

**The University of North Carolina at Chapel Hill**  
**Summer 2019: ARTS 104, Drawing I**

Classroom: Hanes Art Center - Rm 0227

Meeting Time: M/T/W/R/F 11:30am - 2:45pm

Instructor: Sarah Elizabeth Cornejo: 108a Art Lab

Office Hours: Friday 3:00pm-4:00pm by appointment.

Email: [sesano@live.unc.edu](mailto:sesano@live.unc.edu)

*"Nothing is less real than realism..." - Georgia O'Keefe*

*"We shall not cease from exploration, and the end of all our exploring will be to arrive where we started, and know the place for the first time." -T.S. Eliot*

#### COURSE DESCRIPTION AND OBJECTIVES

Working out of an observational tradition, this course provides an introduction to the concepts and techniques of drawing. Paying attention to both representation and interpretation, the course is designed to develop fundamental skills, aesthetic sensibility, analytical capacity, and creative problem solving in two-dimensional media.

#### ASSIGNMENTS, REQUIREMENTS, AND DUE DATES

There will be five projects in this class covering line, value, perspective, human figure, and conceptual undertones of each. These projects will be supplemented by sketchbook assignments and weekly drawing assignments, as well as readings and exercises in class. Each of the five main projects will be critiqued formally in class. On critique days, work should be installed and ready to be discussed by the beginning of class at 11:30am. Presence and participation in the critique of peers work comprises part of your individual grade, as does the treatment of your work (i.e. torn edges, and smudges do not show much care for work and will lead to deductions). Absence from critique without accommodations made with the instructor will result in a zero for the project. Since class will be comprised of various elements apart from work towards your four main projects, at least five hours of work outside of class per week on projects due for class will be expected of each student.

#### ATTENDANCE

Attendance is a crucial part of this course. Participation in critique, reading discussions, and in-class exercises is required and will make up the bulk of your experience in this course. After two absences, excused or unexcused, the third absence will result in a lowering of your grade by a partial degree (i.e. if you had an A your grade would be lowered to an A-). Arriving late and/or leaving early three times will be counted as one absence. Leaving early during critique of your

peers work will not be tolerated. In the event of a medical emergency, sports, religious holiday, or extreme circumstances, I will do my best to accommodate you, but please be in touch in advance when possible. One absence can be made up by attending and writing a response to three art related events, such as Visiting Art Lectures or openings on campus or in the community, which will be announced as they occur. **Arriving to class without materials needed for the day is the equivalent of one absence.**

#### HONOR CODE

*"It is expected that each student in this class will conduct him or herself within the guidelines of the Honor System. All academic work should be done with the high level of honesty and integrity that this University demands."*

As such, please do not submit work not created by you, created before the first day of class or for previous classes, or from copying parts or the entirety of already existing work.

#### OFFICE HOURS

I will hold weekly office hours in my studio at Art Lab on Fridays from 3pm - 4pm by appointment.

#### EMAIL ETIQUETTE

Email etiquette is an invaluable skill in life beyond academia.

- Please do not email for extensions, meetings, or help the night before a project is due unless it is an emergency.
- Begin emails with a subject line so your recipient has context.
- Include appropriate greeting (Hello, Dear, etc.)
- Do not use acronyms like "LOL"
- The body of the email should be kept short with necessary information included.
- Always include a signature thanking whomever you are addressing for their time and closing with your name.
- Always end a correspondence you began.

#### ROOM ACCESS

The code for the drawing room will be shared with the class. You are on your honor as a class member to not bring in, or share the code with, students or friends who are not registered for the class. Hanes is a public building where the public can come and go. The code on the room is there for your safety during after class hours or in the evenings if you are using the room. Please respect your peers and keep the room code private.

#### AN ENVIRONMENT OF RESPECT

An environment of mutual respect is critical in order to facilitate meaningful learning and conversation in class and around each person's work. This means being compassionate and

respectful of difference, being a focused listener and engaging with the work of others during critiques (not texting or having peripheral conversations while someone's work is being discussed), being respectful of the shared workspace, cleaning up after yourself before you leave, and arriving to class on time. Abusive language or actions will not be tolerated.

Cell phones should not be used during class, and you should never leave class to take a call. If this is too much of a temptation, turn them off or leave them at home. There will be no drawing from photos whatsoever in this class unless prior approval from me has been given.

#### DISABILITY

<http://disabilityservices.unc.edu/> If you require special dispensation for a documented disability, please forward me the appropriate forms by the end of the first week of class.

#### SKETCHBOOKS

Sketchbooks will be collected twice throughout the semester (July 12th, and July 25th) and should reflect ample practice of concepts covered in class, problem solving for projects, and a general sense of presence, meaning, if you want to use them as a time to go out and sketch on your porch, or while you're having coffee, that is fine. Really invest time in drawing from life utilizing what we discuss in class, and pushing yourself further. Early work is rough, there is no shortcut, and that roughness can be gorgeous. Use your sketchbooks as a place to make drafts, rework, revise, and work towards executing your class projects. At baseline, complete four pages of work in your sketchbooks each week - no drawing should exceed twenty minutes to complete.

