

This syllabus is subject to change.

University of North Florida

College of Arts & Sciences | Department of Art, Art History, & Design

ART 3317C Drawing Studio
SPRING 2022
Tues/Thurs 9:25 am to 12:05 pm
Fine Arts Center (Building 45), room 2505

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my pronouns: she/her/hers

This syllabus will tell you what to expect from the course. It covers {I} our course goals, {II} a path to reach those goals, {III} course policy which aids us in our course goals, and {IV} evaluation criteria that informs us how well you have achieved our course goals.

I. COURSE GOALS

Course Description

In this class students will develop their drawings through directed and self-motivated activities. Assignments will be designed to allow personal artistic development while further developing an understanding of drawing media. Regular group and individual critiques will be held to mark the progress of the students' work. There will be several direct projects, discussions, and demonstrations intended to expand the student's knowledge of artistic processes.

Prerequisite: ART 1201C & ART 2301C

In contemporary practices, Drawing is considered a stand-alone discipline. In this advanced studio course, you will create a significant body of work in an environment of critical dialogue. Each project is designed to help you generate your own content, think critically, and form systems of working that will assist you in your contemporary drawing practice.

Course Learning Objectives

Upon completion of this course, you should be able to:

- **Demonstrate an advanced ability to manipulate multiple drawing media.** Building on your knowledge and skills acquired in previous drawing courses, you will learn new ways to create technically interesting projects through practical research, class discussions, and demos. *You will organize the compositional relationship of objects to each other within the picture plane using the elements and principles of design.*
- **Discuss issues of contemporary drawing and apply them in a personal way.** Through discussion centered on current trends in contemporary visual art, you will be able to recognize the work of a number of contemporary artists, acknowledge the different perspectives of others as issues are discussed, confidently express individual viewpoints, and develop conceptual and critical skills required to make meaningful artwork. *You will demonstrate the ability to express personal artistic concepts and research, observe, and analyze historical and contemporary references of master drawings and paintings.*
- **Analyze and solve problems as part of the process of developing a drawing or installation.** Through individual consults, group discussions, and personal study, you will be able to analyze and apply new approaches in the creation of your artwork. *You will demonstrate professional presentation skills and craftsmanship.*
- **Evaluate personal work and the work of peers, both technically and conceptually.** You will gain confidence in the decisions you make by honing the ability to discuss your work, and the work of others, in an intelligent and meaningful manner. *You will apply appropriate terminology for discussion and objective critique of class work.*

**Items in italic represent current course learning objectives.*

II. COURSE PATH

Each project will begin with a presentation and group discussion of the project objectives, the precedent of this concept in contemporary drawing practice, and how the materiality and process of drawing can further the concept. Utilizing individual and group critiques, work sessions, and a significant amount of at home work, students will complete each project. Additionally, we will vote on techniques to demo throughout the semester which will be immediately applicable to your project needs. There are five projects, five emphasis requirements, two sketchbooks, in-studio exercises, an artist presentation, and readings.

Projects

In Memoriam

Before photography, drawing was the primary tool in memorializing people or events, from a major historical occurrence to an intimate record of loved ones. In this project you will create a memorial to someone, a place, a time, or something. Explore the relationship between memory and representation, commemoration and loss. Access the possibility that art can counter the process of loss, grief, and even death. Alternatively, you can explore how we experience and

represent time, or create a contemporary memorial which highlights the politics of remembering and forgetting.

Collab Jax

Being new to Jacksonville I've noticed the unusual blend of urban jungle and actual jungle that exists in this huge city. Highways and waterways, strip malls and monumental trees, spanish moss and broken sidewalks, possums and house cats, all show the tension between domestic and wild spaces. After collecting imagery from Jacksonville, you will work in a small group to create a drawing based on this tension.

Materiality & Process

Acknowledging the physical presence of your materials and the tactile nature of drawing, you will create a project which commits to craft and concept in equal portions. Stretching the boundaries of traditional art-making, you could create a drawing from torn, cut, burnt, taped, folded, pierced, or sewn line. You could explore how the ritualistic repetition of drawing encourages meditation and spiritual energy. In this project, your choices of what material and how to handle your material (process) will be driven completely by concept.

