Fall 2014

ART-101-01  ADVANCED DRAWING

Mondays 1:00pm-4:15pm  Location: Cornelius Art Ctr, Room 001
Professor Andrew Mount  Email: alm16@stmarys-ca.edu
Phone: 315 440 5052 (mobile)  Office Hours: Weds 10am-12pm

MOODLE, EMAIL & COMMUNICATION:
I will post this syllabus, along with all announcements and assignments on Moodle (GaelLearn). I will also use Moodle to moderate discussions that are relevant to readings that are given out in class, or posted on Moodle. You are expected to check Moodle as well as your SMC email account routinely. If you have questions that can’t be answered during class time or if you cannot make my regular office hours, please email me and/or make an appointment to speak with me in conference. I am also giving you my personal telephone#, in the event of particularly urgent messages (no calls after 7PM). Please note that aspects of this syllabus are subject to change, and students will be alerted to such changes in due course.
OVERVIEW:

It is often thought that by examining closely an artists’ drawings, one may see further into their intentions for a particular work, or somehow get closer to the reality of this or that artist as a person. When considering art from a theoretical perspective, this notion – interiority - introduces the topography of psychology within the appraisal of artworks. Not surprisingly, this has been fertile terrain, allowing art historians to plough back into history much further than the Surrealists who, arguably, are responsible for flooding the world of art with psychological implication.

In fact we might say that the relevance of drawings – even fully rendered drawings - have been understood by art historians as artists’ diaries, and therefore that much more revelatory than the finished works. We should also remember that it was only comparatively recently that art historians and curators took a greater interest in drawing, and that drawings were thought to be worthy of exhibition (we can again thank the surrealists here).

Another issue that is important here is that drawing is often seen as a primary tool supporting research within art practice, which leads to one facet of qualitative research. This is important in asserting that the work of artists, the making and doing, is rigorous research equivalent to any other form of research activity. Therefore, one may consider that the use of drawings offers a keen insight to both the creative process and one’s emotional state: certainly, drawing is a very intimate, haptic process for artists to engage in. Prep drawings may be seen as a map of thoughts and ideas that help the viewer understand the rather more academic air of a finished work. They may also help the artist to implement their finished ideas. As we know, artists today often include drawings within exhibitions of their work, and some artists use drawing as their primary media (see in particular Paul Noble).

Students will take on board such issues throughout this course, specifically via in-class critiques and assigned readings, along with moodle based discussions. This core component will take students through a rigorous examination of the presence and application of drawing throughout the production of fine art. We will use a variety of exercises to explore the particular relationship that each of us has with drawing and critique. By combining exercises with studio work and critique, this class will imbue students with the ability to accede their own expectations from drawing in terms of categorizations, materials and application, and most importantly students will be given tools they can use going forward as they become self-sufficient artists.
LEARNING OUTCOMES:

• Augment existing drawing skills and extend the breadth of knowledge of drawing materials.
• Further understand the subjects and objects of drawing, and their permutations through the wider arena of society that this form of art engages with.
• Acquire an in depth knowledge of the literature in the field of drawing and how this literature has been absorbed or rejected by artists.
• Engage effectively with others in a number of drawing-based activities that allow discussion, dialogue and debate and extend critical thinking within the course.
• Present a process of active, drawing-based research and study in an appropriate format, as will be discussed in class and with due time.

COURSE OBJECTIVES:

• Gain confidence of expression.
• Developing critiquing skills that they may/may not already have.
• Explore group dynamics.
• Develop visual diaries.
• Developing your own philosophy of making and a method of doing.
• Set high expectations and standards
• Become immersed and learn to appreciate the creative process
• Enact CREATIVE research

COURSE OUTLINE:

Advanced Drawing is a one-semester course that aims at the development of specific drawing skills in exercises and projects, as described below. Students often approach drawing with a range of expectancies, in terms of outcomes. The intent of this course is that matriculating students will gain an understanding that drawing is a skill that helps thinking, seeing, acting, talking and modes of doing and making differently from a set of draughtsman-like skills, which are comparatively quantitative (empirical). While students will learn skills in this class, those skills will be developed from the perspective of mark-making — which is distinctly different to draughting (drafting).
This class is largely practical, and will involve students in studio work and homework (assigned at each class). There will also be introductions to concepts given through mini lectures, illustrated with projections. Points of discussion will be introduced to the class through these presentations. The course is split into two sections: skills and concept. We will run through skills first, and keep developing these as we confront the arena of concept.

