



Fall 2019 - Drawing I for Non-Majors
ART-UE 9101
Wednesdays 10:30am-12:30pm
Classroom: Limonaia/ Aula delle Vedute

Class Description:

Pre-Requisite: None

This course explores the fundamentals of observational drawing while reflecting upon the subjectivity of our choices, and our capacity to develop and shift meaning within our works. A range of techniques and modes of observation will be explored in order to build each students drawing vocabulary and to develop confidence in each student's personal vision. The context of Florence coupled with the gardens and collection of Villa La Pietra make this course a rich and unique experience that will assist each student to evaluate their own understandings of time, observation and history.

Instructor Details:

Name: Justin Randolph Thompson

NYUGlobal Home Email Address: jt135@nyu.edu

Office Hours: Monday 9-10:30am and Friday 1:30-6pm

Villa Ulivi Office Location: Office 8

Villa Ulivi Phone Number: +39 055 5007 300

Desired Outcomes:

On completion of this course, students should:

- Have the capacity to translate what they see into drawings
- Have a basic understanding of the main elements of drawing including tone, composition and mark making
- Have improved their ability to critically observe the world around them
- Have developed a personal drawing vocabulary that provides entry and confidence in a range of subjects
- Have developed a language for the critique of their own work and that of their classmates
- Have the capacity to evaluate the works of others from a technical standpoint
- Have a broader knowledge of practitioners working in drawing mediums past and present

Assessment Components

- Attendance and Participation: 15%
- Homework Assignments (two personal projects consisting of a series of refined drawings carried out in a museum of the students choice): 20%
- Midterm project and paper(a diptych of drawings and a 250 word artist statement): 25%
- Development of the sketchbook: 15%
- Final Project and Paper(a series of drawings and 500 word artist statement): 25%

Failure to submit or fulfill any required course component results in failure of the class.

Assessment Expectations:

- **Grade A:** The student makes excellent use of time and research and develops fully resolved drawings that are sound in composition, tone and personalized mark making while carrying individually developed content.
- **Grade B:** The student displays above average drawing skills that are attentive to tone, composition and mark making. Technical display of acceptable personal research and development but lacks refinement.
- **Grade C:** The student presents drawings that have a coherent organization of observed visual information that is lacking developed tone, and has a limited application of mark making. Composition is not well considered.
- **Grade D:** The work passes because some time is dedicated to its creation and research but lacks development of composition, mark making and tone.
- **Grade F:** The work shows no competency of rendering and lacks research and development.

*Please note, Stern Business courses will adhere to the Stern Grading

Grading Guidelines

[Please use the Stern Undergraduate Courses Required Grading Language in Syllabi. Choose one of the two below based upon your course type]

A = 94-100

A minus = 90-93

B plus = 87-89

B = 84-86

B minus = 80-83

C plus = 77-79

C = 74-76

C minus = 70-73

D plus = 67-69

D = 65-66

F = below 65

Required Grading Language for Elective Courses

At NYU Stern, we strive to create courses that challenge students intellectually and that meet the Stern standards of academic excellence. To ensure fairness and clarity of grading, the Stern faculty have agreed that for elective courses the individual instructor or department is responsible for determining reasonable grading guidelines. I have elected to use the following grading guidelines for this course: [Each student will be graded on an individual basis assessed in relation to their own development as compared to the overall range of work developed through the course.]

Grading Policy:

Please refer to Assessment Expectations and the policy on late submission of work

Academic Accommodations:

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the [Moses Center](#) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see [Study Away and Disability](#).

Attendance Policy:

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week

Excused Absences:

In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. **The only excused absences are those approved by the Office of Academic Support; they are as follows:**

Absence Due to Illness

- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for **two or more consecutive days, a doctor's certificate, "certificato medico" is required.** The doctor will indicate in writing the number of days of bed rest required. Please note **these certificates can only be obtained on the day you see the doctor** and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online **NYU Florence Absence Form**
- OAS will not accept a student email or telephone call regarding an absence due to illness
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

Due to Religious Observance

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
- Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online **NYU Florence Absence Form**
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Due to a class conflict with a program sponsored lecture, event, or activity

- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online **NYU Florence Absence Form**
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu

Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date

- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

Plagiarism Policy

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

Writing Center:

