ARTS 1101 05 Drawing 1: Foundations
Boston College Summer Session 2017
Session 2, June 27 - August 3
Tuesday/Thursday 2 - 5pm

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Office Hours: by appointment 1pm - 2pm or 5pm - 6pm

Course Description:
The use of line, plane, and volume is explored to develop the student's comprehension of pictorial space and understanding of the formal properties inherent in picture making. Class work, critiques, and discussions will be used to expand the student's preconceived ideas about art. This course incorporates historical components and writing assignments. Lab fee required, $120.

Course Objectives:
The student is expected to:
1. Develop observational drawing skills by recognizing and finely recording the visual and expressive attributes of objects and images found in both natural and built worlds.
2. Develop and utilize the compositional skills need to give visual unity to all of the drawn elements that constitute the content of any drawing.
3. Develop the critical observational drawn, verbal and written skills in researching evaluating and making works of art.
4. Develop the ability to utilize various spatial and perspectival systems such as linear perspective, atmospheric perspective, occlusion, conceptual and layered space and their related proportional systems.
5. Develop the skills to actively research both historical innovations and contemporary approaches to image making through drawing.
6. Develop the ability to think, reflect & use time effectively in drawing to generate fully-realized visual ideas.
7. Develop the reflective ability and visual skills that enable the joining of conceptualization with expression and begin to utilize the potential of pareidolia to find and distill imagery.
8. Develop the ability to utilize drawing materials inventively in effort to respond to each challenge presented.
9. Demonstrate understanding of spatial systems used across cultures.
10. Learn the impact of culture, gender, and age in drawing as demonstrated by the work of children & artists such as Kathé Kollwitz, Claude Monet, folk art & drawings from non-European cultures.
11. The student will demonstrate ethical utilization of source materials.

Class Structure:
Each class will begin with a discussion based on projected images, readings or other assignments considering a drawing-related question and its historical basis, contemporary problems and issues associated with this question. As a class, we then will determine what tools and approaches might be used to explore the problem or issue. Next we will determine a set of possible projects that would address the drawing question. These
projects will be open-ended allowing the individual student expansion and innovation in developing a response to the project. Sketchbook research and assignments will give focus to this process. Weekly critiques and discussions will address drawings as they develop and current concerns with the question, issues and themes. The critique at the beginning of each class is an integral part of the studio sessions and you will be encouraged to participate in them to expand your preconceived notion of what constitutes drawing. To establish a norm of comparison for one's own work, museum and gallery visits will be assigned and students will be required to write one visual analysis of an individual work of art answering a set of questions.

**Drawing: Divergent and Convergent Thinking:**
Students are encouraged to express your own personal vision to both the formal and perennial problems found in drawing today through weekly outside assignments. Communicating your vision is not as easy as it may appear in today’s saturated visual culture. In order for drawn communication to become effective you need to research across multiple disciplines for sources and connections to possible visual expressions. Today there exists both traditional and unconventional ways of solving any drawn problem. Exploring various drawing approaches or “tool kits”, their possibilities and limits will enable you to develop the habits of mind necessary to develop a personal process of drawing. Drawing as visually experimenting and refining and then repeating that process of expression and revision until your visual insight is evident. Without commitment and rigor the process of drawing reverts to an activity that does not amount to much; communicating jumbled ideas and random thoughts.

**Course Assignments:**
Students should expect to spend at least 6 hours outside of class each week to stay on top of homework assignments. Please note that some weeks will require more time and some weeks less time but the average is 6 hours, with additional work appropriate to each assignment being accepted for additional credit. Multiple drawing projects will be assigned, with multiple drawings due for most projects. The work for each project will consist of a set of research problems to be done in your sketchbook and a final drawing or set of drawings for that project. The work for each project will be begun in class and completed outside class time to be presented in-progress each week in the class critique. Your goal in each project should be to refine and revise until the work clearly demonstrate the degree of your efforts and developing abilities.