Related to Home

The concept of home—the guiding theme of this project—can be related to domestic, urban, or natural spaces, architecture and history, psychological energy, memories, or personal experiences of a specific place. Regardless of geographic location this can also relate to community or identity: presenting idiosyncratic perspectives, using drawing as a medium for self-construction, or as an investigation of the boundary between self & other. Home can also allude to feelings of displacement, exile, and longing, where we are driven to create fictional places or chosen homes.

Installation

Building off the concepts and imagery explored in your sketchbooks and previous projects, you will create a drawing installation on campus. Extending beyond the 2D rectangle of traditional drawing, you will create a drawing in space that is more environment than art object. This can be site specific or transferable, but must be temporary and receive permissions from all requisite parties before installation.

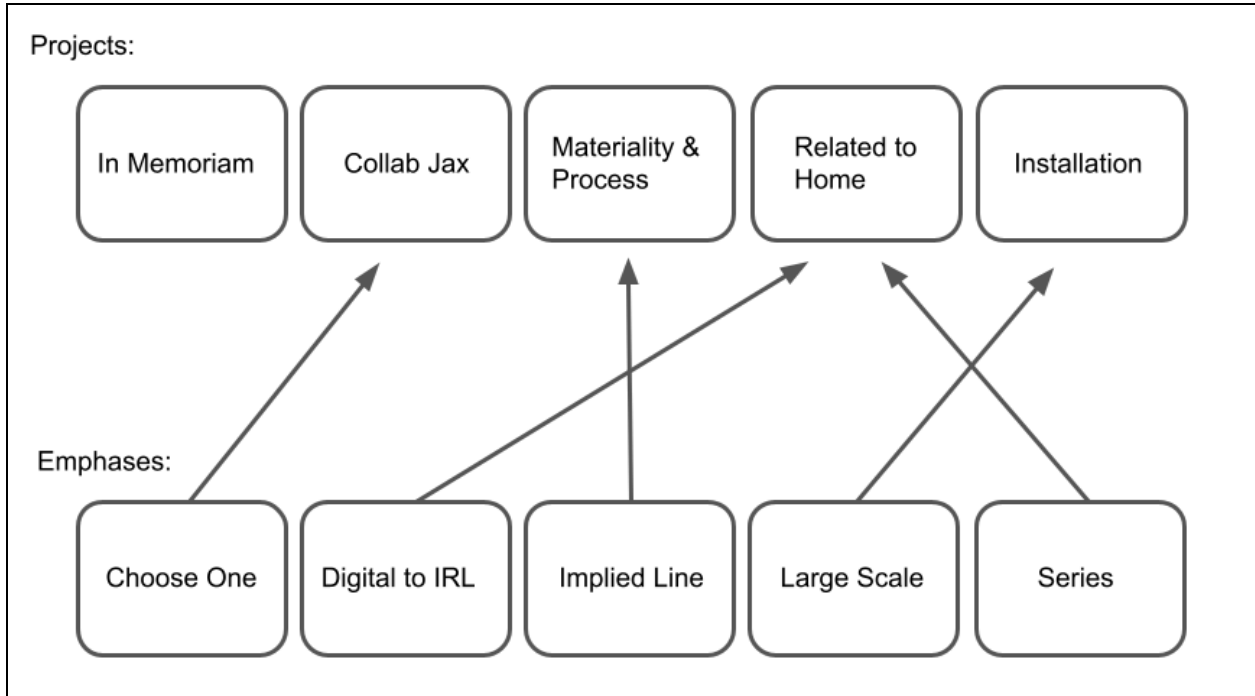
Emphases:

In addition to fulfilling the objectives of each project you will need to accomplish five other emphasis requirements. We will discuss each emphasis in class.

- Digital to Analogue
- Implied Line
- Large Scale
- Series or Sequence
- Choose one:
 - Representation/Non-objectivity

- Somatic Drawing
- Readymades
- From Life
- Altered Ground

Example:



You may fulfill **no more than 2 emphases for each project. Not every project needs to fulfill an emphasis.*

Drawings must be no smaller than an imperial half-sheet (15x22).

Multiple smaller drawings could bypass this size requirement, with special permission.

