality drawing paper (at least 9 x 12")
- 2) Rembrandt pastels, assortment of 24
- 3) An assortment of pencils, (HB, B, B2, B4)
- 4) Charcoal, both soft and vine, sepia, brown, and white conte crayon,
- 5) Kneaded eraser, a sketchbook,
- 6) 12 loose sheets of large drawing paper for studio work
- 7) Masking tape
- 8) Bag or pack to carry materials for on-site work.

Please buy pastels before you leave the U.S., as students have often been disappointed in the dried-out quality of pastels bought in Florence. Note: You can of course buy or replace materials in Florence; the Italians have, after all, been using these materials for over 400 years. Do expect the cost to higher than in the United States.

COURSE STRUCTURE, REQUIREMENTS AND GRADING:

Texas State attendance and grading policies apply to all Texas State University study abroad courses. Grading will be based on Texas State policies (attendance, effort, improvement, and proficiency), and any lateness or incomplete work will be reflected in the grade.

Attendance. The class meets Monday through Friday at an appointed time. Attendance is required, as all classes are dedicated to the practice of drawing. Students are allowed three unexcused absences. Each absence beyond three will lower the final grade by one letter for every class missed.

Punctuality. Students should plan to arrive five minutes before class begins. An absence will be awarded for students' arrival or departure to class later than 5 minutes unless given specific permission by the instructor.

Preparedness. Students should come to class prepared to work. Absences will not be excused if the student has to leave to buy or retrieve materials that should have acquired before class.

Assignments and Grading. All drawing assignments are expected to be finished on the due date given. Incomplete or late assignments will be assigned as a zero grade.

Class critiques will be conducted each week to assist students in assessing drawing content and quality. The instructor will provide feedback of work with students individually on site and through written comments accompanying assignment grades.

Assignment grades for student performance will be assessed by the following scale:

A	90 or higher
B	80 or higher
C	70 or higher
D	60 or higher

A grade of "C" is an average grade reflecting an average level of effort and performance. Students seeking to earn a higher grade should plan to invest time working beyond time allotted for classes. Extra credit is permissible with instructor approval prior to students' initiating the work although extra credit will not be as valued as scheduled assignments.

The weighted percentages of the final grade are determined by the following components:

40%	Sketchbook
20%	Weekly Finished Drawings
20%	Final Project
20%	Approach *

*Assessment for **Approach** in the final grade for the course will be determined by:

- Regular and prompt attendance
- Preparedness with all homework and drawing supplies
- Enthusiastic participation in all class discussions and critiques
- Understanding and synthesis of concepts, and skills presented
- Overall quality and rigor of work produced
- Considerate respect for fellow students, local people, and instructor

Academic honesty. All work and evaluation materials submitted for credit must be the student's original work. An assignment turned in that is questionable will be investigated and will be subject to the disciplinary actions recommended under the Texas State University policies regarding academic honesty.

Students with special needs. Students with special needs (as documented by the Office of Disability Services) should identify themselves at the beginning of the semester in order to be provided with necessary academic adjustments and auxiliary aids to facilitate their participation and performance. Please note that that functioning in Italy with certain handicaps will be extremely challenging.

Students with handicaps certified by either a state agency or an authorized professional as impediments to learning are legally entitled to accommodations in this class. Each student with such a handicap will provide the instructor with a letter signed by the directors of the Office of Disabled Student Services and the Student Learning Assistance Center in order to receive such accommodations. The letter, delivered within the first week of class, will describe both the student's disability and the required accommodations. The facilities in Italy do not necessarily comply with handicapped standards in the USA so such accommodations may not be possible.

CLASS SCHEDULE

The following is tentative schedule of projects planned and are subject to change according to the pace and needs of the class as well as the changing opening hours of museums and churches in Italy.

Week 1

Session 1:

Introduction to course. Buying materials.

Discussion of materials and first assignment. Discussion of methods such as gesture, negative space, framing, and conceptual concerns. Use of research in drawing, and use of sketchbook. Landscape as subject, historical context. Afternoon on-site drawing,

Session 2:

On-site and studio drawing, Discussion of work.

Week 2

Session 3:

Second on-site assignment and first figure assignment. Drawing sculpture (Loggia dei Lanzi). Lecture on anatomy and discussion of figure proportions and use of geometry and measurements systems. Work on-site and in studio with model.

Session 4:

Discussion of assignments, mid-course critique and work on-site. Visit to museum La Specola.

Week 3

Session 5:

Third on-site assignment (sculpture or architecture) and second figure assignment. Work on-site and in studio with model.

Session 6:

Work on-site and in studio with model. Last assignment integrating figure and context. Use of photocopy and collage.

Week 4

Session 7:

Work on-site and in studio.

Session 8:
Finishing of work and final critique.

PARTIAL BIBLIOGRAPHY:

Anderson, T. & Milbrandt, M. (2005). *Art for Life: Authentic Instruction in Art*. New York: McGraw Hill.

Edwards, Dr. Betty. (1989). *Drawing on the Right Side of the Brain. Revised Edition*. 1989. New York: Putnam.

Maisel, E. (1995). *Fearless Creativity*. New York: Putnam.

Maisel, E. (1995). *The Van Gogh Blues*. New York: Rodale.

Michalko, M. (2001). *Cracking Creativity*. Berkeley, CA: Ten Speed Press.

Tharp, T. (2003). *The Creative Habit*. New York: Simon & Schuster.