#### GRADING

Your individual grades for each project will be determined by your work ethic (meeting and surpassing course time expectations by working consistently throughout the week rather than "cramming" at the last minute. Drawing is an immense and obsessive time commitment and class time is limited, so five hours at **minimum** will be expected outside of class per week), basic attention to directions (using appropriate paper size and media, and never turning in torn, crumpled, stained, or folded work unless given prior approval from me), resolution (does your project seem resolved? this may vary your time commitment - though five hours of class each week is required, some projects may require exponentially more time to become realized before the deadline), the quality of your work (does your work show competence in relevant techniques and concepts and compositional fluency? Does your work show complexity enough to warrant appropriate inside and outside of class time?), effort and personal growth (are you pushing yourself to continually make better work and improve your ability to both critically see as well as create), your preparedness at critique (work should be hung level without puncturing the substrate **before** the beginning of class. You are required to participate in the critique of your peers work, as they will be expected to participate in the critique of yours).

Your participation grade will be determined based on your participation and completion of in-class exercises, contribution to reading discussions, attendance (arriving on time prepared for class and not leaving early), attentiveness and participation in group discussion and critiques both of your own work and that of your peers, and your respectfulness towards your peers and of the shared work space (approaching critique with respect, decorum, maturity, and honesty. Cleaning up after yourself, not using paint or wet media on the drafting tables, cleaning up charcoal or debris from the floor, and not sharing the room code with or inviting in outside persons). Sketchbooks are included in your participation grade.

Project #1: 10%

Project #2: 15%

Project #3: 15%

Project #4: 25%

Business Card Drawings: 15%

Participation: 20%

Unexcused late work will drop by a letter grade each day it is late.

A (94-100): Superior work demonstrating mastery of the material to the highest level of attainment that can be expected at this stage. Work exceeds required expectations of both the course and the instructor. Student's work and attitude in class helps move other class members to a similar level of excellence.

A- (90-93); B+ (87-89): Strong, above average work demonstrating a high level of attainment. Student takes initiative, experiments, and acquires skill set necessary to successfully meet realize one's intentions. Student has a positive attitude in class and explores topics in depth.

B (83-86): Good, above average work in its technical and conceptual presentation. Work meets all the expectations of the instructor. Student's attitude benefits the group dynamic and student contributes actively to discussions.

B- (80-82); C+ (77-79): On the way to above average work that has potential. Student actively seeks new skill sets and is interested in conceptual topic of sculptures but does not always follow through.

C (73-76): Average work demonstrating an acceptable performance. Student work and performance shows evidence of needing encouragement.

C- (70-72); D (63-66): Below Average, yet passing work. This work does not meet expectations or requirements of the course and student attitude is indifferent.

F (62 and below): Failing work that is unsatisfactory and does not reflect time or energy. Student does not attend class regularly.

**CLASS SCHEDULE: \*subject to change**

Week 1 - Mon. June 24: Course Introduction

**\*READ for Wed. June 26: "Learning to Draw"**

**\*READ for Thurs. June 27: "Thirteen Ways of Looking at a Blackbird"**

Tues. June 25: Discussion of design concepts

- Inspiration vs. appropriation
- In-class exercises

Wed. June 26: Reading Discussion (Learning to Draw)

- In-class exercises

Thurs. June 27: Weaver Street Drawing exercises

- Discussion of design concepts
- Reading Discussion (Thirteen Ways)

Fri. June 28: Business Card #1 Due

- Project #1 Workday
- Individual meetings

Week 2 - Mon. July 1: PROJECT #1 DUE: Formal Critique

**\*READ for July 10: "A Giacometti Portrait"**

Tues. July 2: Intro to Charcoal

- exercises with charcoal
- Prepare paper for Project #2

Wed. July 3: Reading Discussion

- Discuss Value

**Thurs. July 4: University Holiday - NO CLASS**

Fri. July 5: Business Card #2 Due

- Project #2 Work Day
- Individual Meetings

Week 3 - Mon. July 8: PROJECT #2 DUE: Formal Critique

Tues. July 9: Introduction to Perspective

- In-class exercises with one-point perspective
- On-Campus drawing

Wed. July 10: Two and three point perspective

- On-campus Drawing

Thurs. July 11: Reading Discussion (A Giacometti Portrait)

- Have reference materials in class ready to begin planning “imagined room or cityscape”

Fri. July 12: Business Card #3 Due

- Sketchbooks Due
- Project #3 Work Day
- Individual Meetings

Week 4 - Mon. July 15: PROJECT #3 DUE: Formal Critique

Tues. July 16: Introduction to Final Project

- In class exercise

Wed. July 17: Sloane Art Library Research

Thurs. July 18: Manipulation of reference materials

- Individual workshop meetings

Fri. July 19: Business Card #4 Due

- Individual Meetings – idea pitches

Week 5 - Mon. July 22: In-Progress Critique on Final Project

Tues. July 23: Work Day

Wed. July 24: Work Day

Thurs. July 25: Business Card #5 Due

- Make Portfolios
- Adhere Business Card Drawings
- Individual meetings
- Sketchbooks Due

**Fri. July 26: Reading Day - NO CLASS**

Week 6 - Mon. July 29: Project #4 DUE: Final Formal Critique

- Tues. July 30: Sketchbooks and Portfolios available to be picked up. **All work must be removed from 227 by the end of the day or it will be thrown out.**

## REQUIRED MATERIALS

### \*Required for the first day

- Newsprint
- Set of Drawing Pencils, 2H to 8B
- Pressed Charcoal
- Willow Charcoal
- Kneadable Eraser
- White Eraser
- Drawing Pad

### \*Required after the first week

- Ruler
- Supplemental paper
- Drawing portfolio
- Masking tape or painter's tape
- Small mirror that can stand up on its own