Sketchbooks

After learning basic bookbinding techniques, you will create two sketchbooks which you will fill this semester.

- Accordion Sketchbook
In order to practice continuous image-making and/or sequential drawing, in preparation for our Installation project, you will fill this sketchbook folded concerta-style from a single paper.
- No-Show Sketchbook
Hardly ever do we create work that we don't show to at least one person in our lives. This puts parameters around our production of art. This "no-show" sketchbook will be a safe place to explore all processes and ideas with the knowledge that it is only for you, never sharing it's contents with anyone—including your professor.

Artist Presentations

After researching the methods and content of a contemporary artist you will present their work to the class in a short (5-10 min) slideshow.

III. COURSE POLICY

Follow all Drawing Studio Policies & Procedures. View Studio Policies & Procedures in Week 1: Course Orientation module in Canvas.

This is a studio art class and all work must be made with the sole intention to fulfill project objectives and in the spirit of self expression and exploration. Although the argument has been made that all art is a commodity, we are going to actively ignore this. Outlawed motives in making work are: commissions, gifts, fan art, character design, work intended for sale. All work must be autotelic, or complete in itself. Exceptions are possible if you can convince me of a deeper intention. For example, using the genre of fan art a student might explore a societal or personal obsession with an icon, transforming said icon into an allegorical commentary on an aspect of society.

You may not use Drawing Studio assignments or projects for credit towards another class, or vice versa. The work you do in this course must follow only one set of objectives. Otherwise there can be conflicting agendas and the work becomes muddled.

Utilize materials to further content. Consider the following:

- If you use photo transfer or tracing techniques you must manipulate, alter, or draw over it extensively.
- You may use digital drawing/painting in preliminary stages, or as a final form only if used creatively in presentation or installation.
- Try to avoid flashy painting trends and demos you've found on Youtube, Instagram, or TikTok. For example: marbled acrylic pours, speckled galaxy paintings, plexiglass panel paintings, etc.

No phones allowed. You will lose partial attendance credit if you use your phone during discussions or work sessions. The classroom computers will be available for research use. For 2 hours and 50 minutes once a week you will be disconnected. Experience the freedom of not being tethered to a device.

Attendance is required. Any absence after the first 3 will drop your grade by a letter. Your 5th absence will equal a failure in the class. Arriving late, leaving early, using your phone, or not being prepared on work sessions add up an absence (example: 3 lates = 1 absence).

Late work will be accepted on condition. In addition to being held to assignment rubric, late work will be docked 25% each day it is turned in after the due date. One day late is -25%, two days -50%, three days -75%, four days = no credit.

Respect boundaries. Because of the nature of art-making, sometimes we can touch on personal issues in this class. I like to encourage openness when the group and each individual

is comfortable. But this means we need to be extra sensitive to each other's boundaries and emotional/physical space. Here are some general guidelines to follow:

- Ask first if your classmate would like feedback on a piece before you launch into a critique.
- Do not draw on another person's work.
- Pay attention to the other person's signals and back off if you read that they'd like to be left alone. For some examples: if they give short answers that don't encourage more discussion, if they look involved in their work, if they have their headphones on, if they have closed-off body language.

If you are being disrespectful or disruptive I will ask you to leave the classroom. We will discuss your behavior at a later date.

Keeping the classroom clean. You are expected to clean up after yourself. Our studio is shared by several classes and we need to keep it clean. Wipe down tables, easels, and floor at the end of any drawing session, throw away trash, and put away drawings and materials.

- As part of the Final we will clean the drawing studio. You must take all personal drawings and supplies home that day.

Speak up. If something isn't working for you in class, you need to speak up, either during class discussions or to me privately. Most likely if something doesn't work for you, it's going to be an issue for someone else too.

HOW TO SUCCEED:

Be present at each class. Don't only show up (though that's important) but be present and engaged.

Know the Schedule. It has key information for each class.

Invest yourself in the projects in class and at home. Use each project to create work that is interesting to you.

Build relationships with me and your classmates. It's rare to have a group of people genuinely willing to look at and discuss your artwork. Take advantage!

You are expected to check your email and Canvas regularly.