An important aspect of the course is continual practice. This is the reason why students will use a journal throughout the course.

A note about your Journal:
The journal is useful in this course of study as it blends the diary and the sketchbook, allowing the student a free space to jot notes, write or quickly paste in an item that caught one’s eye – and then (importantly) the ability to reflect on those things later on. Your journal will include your writing (responses to questions handed out, or to issues raised in class) drawing (doodles, visual note-taking, plans, sketches: research) and various ephemera that provokes reaction in you. Please note that your journal contributes to your grade, and is therefore an important part of this course.

REQUIRED COURSE MATERIALS

NOTE: Quantities below are only suggestions – you already know how you use drawing tools and at what rate. All of us are different in this regard, and therefore - please buy what you know you will need. I will buy some materials for the class’ use in the studio, and we will discuss this in the coming weeks.

Software - Papers:

• 2 Newsprint pads (18x24”)
• Sheets of Loose Drawing Paper, 100lb min. Also buy some sheets of medium grey and/or light beige color (18x24” minimum – buy enough for Homework & Mid & End of semester assignments min. 10 sheets)
• Watercolor paper (18x24” minimum, cold press) this can be bought in a pad, usually cheaper & more portable that way.
• I Journal/Sketchbook – hard-bound (should have good quality paper to allow of use of marker, ink, paint, glue etc., if needed). **PLEASE BUY THIS FROM THE CAMPUS STORE – I HAVE ORDERED THEM FOR YOU.
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Hardware - Utensils:
- Pencils – HB, 2B, 4B, 8B; High Quality (gum) Eraser & sharpener
- 1 roll min. Blue masking tape (low-tack)
- Markers – 4 line sizes s, f, m l (eg: Faber-Castell PITT Artist Pen Set of 4 Black)
- Permanent Ink & quill pen w/ nibs
- #4 & #8 round bush
- Set of basic color oil pastels
- Charcoal & Conte Crayons – compressed sticks. Remember to buy white also!
- Portfolio case large enough to carry drawings.

SCHEDULE

SECTION 1: SKILLS - PHYSICAL AND TEMPORAL TOOLS

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 8th</td>
<td>Discuss syllabus and process of the course. Discuss artists influential in this group of students.</td>
</tr>
<tr>
<td>Sept 22nd</td>
<td>Drawing with fluid media</td>
</tr>
<tr>
<td>Sept 29th</td>
<td>Concentrated Drawings (Critique and Studio class)</td>
</tr>
<tr>
<td>Oct 6th</td>
<td>Cadaver Exquis (Critique and Studio class)</td>
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<tr>
<td>Oct 13th</td>
<td>Collage (Critique and Studio class)</td>
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</tbody>
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MID TERMS 16TH – 22ND

SECTION 2: CONCEPT - PERSONAL WORK

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct 20th</td>
<td>Mid-Term Assignment handed out &amp; discussed. Materials (Critique and Studio class)</td>
</tr>
<tr>
<td>Oct 27th</td>
<td>Restating positions: Looking back at the beginning of the semester, what have you gained in terms of your knowledge of drawing? In this part of the semester, students will spend more time on their own work than exercises, and we will spend time discussing each others’ work in an open forum of exchange that will extend to Moodle. The following weeks will be described in more details closer to the actual date, and in appropriate time.</td>
</tr>
<tr>
<td>Nov 3rd</td>
<td>(Critique and Studio class)</td>
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<tr>
<td>Nov 10th</td>
<td>(Critique and Studio class)</td>
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<tr>
<td>Nov 17th</td>
<td>(Critique and Studio class)</td>
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Nov 24\textsuperscript{th}  (Critique and Studio class)

THANKSGIVING HOLIDAY NOVEMBER 26\textsuperscript{TH} – 30\textsuperscript{th}

Dec 1\textsuperscript{st}  (Critique and Studio Class)

Dec 5\textsuperscript{th}  Final projects handed in, exhibited and discussed.

GRADING

Every element of the class requirements will be discussed with the class to ensure everyone is aware of the needs of the work, along with the dates and deadlines.