The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting. Sign up for a consultation at the [Writing Center's website](#) and submit your working draft or ideas a day in advance to [NYU Florence Writing Center](#). Drop in for a consultation M-Th, but remember that appointments are given priority. Be assured that very rough drafts are welcome. Please note that we do not correct or "fix" your writing; instead we prompt you to think and work. Our aim is to create stronger writers in the long term, not necessarily perfect papers in the short term

Required Text(s):

There are no texts to be purchased however a series of readings will be provided by the teacher in the form of photocopied handouts available on the class site. The texts assigned in class are required reading and include:

- Tradition and Individual Talent; T.S. Elliott
Eliot, T. S. *The Sacred Wood Essays on Poetry and Criticism*. New York: [Alfred A. Knopf], 1921. Print.
- Seeing Out Loud; Jerry Salz
Saltz, Jerry. *Seeing out Loud: The Voice Art Columns, Fall 1998-winter 2003*. Great Barrington, MA: Figures, 2003. Print.
- The Oyster and the Pearl: What Motivates Us to Create; Ellen Joy Johnson
"THE OYSTER AND THE PEARL: What Motivates Us To Create." *Creativity Coaching: What Motivates Us To Create?* 2 Feb. 2009. Web. 6 Jan. 2016.
- Heirs Apparent; Richard Shone
Shone, Richard. "Heirs Apparent." *Artforum International* 1 May 2000. Print.
- Introduction:A Note on Critical Realism; Hilde Van Gelder & Jan Baetens
Baetens, Jan. *Critical Realism in Contemporary Art: Around Allan Sekula's Photography*. Leuven: Leuven U, 2006. Print.
- Over and Over Again; Emma Cocker

Cocker, Emma. *Over and Over, Again and Again*. 2011. Print.

- Fail Me Lisa La Feuvre
Feuvre, Lisa. *Failure*. London: Whitechapel Gallery ;, 2010. Print
- The Lucky Find; Lewis Hyde
Hyde, Lewis. *Trickster Makes This World: Mischief, Myth, and Art*. New York: Farrar, Straus and Giroux, 1998. Print.
- The Genealogy of Ideas, Austin Kleon
Kleon, Austin. *Steal like an Artist: 10 Things Nobody Told You about Being Creative*. New York: Workman Pub., 2012. Print.
- Rosenbloom, Stephanie. "The Art of Slowing Down in a Museum." *The New York Times*. The New York Times, 11 Oct. 2014. Web. 10 July 2016.
- Rubenstein, Ephrain. "Drawing Basics: The Emergence of Tonal Drawing - ArtistDaily." *ArtistDaily*. ArtistDaily, 15 Sept. 2006. Web. 10 July 2016.
- Jordan, Courtney. "The Secrets of Perspective Drawing Made Easy." *Perspective Drawing: Incorporate Depth into Your Art*. ArtistDaily, 5 June 2015. Web. 10 July 2016.
- MacEvoy, Bruce. "Technique." *Handprint : Elements of Perspective*. Handprint, 7 Jan. 2015. Web. 10 July 2016.
- Dexter, Emma. "To Draw Is to Be Human." Introduction. *Vitamin D: New Perspectives in Drawing*. London: Phaidon, 2007. N. pag. Print.
- Maslen, Mick, and Jack Southern. *Drawing Projects: An Exploration of the Language of Drawing*. London: Black Dog, 2014. Print.
- Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*. Los Angeles: J.P. Tarcher, 1979. Print.
- Dodson, Bert. *Keys to Drawing*. Cincinnati, OH: North Light, 1990. Print.
- "Exam Help – Mark Making and Expressive Qualities." *Tate*. N.p., n.d. Web. 10 July 2016.

Copies of each textbook are available for consultation and short term loans in the [Villa Ulivi Library](#). Extra copies of some textbooks are also available for semester long loans. For more information please consult [Books and Course Materials](#).

Supplemental Texts(s):

Texts that students are not required to are in NYU-FL Library or available on line

Internet Research Guidelines:

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

Additional Required Equipment:

All of these and additional materials are available at:

Salvini, Via Degli Alfani 111/ r in a prepared packet ready for pick up. Students should state the class and professor.