IV. EVALUATION

Successful work will show an understanding of concepts, adhere to project guidelines, and be of high quality – meaning the work will show a sensitive use of line and form, mark-making, value and color, and drawing accuracy and/or expressiveness to achieve a unified image of emotional impact and conceptual interest. I take into account your individual progress, work ethic, level of craftsmanship, and the scope of exploration in your projects.

Project Consults

After each project introduction, you will prepare for a one-on-one consultation with me about your plan of action. You are required to be prepared on consult days to discuss your concept, which emphasizes you will accomplish, and bring concept sketches or thumbnails, and all reference images. Our consultations will help organize your projects and allow me to see your process clearly. For our final installation project you will submit a written proposal. Each project should show evidence of at least 12 hours of out of class work. Creating meaningful, critical strong paintings takes planning and hours of work.

Supplemental Exercises

After our demo discussions we will have in-class exercises to put theory to immediate practice. Also, throughout the semester we will experiment with sketchbook prompts and read articles or essays on contemporary visual art issues.

Participation in Critiques & Discussions

Learning to speak about your and others' work is a significant part of any art education. All students are expected to participate in class critiques and discussions.

Extra Credit

- **Exhibition Opportunities**
Throughout the semester I will notify you of exhibition opportunities. If you submit work to these shows, you will receive extra credit. If you are accepted into the exhibitions, you will receive further extra credit. You must follow all application and exhibition guidelines in order to receive the extra points.
- **Junior Critique Night**
Near midterm our department will hold two Junior Critiques Nights where Juniors have the opportunity to present their work to the AAHD faculty for Q+A. This is a great opportunity to get individualized feedback from all our faculty and experience presenting your work.

Grades	
Projects & Emphases	60%
Sketchbooks, Presentations, & Supplemental Exercises	40%

Remember you must achieve a "C" or above for the course to count towards graduation in the Department of Art, Art History, & Design. That's 70% or above.

Grades are NOT rounded. For example, 89.9% is B+.

A	A-	B+	B	B-	C+	C	D	F
100% to 95%	< 95% to 90%	< 90% to 87%	< 87% to 83%	< 83% to 80%	< 80% to 77%	< 77% to 70%	< 70% to 60%	< 60% to 0%

Tentative Schedule

View our full and updated Schedule by clicking the button on our Home page.

Week	Dates	In Class
1	Jan 11 & 13	Course Orientation Accordion & No-Show Sketchbooks Demo 1: Basic Bookbinding
2	Jan 18 & 20	Emphases & Artist Presentations IN MEMORIAM (Project 1)
3	Jan 25 & 27	Demo 2: Digital to Analogue Work Session & Consults
4	Feb 1 & 3	Demo 3: Paper & Grounds Work Session
5	Feb 8 & 10	COLLAB JAX (Project 2) Group Critiques Work Session & Consults
6	Feb 15 & 17	Demo 4: TBD Work Session
7	Feb 22 & 24	Work Session & Group Critiques
8	Mar 1 & 3	MATERIALITY & PROCESS (Project 3) Work Session & Consults
9	Mar 8 & 10	INSTALLATION (Project 5) Work Session
10	Mar 14-19	No Class. Spring Break
11	Mar 22 & 24	Work Session & Consults Group Critiques
12	Mar 29 & 31	RELATED TO HOME (Project 4) Work Session & Consults
13	Apr 5 & 7	Demo 5: Presentation & Installation Work Session
14	Apr 12 & 14	Demo 6: TBD Work Session
15	Apr 19 & 21	Group Critiques & Work Sessions
16	Apr 26 & 28	Installation Review
Final	May 3 9:00 to 10:50 am	Final Critique & Clean-up

STATEMENTS

Pronouns, Correct Names, and Inclusion

It is your right to be identified by your correct name and pronouns.

I support people of all gender expressions and gender identities and welcome students to use whichever pronouns or names that best reflect who they are.

In this spirit, I expect all students to also use the correct pronouns and names of classmates. Please inform me if my documentation reflects a name different than what you use and if you have any questions or concerns please contact me before next class or by email.