**Course Schedule**

<table>
<thead>
<tr>
<th>Date/Week</th>
<th>Topic</th>
<th>Reading/Assignments</th>
<th>Due Date</th>
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</thead>
<tbody>
<tr>
<td>06/27/17</td>
<td>mark making brainstorming</td>
<td>sketchbook diagrams, maps,</td>
<td>06/29/17</td>
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<tr>
<td>06/29/17</td>
<td>proportion, historical efforts textures in landscape</td>
<td>read Leonardo, sketchbook: work on developing imagery via pareidolia, proportional symbol studies, proportion and texture in landscape, written systematic analysis of a work of art</td>
<td>07/18/17</td>
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<tr>
<td>07/04/17</td>
<td>no class</td>
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<tr>
<td>Date</td>
<td>Activity Details</td>
<td>Date</td>
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<tr>
<td>07/06/17</td>
<td>perspective still life, continue sketchbook projects, landscape</td>
<td>07/11/17</td>
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<tr>
<td>07/11/17</td>
<td>still life, perspective to create from imagination, continued work on sketchbook projects, drawing from imagination using intent, perspective, and pariedolia</td>
<td>07/18/17</td>
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<tr>
<td>07/13/17</td>
<td>landscape, final project proposal, ambitious still life</td>
<td>07/20/17</td>
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<tr>
<td>07/18/17</td>
<td>still life, value studies, continued work on the above</td>
<td>8/3/17</td>
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<tr>
<td>07/20/17</td>
<td>critique, final outside of class project</td>
<td>08/03/17</td>
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<td>07/25/17</td>
<td>figure drawing</td>
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<td>07/27/17</td>
<td>figure drawing</td>
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<tr>
<td>08/01/17</td>
<td>figure drawing</td>
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<tr>
<td>08/03/17</td>
<td>individ. work</td>
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**Materials List:**

Students are expected to purchase these materials prior to the second class meeting:

- **SKETCHBOOKS** - visual diary, log, etc. - medium scale, no lines
- **MARKERS** - “Sharpie” : either a chisel tip or “pro” marker
- **PENCILS** - graphite stick 8H hardest - 8B softest - get 2B, 4B, 6B or 8B, 2 x 4B, 2 x 6B
- **CHARCOAL** - vine - soft, medium, hard,
  - compressed - B hard - BBBB soft or 5(hardest) - 1 (softest)
- **CHARCOAL BLENDING STUMPS** – small, med, large
- **WEBER-COSTELLO ALPHACOLOR CHARKOLE** -12 squares per box
- **WHITE CHALK** - Weber-Costello or White Conte or chalk
- **INK** - Black - Sumi - large bottle
- **MASONITE SKETCH BOARD** - 23 -1/2” X 26” OR SMALLER SIZE (optional)
- **SUMI BRUSH AND SPONGE** - large and small brush, reed pen, or bamboo pen
- **ERASERS** - gum eraser, soap eraser, or white plastic eraser
- **LEATHER CHAMOIS**
- **SINGLE EDGE RAZORS, OR UTILITY KNIFE** - olfa or Xacto
- **SCISSORS & GLUE STICK**
- **TAPE** - DRAFTING, not “artist” or masking
- **FIXATIVE** - ODORLESS --- Blair or Krylon “workable”
- A KIT OR BAG to hold the above, doesn't need to be fancy
- AN INEXPENSIVE PORTIFOLIO to hold your work flat. Cardboard is fine.
Art Supply Stores:
- DICK BLICK ARTIST SUPPLY (http://www.dickblick.com/stores/)
  401 Park Drive (in the Landmark Building near Fenway Park, Green line T) (617) 247-3322
- UTRECHT ART AND DRAFTING SUPPLIES (NOW DICK BLICK ARTIST SUPPLY)
  333 Mass Ave. (at corner of Mass Ave and Huntington) (Green Line T stop) (617) 262-4948
  619 Mass Street Cambridge, MA (Red Line T stop) (617) 441-6360
- JOHNSON ARTIST MATERIALS 355 Newbury St. (near Mass. Ave.) (Green Line T stop) 536-4065

Textbooks & Readings (Recommended):
Betty Edwards, Drawing on the Right Side of the Brain
Deanna Petherbridge, Drawing Conclusions
Leonardo DaVinci, On Arousing the Mind to Various Inventions

Grading:
Assignments will be graded according to the specific criteria described for each. Growth of skills from the beginning of class will be acknowledged and continued effort, feedback seeking and refinement is more important than beginning with skills, talent or experience. Excellence is achieved not through the search for the perfect answer but through the serial process of finding, refining, reformulating, questioning and constructing. A minimum of six hours of outside work is expected each week. It should be noted at this point that it is difficult, if not impossible to do the required work if you miss a class. Absences almost automatically affect the quality of the work and thus the final grade. Each class constitutes a week of the course. All work should be signed and dated. You are responsible for each project both as a drawing or series of drawings and for the research and sketchbook assignments for each project. You are also responsible for all work missed during your absence. It is always better to come to class, even if the assignment is not entirely done, than to miss a class entirely. Please refer to University Attendance Policies at: http://www.bc.edu/publications/ucatalog/policy.shtml#attendance

Written Work – Systematic Analysis of a Work of Art:
Summer Session students are expected to prepare professional, polished written work according to the handout given on Thursday of week 1. The subject will be the systematic analysis of a work of art. The Written materials must be typed. Strive for a thorough yet concise style. Cite literature appropriately using MLA style. Develop your thoughts fully, clearly, logically and specifically. Proofread all materials to ensure the use of proper grammar, punctuation and spelling. For writing support, please contact the Connors Family Learning Center.

