Department of Art and Art History  
University of Utah  

Course Syllabus  

Art 1020 Sections: 001/002  
Non-Major Drawing (3 credits)  
Art 3020 Section 001/002  
Non-Major Advanced Drawing (3 credits)  

Semester: Summer 2013  
Instructor: Tom Hoffman  
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Course Description: For the general University student who desires instruction in the fundamentals of drawing. Several graphic media are used during the semester: charcoal, pencil, pen and ink. The experience of each medium will apply to the various problems of drawing accuracy. Students will be instructed in the skill of drawing through an understanding of light and shade. Many exercises will engage the student in the various aspects of line as it relates to texture, contour, and form. Design awareness will  

Advanced Drawing Students (3020) Although the same curriculum is followed the expectations are qualitatively and quantitatively different, (there will be additional assignments.) Depending on the experience and individual needs of the students, it may be determined that they are best suited working independently under supervision.  

Course Fee  
$15.00 (Included in tuition) Fees are used to:  
• Purchase some student materials  
• Maintain department image database  
• Staff department labs and workshops related to course content.  

Text – There is no textbook required for this course. If you are looking for a good book dealing with the subject matter, I recommend, (available online):  

Deborah Rockman- “Drawing Essentials: A Guide to Drawing from Observation”  

Content Overview- This class will explore different drawing techniques and mediums. The class will use a variety of subject matter, including but not limited to still life, and self-portraiture.
Course Objectives: Students will leave this course with an understanding of basic drawing principles and techniques. In addition they will have improved observational skills and a greater appreciation of drawing as a unique perceptual experience.

Teaching and Learning Methods
This is a hand’s on class. Students will work from various subject matter during which the instructor will circulate, offering one-on-one assistance. The majority of the studio exercise will center on observational drawing. Weekly homework will require students to use same techniques as in the class problems with the intent of furthering his or her understanding and resolving issues time did not allow. Several times throughout the semester, the class will pause to critique work. Each student is expected to contribute to these group sessions by applying learned concepts and trying out new vocabulary (see glossary) in assessing their own and the work of others.

Evaluation Methods
Participation & Grades
The student’s grade will rest on the completion of all assigned work, attendance, grasp of the basic concepts and participation in class critiques as well as effort and improvement. This is not an independent study. Students are allowed up to two absences, each additional absence could result in a half letter grade deduction. Students will be required to keep a portfolio that will include assignments done in class and out. It is expected that the student will spend an equivalent amount of time outside of class on assigned work. Work assigned to be completed outside of class must be in on the assigned date. Work will be accepted after the initial deadline for up to two weeks but will receive a half letter grade reduction for each class period after the deadline. It will not be accepted after that and will receive a failing grade.

Evaluation Procedures: Final grade for this course will be determined according to the following:
- Timely completion of studio and homework projects that fulfill course criteria.
- Studio projects you submit for this course will reflect your ability to successfully integrate into an artwork the strategies identified in each assignment. Studio projects are to be presented for critique in a completed and finished state.
- Quality of the technical execution.
- Challenge piece presents to the student both technically and conceptually.
- Verbal presentation of artworks during critique.
- Active participation in all group critiques of studio projects.
- Adherence to the attendance policy, (see above) outlined in this syllabus.
- Responsible studio behavior as outlined in a subsequent section of this syllabus.

Late Work: I expect that assignments will be turned in on the date they are due. Late work will be accepted up to one week after the due date, however, you will lose half a letter grade for each class session that it is late. After two weeks you will receive a zero for the assignment. I will try to accommodate you if I know ahead of time that you will need to be absent.

Electronic Devices
Cell phone usage of any kind is not permitted during class time, no phone calls, and no text messages.

Faculty and Student Responsibilities
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies prescribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

Course Calendar (As of May 13 subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>May 13/15</td>
<td>Introduction to class, review material list / Blind contour</td>
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<tr>
<td>May 20-22</td>
<td>Triangulation, Sighting, Point Vector</td>
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<tr>
<td>May 27-29</td>
<td>Cross contour</td>
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<tr>
<td>June 3-5</td>
<td>50/50 High contrast drawing</td>
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<td>June 10-19</td>
<td>intro: Linear Perspective</td>
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<td>June 24-26</td>
<td>Ink wash</td>
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<tr>
<td>July 1-10</td>
<td>White on black</td>
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<tr>
<td>July 15-17</td>
<td>Heightened Drawing</td>
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<tr>
<td>July 15-29</td>
<td>Last day of class, critique final homework, Submit final portfolio</td>
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Important dates

- May 21: Last day to drop
- May 18: Last day to add with permission code
- June 20: Last day to withdraw
- August 4: Portfolios will be available for pick up
- August 8: Portfolios must be picked up by this date

Materials List  (*You will need these items the first working day of class*)

- Portfolio
- Drawing board (large enough to accommodate 18” X 24” *)
- One pad paper (18” X24”) (I recommend the Strathmore 400 series medium tooth) (do not buy any pad made from recycled materials the quality is always very poor) *
- Graphite pencils (woodless graphite pencil, B, HB, H, 2H) *
- Pencil sharpener *
- Charcoal pencils (hard, soft, medium, white)
- Erasers (kneaded, white magic or rub, pink pearl, retractable (pen holder type)) *
- Ruler (at least 24”)
- Ink pens (Sharpees, one fine line, one extra fine)
- # 6 round watercolor brush
- Sheet of watercolor paper
- Canson toned paper (19” X 25” )2 Black, Felt Gray, Steel Gray
ADA statement
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.
www.hr.utah.edu/oeo/ada/guide/faculty
All written information in the course can be made available in alternative format with prior notification to the Center for Disability Services.

Glossary

**Chiaroscuro**: The value scheme or relationship of dark and light

**Composition**: The act of giving a unique sense of order, a life to the forms we choose to work with. (Bernard Cheat)

**Contour**: The outside/inside edge of a form.

**Foreshortening**: The way in which the part of the form closest to the viewer appears larger, while the rest of it becomes smaller as it recedes. This is primarily the rule of perspective applied to bodies.

**Figure-Ground**: The relationship of foreground to background, form (figure) to the field it is seen against.

**Gesture**: The drawing implement makes a mark on the paper. Gesture is the expressive use of that mark so that it can not only define form but act as an expressive element of its own.

**Juxtaposition**: The relationship between objects placed together or the meaning that can be derived from such a placement.

**Modeling**: The creation of the illusion of space or volume through the gradation of tone. (The word "render," is also used)

**Picture plane**: The outside edges of the drawing/image. The perception that the square, or rectangle, is a window through which an image is seen or perceived.

**Pictorial space**: Can be perceived as flat as in some abstract work or can also be perceived as having three dimensions. In the later case, it refers to the specific idea of space within an image.

**Read**: How successfully does a drawing communicate its intent. Specifically in descriptive drawing, how well does drawn object match our perception of the real one. Does the illusion of space match our perception of the observed? (Remember, the artist creates his or her own sense of logic within the drawing and must be viewed on it’s own terms)

**Verisimilitude**: The appearance of being real.

**Volume**: The illusion of weight or mass in a drawn object.