Sample Pronouns:

She/Her/Hers

He/Him/His

They/Them/Their/Theirs

Continuity of Instruction Plan:

In the event of disruption of normal classroom activities due to an emergency such as hurricane, pandemic or other unforeseen event or combination of events, the format of this course may be modified in order to enable completion of the course requirements. In that event, you will be provided an addendum to this syllabus that will supersede this version. It is your responsibility as a student participant to be proactive during any emergency to find instructions that I will post on Canvas or via email which you should check daily.

ADA Statement

Students with disabilities who seek reasonable accommodations in the classroom or other aspects of performing their coursework must first register with the UNF Student Accessibility Services (SAS) located in Building 57, Room 1500. SAS staff members work with students to obtain required documentation of disability and to identify appropriate accommodations as required by applicable disability laws including the Americans with Disabilities Act (ADA). After receiving all necessary documentation, the SAS staff determines whether a student qualifies for services with SAS and if so, the accommodations the student requires will be provided. SAS staff then prepares a letter for the student to provide faculty advising them of approved accommodations. For further information, contact SAS by phone (904) 620-2769, email (SAScenter@unf.edu), or visit the SAS website (<http://www.unf.edu/sas/>).

Military and veteran students who return from combat exposure may be utilizing the post 9/11 GI bill to continue postsecondary education goals and may need both physical and academic accommodations. Contact the Military and Veterans' Resource Center by phone (904) 620-5131 or email mvrc@unf.edu.

Student Health and Wellbeing

The UNF counseling center can help students who are having difficulties managing stress, adjusting to college, or who are feeling sad and hopeless. You can reach the UNF counseling

center at <http://www.unf.edu/counseling-center/> or by calling (904) 620-2602 during and after business hours for routine appointments or if you or someone you know is in crisis. Walk-in hours are 10-2 PM Monday-Friday. Crisis appointments available.

The Victim Advocacy Program provides confidential crisis intervention services to anyone in the UNF community impacted by crime or victimization. Services offered range from emotional support to assistance navigating the criminal justice system. The Victim Advocacy Program is located in Founders Hall, Building 2, Suite 2100. Students may contact the 24-hour Crisis Helpline at (904) 620-1010. For more information visit http://www.unf.edu/womens-center/Victim_Advocacy.aspx

Technical Support

If you experience any problems with your UNF account you may send an email to: helpdesk@unf.edu or call the UNF Computer Helpdesk at 904-620-4357.

Academic Integrity

Please review the University policy on academic integrity:

Academic Misconduct Policy at UNF:

https://www.unf.edu/president/policies_regulations/02-AcademicAffairs/EnrollmentServices/2_0640P.aspx

MULTIPLE SUBMISSIONS: The submission of any portion of the same academic work, including oral reports, electronic files, or hard-copy form, for credit more than once without authorization.

PLAGIARISM: Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc. are common knowledge.

Violations of Academic Integrity

Under this heading the University of North Florida Student Handbook identifies several types of violations; these include but are not limited to: cheating; fabricating and falsifying information or citations; submitting the same work for credit in more than one course; plagiarizing; providing another student with access to one's own work to submit under this person's name or signature; destroying, stealing, or making inaccessible library or other academic resource material; and helping or attempting to help another person commit an act of academic dishonesty. The University of North Florida authorizes any instructor who finds evidence of cheating, plagiarism, or other wrongful behavior that violates the University of North Florida Academic Integrity Code to take appropriate action. Possible action includes, but is not limited to, failing the student on the work in question, failing the student for the course, notifying the appropriate academic dean or Vice President for Student Affairs, and requesting additional action be taken. The consequences of a breach of academic integrity may result in an F, which is unforgivable, regardless of withdrawal status.

Non-Discrimination Policy:

The University of North Florida (UNF) is committed to providing an inclusive and welcoming environment for all who interact in our community. To accomplish this intent, UNF shall not commit or permit discrimination or harassment on the basis of genetic information, race, color, religion, age, sex, disability, gender identity/expression, sexual orientation, marital status, national origin or veteran status in any educational, employment, social or recreational program or activity it offers. Similarly, UNF will not commit or permit retaliation against an individual who complains of discrimination or harassment or an individual who cooperates in an investigation of an alleged violation of University Regulation. In exercising these standards, the University will not abridge either free speech or academic freedom based on its context. Accordingly, any member of the UNF community who believes that they have been subjected to discrimination, discriminatory harassment, retaliation, or sexual misconduct may seek guidance, counseling and/or file a complaint by contacting: Marlynn Jones, Director, E.O.I. and Title IX Administrator, located at Building 6, 1 UNF Drive, Jacksonville, Florida 32224-7699, or call (904) 620-2507 or via 711 Florida Relay for persons who are deaf or hard of hearing or those with speech impairments and/or limitations.