The undergraduate grading system for Summer Session is as follows:
   A (4.00), A- (3.67)
   B+ (3.33), B (3.00), B- (2.67)
   C+ (2.33), C (2.00), C- (1.67)
   D+ (1.33), D (1.00), D- (.67)
   F (.00)
The graduate grading system for Summer Session is as follows:
   A (4.00), A- (3.67)
   B+ (3.33), B (3.00), B- (2.67), passing but does not count toward degree
   C (2.00), passing but not for degree credit
   F (.00)

All students can access final grades through Agora after the grading deadline each semester. Transcripts are available through the Office of Student Services.

Deadlines and Late Work:
Homework will be due at the beginning of each Tuesday class. Late work will be accepted until the final grading deadline.

Attendance:
Class attendance is an important component of learning and is required. Students are expected to attend all class sessions. When circumstances prevent a student from attending class, the student is responsible for contacting the instructor before the class meets. Students who miss class are still expected to complete all assignments and meet all deadlines. If you miss class, you cannot make up participation points associated with that class. If circumstances necessitate excessive absence from class, the student should consider withdrawing from the class. Because of the short nature of the course, more than three missed classes will result in potential failure.

Consistent with BC’s commitment to creating a learning environment that is respectful of persons of differing backgrounds, we believe that every reasonable effort should be made to allow members of the university community to observe their religious holidays without jeopardizing their academic status. Students are responsible for reviewing course syllabi as soon as possible, and for communicating with the instructor promptly regarding any possible conflicts with observed religious holidays. Students are responsible for completing all class requirements for days missed due to conflicts with religious holidays.

Accommodation and Accessibility:
Boston College is committed to providing accommodations to students, faculty, staff and visitors with disabilities. Specific documentation from the appropriate office is required for students seeking accommodation in Summer Session courses. Advanced notice and formal registration with the appropriate office is required to facilitate this process. There are two separate offices at BC that coordinate services for students with disabilities:

The Connors Family Learning Center (CFLC) coordinates services for students with LD and ADHD.
The Disabilities Services Office (DSO) coordinates services for all other disabilities.
Find out more about BC’s commitment to accessibility at http://www.bc.edu/sites/accessibility.
Scholarship and Academic Integrity:
Students in Summer Session courses must produce original work and cite references appropriately. Failure to cite references is plagiarism. Academic dishonesty includes, but is not necessarily limited to, plagiarism, fabrication, facilitating academic dishonesty, cheating on exams or assignments, or submitting the same material or substantially similar material to meet the requirements of more than one course without seeking permission of all instructors concerned. Scholastic misconduct may also involve, but is not necessarily limited to, acts that violate the rights of other students, such as depriving another student of course materials or interfering with another student’s work. Please see the Boston College policy on academic integrity for more information.

Canvas:
Canvas is the Learning Management System (LMS) at Boston College, designed to help faculty and students share ideas, collaborate on assignments, discuss course readings and materials, submit assignments, and much more – all online. As a Boston College student, you should familiarize yourself with this important tool. For more information and training resources for using Canvas, click here.

Boston College Mission Statement:
Strengthened by more than a century and a half of dedication to academic excellence, Boston College commits itself to the highest standards of teaching and research in undergraduate, graduate and professional programs and to the pursuit of a just society through its own accomplishments, the work of its faculty and staff, and the achievements of its graduates. It seeks both to advance its place among the nation's finest universities and to bring to the company of its distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a mutually illuminating relationship between religious faith and free intellectual inquiry.

Boston College draws inspiration for its academic societal mission from its distinctive religious tradition. As a Catholic and Jesuit university, it is rooted in a world view that encounters God in all creation and through all human activity, especially in the search for truth in every discipline, in the desire to learn, and in the call to live justly together. In this spirit, the University regards the contribution of different religious traditions and value systems as essential to the fullness of its intellectual life and to the continuous development of its distinctive intellectual heritage.

*Please note that this syllabus should be regarded only as a general guide to the course and is subject to change at the instructor’s discretion. ©2016 Boston College Summer Session*