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Class drawings</td>
<td>15%</td>
<td>Exercises based, developing specific skills</td>
</tr>
<tr>
<td>Homework (10 Drawings)</td>
<td>20%</td>
<td>Given weekly, aimed at using elements from class that week, and/or in combination with prior weeks, as appropriate.</td>
</tr>
<tr>
<td>Mid Semester Assignment</td>
<td>20%</td>
<td>Hand-outs will explain this assignment in detail, and will be given with plenty of time for completion.</td>
</tr>
<tr>
<td>End of Semester Assignment</td>
<td>20%</td>
<td>Hand-outs will explain this assignment in detail, and will be given with plenty of time for completion.</td>
</tr>
<tr>
<td>Journal</td>
<td>15%</td>
<td>Journal use should be continual, at least once a day. They are handed in when requested.</td>
</tr>
<tr>
<td>Critique &amp; Participation</td>
<td>10%</td>
<td>An important feature of this class, and your development as an artist is the ability to talk about your or someone else’s artwork cogently and confidently. There will be class time for this element every time we meet.</td>
</tr>
</tbody>
</table>

GRADING RUBRIC

This grading rubric is based on the following five criteria:

1. **Aim**: Clarity of subject matter and concept.
2. **Organization and Development**: Effective use of the formal constraints and strengths of the medium/media employed (whether 2D, 3D, time-based, or interactive) with meaningful variation and complexity in space &/or time.
3. **Method**: Clear and coherent aesthetic approach (method) to working with chosen materials, with effective integration of form and content conceptually.
4. **Communication**: Concept conveyed with an effective sense of audience appropriate to
the concept.
5. Technique: Effective use of artistic (and software) techniques in the service of the concept.

< The A Assignment >
The A assignment is outstanding and excels in meeting all criteria. The piece demonstrates exceptional initiative in working well beyond the basic requirements of the assignment.

Aim: The A assignment shows a fully-developed engagement with the focal subject matter and expresses a clear and compelling concept in an aesthetic language. The concept is explored in significant depth, and the work takes on a high degree of intellectual and artistic challenge.

Organization and Development: The A assignment explores a concept with outstanding aesthetic organization, based in the formal constraints of the chosen medium. The A assignment’s aesthetic structure demonstrates a strong and meaningful variation and complexity in space &/or time.

Method: The A assignment clearly adopts an aesthetic approach to working with the chosen materials with outstanding conceptual integration of form and content.

Communication: The A assignment expresses its concept clearly with a good sense of audience appropriate to the work’s concept.

Technique: The A assignment demonstrates notably good technique with the chosen medium in the service of the concept.

< The B Assignment >
The B assignment is competent, exhibiting no serious or recurring deficiencies. The piece demonstrates some initiative in working beyond the basic requirements of the assignment.

Aim: The B assignment establishes and shows engagement with the focal subject matter and expresses a discernible concept in an aesthetic language. The concept is explored in some depth, and the work takes on some intellectual and artistic challenge.

Organization and Development: The B assignment expresses and explores a concept with good aesthetic organization, based in the formal constraints of the chosen medium. The B assignment presents clear and coherent aesthetic structure with meaningful variation and complexity in space &/or time.

Method: The B assignment clearly adopts an aesthetic approach to working with the chosen materials with effective conceptual integration of form and content.

Communication: The B assignment expresses its concept clearly with a good sense of audience appropriate to the work’s concept.

Technique: The B assignment demonstrates notably good technique with the chosen medium in the service of the concept.

< The C Assignment >
The C assignment is competent, exhibiting no serious or recurring deficiencies. The piece demonstrates little or no initiative in working beyond the basic
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<thead>
<tr>
<th>Requirements of the Assignment.</th>
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</thead>
<tbody>
<tr>
<td><strong>Aim:</strong> The C assignment establishes a focal subject matter and expresses a discernible concept in an aesthetic language. The concept, however, may not go beyond an apparent or summary presentation of the subject and may not take on a significant intellectual and artistic challenge.</td>
</tr>
<tr>
<td><strong>Organization and Development:</strong> The C assignment expresses a concept; however, this expression may not develop the concept with a strong aesthetic organization, based in the formal constraints of the chosen medium. The C assignment presents aesthetic structure; however, it may do so formulaically or mechanically and without meaningful variation and complexity in space &amp;/or time.</td>
</tr>
<tr>
<td><strong>Method:</strong> The C assignment clearly adopts an aesthetic approach to working with the chosen materials but with minimally effective integration of form and content conceptually.</td>
</tr>
<tr>
<td><strong>Communication:</strong> The C assignment expresses its concept clearly; however the expression may not develop a fully effective sense of audience appropriate to the concept.</td>
</tr>
<tr>
<td><strong>Technique:</strong> The C assignment demonstrates satisfactory technique with the chosen medium in the service of the concept.</td>
</tr>
</tbody>
</table>

< The D Assignment >
The D assignment is deficient in one of the five criteria.