Additional Art stores include:

Zecchi, Via Dello Studio 19/r

Lori, Piazza Frescobaldi 8/r

Tools:

Pencils: 2B-4B-6B

1 Charcoal Pencil

Conte Crayons (sanguigna, sepia, white)Chalk based

2 Sticks compressed Charcoal

1Sketchbook A5 pad of handmade paper

1 Pencil sharpener with two holes

2 erasers putty & plastic

1 can fixative

Paper:

2 sheets of hot press ivory paper 50x70

2 sheets of canson greys

4 sheets of white paper 50x70

Class Assignments and Topics:

Session 1 – September 4th

Subject:

Fundamentals of Measurement

Line Intensity as Mark Making Basis

Basics of Tone

This class session is dedicated to refining our capacity for observation and accurate translation from life into drawings on the page. We begin with proportion by focusing on architectural measurements then shift to a discussion of line intensity through the observation of light. We end by discussing the basics of tone. Students will find subjects of their choice in the gardens of the Villa. Free play with line and the exploration of examples of artists working with expressive use of line will compliment the session. We will work with a range of pencils.

Assignment: Complete a tonal chart with three mark making techniques

Complete a series of drawings examining line intensity and 10 step tonal construction.

Readings: All readings available n class site and provided as handouts in class

Your History as an Artist

Seeing Vs. Knowing

Drawing

Line

Tradition and Individual Talent

Session 2- September 11

Light and Memory

Subject:

Observing Light

Modes of Tonal Development

The Role of Memory in Drawing

Students will work in pencil within the Gardens of Villa La Pietra on the accurate observation and rendering of light. Refined tonal structure will be developed and some discussion of form vs. texture will be elaborated to engage in a more in depth understanding of mark making. Exercises on memory will frame students' personal interpretation of objects of their choice.

Assignment: Make two refined drawings from objects with full tonal range. One should have dramatic lighting the other subtle light.

Session 3- September 18

Light and Memory

Subject:

Observing Light

Modes of Tonal Development

The Role of Memory in Drawing

Students will work in pencil within the Gardens of Villa La Pietra on the accurate observation and rendering of light. Refined tonal structure will be developed and some discussion of form vs. texture will be elaborated to engage in a more in depth understanding of mark making. Exercises on memory will frame students' personal interpretation of objects of their choice.

Assignment: Make two refined drawings from objects with full tonal range as studies for personal project. One should have dramatic lighting the other subtle light. Personal Project 1 is assigned and due October 2nd This project consists of a diptych composed of one refined drawing done in a museum of the city and a drawing done elsewhere that generates a dialogue and conversation. The techniques explored in class can be used. Studies and sketches are mandatory

Readings: All readings available on class site and provided as handouts in class
Heirs Apparent
Negative Space

Session 4- September 25

Interpreting Atmosphere

Subjects:

Rendered Figure Ground Relationships

Subtractive Drawing

Atmospheric perspective

Students will work in charcoal in the classroom using a rub out technique in order to develop a sense of atmosphere as a way of creating compositional focus. Subtractive drawing and the distinctions between charcoal and pencil will be elaborated. Students will choose their own subjects and will explore the suggestion of information vs. detailed rendering. Seurat's landscape drawings will be used as a point of departure for these works.

Assignment: Personal Project 1 is due October 2nd. This project consists of a diptych composed of one refined drawing done in a museum of the city and a drawing done elsewhere that generates a dialogue and conversation. The techniques explored in class can be used. Studies and sketches are mandatory.

Readings: All readings available on class site and provided as handouts in class
The History of Tonal Drawing
Critical Realism

Session 5- October 2

Surface and History

Subjects:

Texture vs. Form

Expanding the Field of Mark Making

Layering Sanguigna and Seppia

Students will work directly from walls, sculptural surfaces and nature in the Garden of Villa La Pietra in order to examine a broader range of marks and to understand the ways in which the subjects can suggest marks through intensified observation. The tonal layering capacity of Sanguigna and Seppia chalk based leads will be demonstrated and explored by students in order to permit a new approach to form and texture based on layering.

Personal Project 1 will be reviewed through individual critiques with each student during the class session. . The midterm project will be assigned and discussed. Art will be introduced as a context within which drawing can be placed. Individualized directions for technical and subject based exploration will be discussed.

Assignment: : Preparative studies and research for Midterm Project. These should be of three kinds.

Technical Studies_ Based on an exploration of the mediums and techniques to be used

Compositional Studies_ Small renderings about shapes and tonal placement

Subject Studies_ In depth drawn exploration of the subject of choice

Readings: All readings available n class site and provided as handouts in class
The Oyster and the Pearl
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Mark Making

Session 6- October 9
Dedicated Time and Space

Subject:

Drawing as a physical marker of time

Workshop for Midterm Projects

Students will use the class session for the development of their Midterm Projects. Discussion of artist statements and modes of writing about art will be addressed.