Please be aware that all faculty members and university employees are considered “Responsible Employees” and are required to report incidents of sexual misconduct and relationship violence and thus **I cannot guarantee confidentiality**. Please know that you can seek confidential resources at UNF Counseling Center, (904) 620-2602.

MATERIALS

NOTES:

- The materials below or equivalent substitutions are required to pass this class.
 - Since you’ve accumulated your own materials in previous drawing classes I will take equivalent substitutions for most of the items listed below. Speak with me about substitutions.
- Set aside some of your budget for potential supplies needed for your specific project issues.

Required Materials:

- Paper
 - 1 sheet cotton rag paper, 22x30
 - Some Options:
 - Arches Watercolor, hot or cold press
 - Rives BFK
 - Canson Edition
 - Fabriano Rosaspina
 - Stonehenge
 - Arnhem
 - 2 sheets of paper, any kind, 22x30
- Surfaces

- Drawing surfaces for 4 projects – in addition to the paper listed above (no smaller 15x22).
 - Options:
 - any cotton rag paper, pastel or charcoal paper, boards (illustration, drawing, charcoal or pastel), rice paper, vellum, mylar or duralar, acetate, cloth, etc
 - Remember your Emphases and Project issues for surfaces:
 - Large Scale
 - must be 30"x40" or larger
 - Series
 - equal to at least 2 imperial sheets but can be split up in any way (two at 22x30, one at 30x44, 4 at 15x22, etc).
 - Installation
 - Materials up to you.
- Drawing or backing board(s)
 - There are available drawing boards in the classroom, but you cannot take these home. So you will need your own drawing board for homework.
- Drawing Tools
 - Required:
 - Vine charcoal
 - Compressed charcoal (sticks or pencils)
 - Additional options:
 - Pencils
 - Lead encased in wood, lead holder, mechanical pencils, graphite sticks, water-soluble graphite, etc
 - Colored Pencils
 - My favorite are Prismacolor (Premier &/or Verithin)
 - Markers
 - Alcohol, acrylic, or oil based
 - Ink, watercolor, gouache
 - Colored inks, india ink, pens, brushes, etc
 - Chalk Pastels, conte crayons, nupastels, China markers, etc
- Other drawing supplies
 - a jar with lid, 2-4oz
 - can be reused jar: baby food, jam, olive, etc.
 - ruler
 - Artist Tape
 - Art gum eraser
 - Kneaded eraser
 - t-shirt rags (cotton is best, something that won't pill)

Possible Materials needed:

- Potential Demo Materials
 - Pastel paper & chalk pastels (a limited number of pastels will be provided)
 - Colored pencils
 - Gatorboard (or “gatorfoam” board)
 - Watercolor paper
- Potential Presentation/Installation materials
 - Cradled panel, 3M Strips, T-pins & dressmaker pins, fishing line or string, mats and/or frames, eyelets & grommets, hanging magnets, multiple tapes

Provided Materials:

These materials are provided for your use *while in the Drawing Studio*.

- acrylic gesso, acrylic matte medium, workable fixative, limited amount of artist tape, gesso brushes, backing boards, all supplies for accordion sketchbook (paper, boards, bookcloth, needles, awls, thread, pva, glue brushes), xacto knives, miscellaneous paper, charcoal pencils, india ink & brushes, watercolors & brushes, sighting sticks, water-soluble graphite pencils

Places to purchase materials:

- Local
 - PV Arts & Crafts
288-1 Solana Road
Ponte Vedra Beach, FL 32082
Pvaandc.com
 - Reddi-Arts
1037 Hendricks Ave
Jacksonville, FL 32207
reddiarts.com
- Online
 - Blick
dickblick.com
 - Jerry’s Artarama
jerrysartarama.com