<table>
<thead>
<tr>
<th>Requirements of the Assignment.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aim:</strong> The D assignment lacks a clear subject matter and/or does not express a discernible concept in an aesthetic language.</td>
</tr>
<tr>
<td><strong>Organization and Development:</strong> The D assignment does not develop a concept with adequate aesthetic organization, based in the formal constraints of the chosen medium, lacking meaningful variation and complexity in space &amp;/or time.</td>
</tr>
<tr>
<td><strong>Method:</strong> The D assignment does not adopt a clear aesthetic approach to working with the chosen materials and shows no integration of form and content conceptually.</td>
</tr>
<tr>
<td><strong>Communication:</strong> The D assignment does not express its concept with clarity or with adequate sense of audience appropriate to the concept.</td>
</tr>
<tr>
<td><strong>Technique:</strong> The D assignment demonstrates overall ineffective technique with the chosen medium.</td>
</tr>
</tbody>
</table>

< The F Assignment >
The F assignment is deficient in two or more of the five criteria noted above.

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**ACADEMIC HONOR CODE**
Students are expected to abide by the Student Honor Code, found in the SMC Student Handbook and Student Code of Conduct. Saint Mary’s College expects every member of its community to abide by the Academic Honor Code. According to the Code, “Academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community.” Violations of the Code include but are not limited to acts of plagiarism. For more information, please consult the Student Handbook at [http://www.stmarys-ca.edu/your-safety-resources/student-](http://www.stmarys-ca.edu/your-safety-resources/student-).
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[handbook](http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook) [for traditional undergraduate students] or [http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook](http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook) [for graduate and professional students].

**LIBRARY RESOURCES**

Reference/Information assistance is available at the Reference Desk, by phone (925) 631-4624, text message at (925) 235-4762 or Chat (IM). Check the Library’s “Ask Us” link for details: [http://www.stmarys-ca.edu/library/ask-us](http://www.stmarys-ca.edu/library/ask-us).

Extended assistance is also available with your librarian subject specialist. The subject specialist for [Art / Modern Languages] is Elise Wong, yw3@stmarys-ca.edu. Phone: (925) 631-4661.

**SERVICES FOR STUDENTS WITH DISABILITIES**

Services and reasonable accommodations are available to students with physical or mental impairments or conditions that qualify as a disability and which impede the equal opportunity to participate with other students at Saint Mary's College of California. Verification of a disability, its nature and the appropriateness of the requested accommodation in relation to the disability either through a personal physician, a licensed learning specialist, or a licensed and credentialed mental health professional must be submitted to Saint Mary's 504 Coordinator, located at Academic Advising and Achievement Services Office in De La Salle Hall.

**FREE WRITING ADVISING AT CWAC: CENTER FOR WRITING ACROSS THE CURRICULUM**

Writers of all disciplines and levels, undergraduate and graduate, are invited to drop in or make appointments for one-on-one sessions with Writing Advisers – in Dante 202 or via Skype screen-sharing.

5-8 p.m. Sunday; 12-7 p.m. Monday; and 12-8 p.m. Tuesday through Thursday. (925) 631-4684.  
[http://www.stmarys-ca.edu/center-for-writing-across-the-curriculum](http://www.stmarys-ca.edu/center-for-writing-across-the-curriculum)  
Writers should bring their assignments, texts, and notes. Through collaborative discussion, Advisers guide their peers toward expressing ideas clearly and revising their own papers, always weighing audience and purpose. Writers visit CWAC to brainstorm ideas, revise drafts, or work on specific aspects of writing, such as grammar, citation, thesis development, organization, critical reading, or research methods. Writers may discuss any genre, including poetry, science lab reports, argument-driven research, or scholarship application letters.