Assignment: Work on Mid Term Project and paper.

Readings: All readings available n class site and provided as handouts in class
To Draw is to be Human

Session 7 – October 23
Midterm Critique

Session is dedicated to the group critique of the Midterm Projects.

Assignment: Skecthbook assignment. Perspective drawing basics and altering the picturesque.

Readings: All readings available n class site and provided as handouts in class
Perspective Drawing
Perspective History
The Lucky Find

BREAK

Session 8 – November 6
Intuition and Observation

Subject:

Gesture Drawing

The Figure as Subject

Suggesting Temporality

Students will work from figurative sculpture in the Collection of Villa La Pietra using pencil. The drawings will focus on proportions and gesture. Various techniques for studying intuitive drawing will be discussed and several warm up exercises will be explored. Personal Project II introduced.

Assignment: Begin working on the Personal Project II. Due November 20th . This project consists of two refined figurative drawings; one from a figurative sculpture in a Florentine Museum and the other a self portrait that is composed of at least half the body. Both drawings should be of figures in space the medium is the choice of the students.

Readings: All readings available n class site and provided as handouts in class
Gesture Drawing

Session 9 – November 13 **Scale and Monumentality**

Subject:

Larger than life subjects

Inventing Detail through Mark Making

Cropped Forms

Students will work from the figurative sculptures in the Collection of Villa La Pietra focusing on cropped and blown up portions of the figure. Mixed medium approaches and combined techniques of Intuitive and Analytical drawing will be explored. The role of cropping in discussing composition and the role of scale in drawing will be explored.

Assignment: Finish the Personal Project II.

Readings: All readings available n class site and provided as handouts in class
Scale and drawing
Experimental Mark Making
Skills of Art criticism

Session 10 - November 20 **Setting the Stage for Explorative Drawing**

Subjects:

Critiquing Drawings

Assignment of Final Project

Exploring Subjects through Drawing

Designing our own Challenges

The first half of the session will be dedicated to the group critique of Personal Project II. The Final project will be assigned and discussed. Individualized directions for technical and subject based exploration will be discussed.

Readings: All readings available n class site and provided as handouts in class

Over and Over Again

The Art of Slowing Down in a Museum

Session 11 – November 27

Dedicated Time and Space

Subject:

Connecting the Dots in our Work

Workshop for Final Projects

Students will use the class session for the development of their Final Projects. Speaking specifically and broadly about one's own work will be discussed in relation to writing an artist statement for the final project.

Assignment: Work on Final Project and paper.

Readings: All readings available n class site and provided as handouts in class

Fail Me

Session 12 –December 4
Dedicated Time and Space

In class workshop for Final

Subject:

Workshop for Final Projects

Students will use the class session for the development of their Final Projects.

Assignment: Finish Final Project and paper.

Session 13 –December 11
Dedicated Time and Space

In class workshop for Final

Subject:

Workshop for Final Projects

Students will use the class session for the development of their Final Projects.

Assignment: Finish Final Project and paper.

Session 14- December 18
Final Critique

Session is dedicated to the group critique of the Final Projects Classroom Etiquette

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings

Required Co-curricular Activities

[Field trip and site visit dates may be consolidated here as well as listed under the appropriate class session above. These must be requested in advance via the Office of Academic Support and pre-approved before appearing on the syllabus]

Suggested Co-curricular Activities

[Here you can refer students to the NYU Calendar of events or simply state the following]

Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Instructor

Justin Randolph Thompson is a new media artist, organizer and educator born in Peekskill, NY in '79. Living between Italy and the US since 2001, Thompson is a Co-Founder and Director of Black History Month Florence. Justin's work and scholarship engages local communities as living yet fleeting monuments. Thompson teaches art at several universities and develops strategies for the initiation of annual and biennial cultural projects of international collaboration. His art has been exhibited internationally in venues such as the Whitney Museum of American Art, The Reina Sofia, the American Academy in Rome and more. Thompson is the recipient of numerous awards including the Louis Comfort Tiffany Award, a Franklin Furnace Fund Grant and a Visual Artist Grant from the Marcelino Botin Foundation.