

Drawing I for Non-Majors

Course Number

ART-UE 9101 F01

Instruction Mode: In-person**Brightspace course site:** <https://brightspace.nyu.edu/d2l/home/164447>**Spring 2022**

If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for NYU Florence, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact florence.academicssupport@nyu.edu if you have trouble accessing the Brightspace site.

Syllabus last updated on: 25/08/2021**Lecturer Contact Information**

TBA

Prerequisites

None

Units earned

2

Course Details

- Wednesday from 3:30pm to 5:30pm
- All times are Central European Summer Time (CEST)

- Location: Limonaia Colletta

- Remote Participants: Your instructor will provide you with the Zoom link via NYU Brightspace.

- COVID-related details: In the interest of protecting the NYU Florence community, we are closely following CDC guidance around COVID-19 and adjusting our



recommendations and policies accordingly. Your health and well-being is our top priority.

Course Description

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.

Course Objectives

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%

You are expected to attend class in person or remote synchronously. Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments.

Teaching & Learning Philosophy

My approach to teaching is rooted in the disruption of the "default" in artistic production, viewership and the attribution of value. The examination of art as a context fosters students' understanding of personal motivation and the battering of individually constructed artistic boundaries. I insist upon a classroom dynamic that focuses on the establishment of a space for experimentation and failure as a crucial component in developing a sustainable engagement in creation that extends beyond the framework of higher education while



planting the seeds for new language that can be drawn upon throughout student's careers and lives. The development of a capacity to sense layered meaning and the development of personal mythology places students in a position of dexterity while rendering them articulate about their intentions and critical about the presumed role of artists in the "Art World". Relying upon Italy and study abroad as a departure from comfort and familiarity my students develop strategies for a complex understanding of history and temporality.

Required Text(s)

All readings are available online on the NYU Brightspace course site. Hard copies of some textbooks are available for consultation and semester-long loans in the [Villa Ulivi Library](#). Please email florence.library@nyu.edu to reserve a copy. To request scans from books on reserve please fill out the [Ulivi Library Book Scan Form](#).

- 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.

Supplemental Text(s) (not required to purchase)

Students are invited to consult the Library for texts related to their individual research, to art and to drawing. Texts that students are not required to are in NYU-FL Library or available on line

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

1 Sketchbook A5 pad of handmade paper

1 Pencil sharpener with two holes

2 erasers putty & plastic

Session 1 – Friday 28 January 2022

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.

Assignment: Complete a tonal chart with three mark making techniques



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

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

Your History as an Artist

Seeing Vs. Knowing

Drawing Line

Tradition and Individual Talent

- **Session 2- Wednesday 2 February 2022**

Light and Memory

Subject: Observing Light Modes of Tonal Development The Role of Memory in Drawing

Students will work in pencil within the campus gardens 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- Wednesday 9 February 2022

Extending Beyond our First Consideration Subject:

Rendered Figure Ground Relationships

Subtractive Drawing

Atmospheric perspective

Students will work back into the drawings initiated last class session with an emphasis on a refined sense of atmosphere as a way of creating compositional focus.

Assignment: Personal Project 1 is assigned. 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- Wednesday 16 February 2022**

Interpreting Atmosphere

Subjects: Rendered Figure Ground Relationships Subtractive Drawing Atmospheric perspective

Students will work in charcoal in the classroom then gardens 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. 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- Wednesday 23 February 2022**

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 abstracted textures in the gardens 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

Mark Making

Session 6- Wednesday 2 March 2022**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 – Wednesday 9 March 2022**

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

SPRING BREAK

- **Session 8 – Wednesday 23 March 2022**

Intuition and Observation**Subject: Gesture Drawing****The Figure as Subject**

**Suggesting Temporality**

Students will work from figurative sculpture 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.. 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 – Wednesday 30 March 2022

•

Scale and Monumentality

Subject: Larger than life subjects Inventing Detail through Mark Making Cropped Forms

Students will work from the figurative sculptures 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 - Wednesday 6 April 2022**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 – Wednesday 13 April 2022**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

• **Session 12 – Wednesday 20 April 2022**



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: work on Final Project and paper.

- **Session 13** – Wednesday 27 April 2022

Leaving the Path

Students use this class session to leave the path prescribed by the final project. They are to work on something completely unrelated. The drawings of this session facilitate the sense of focus developed around the final opening up the projects to revisitations.

- **Session 14** – Wednesday 4 May 2022

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 15** – Wednesday 11 May 2022

-

Final Critique

Suggested Co-Curricular Activities

Throughout the term exhibitions and talks in the city and beyond will be shared with students as suggested co-curricular activities.

Your Lecturer

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 and of The Recovery Plan. 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 Italian Council Research Fellowship, the Louis Comfort Tiffany Award, a Franklin Furnace Fund Grant and a Visual Artist Grant from the Marcelino Botin Foundation.

Attendance Policy



Studying 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, or online through NYU Brightspaces if the course is remote synchronous/blended, is expected promptly when class begins. Attendance will be checked at each class meeting. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to write to florence.academicssupport@nyu.edu to see if you can take your remote class at the Academic Center.

As soon as it becomes clear that you cannot attend a class, you must inform your professor and/or the Academics team by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, Moses Center accommodations, religious observance or emergencies. Your professor or site staff may ask you to present a doctor's note or an exceptional permission from an NYU Staff member as proof. Emergencies or other exceptional circumstances that you wish to be treated confidentially must be presented to staff. Doctor's notes must be submitted in person or by e-mail to the Academics team, who will inform your professors.

Unexcused absences may be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed, and may negatively affect your class participation grade. Four unexcused absences in one course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequently joining the class late.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to site staff; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Final exams

Final exams must be taken at their designated times. Should there be a conflict between your final exams, please bring this to the attention of the Academics team. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Submission of Work

- (1) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (including weekends and public holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Florence Staff), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.



- (2) Without an approved extension, written work submitted more than 5 days (including weekends and public holidays) following the submission date receives an F.
- (3) Assignments due during finals week that are submitted more than 3 days late (including weekends and public holidays) without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Assistant Director of Academic Affairs, Lisa Cesarani (lisa.cesarani@nyu.edu)..
- (4) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
- (5) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Academic Honesty & Plagiarism

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

NYU takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form, and may check your assignments by using TurnItIn or another software designed to detect offences against academic integrity.

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. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

[NYU Academic Integrity Policies and Guidelines](#)

[NYU Library Guides](#)

Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of



pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer and Office of Academic Support in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Pronouns and Name Pronunciation (Albert and Zoom)

Students, staff, and faculty have the opportunity to add their pronouns, as well as the pronunciation of their names, into Albert. Students can have this information displayed to faculty, advisors, and administrators in Albert, NYU Brightspace, the NYU Home internal directory, as well as other NYU systems. Students can also opt out of having their pronouns viewed by their instructors, in case they feel more comfortable sharing their pronouns outside of the classroom. For more information on how to change this information for your Albert account, please see the [Pronouns and Name Pronunciation website](#).

Students, staff, and faculty are also encouraged, though not required, to list their pronouns, and update their names in the name display for Zoom. For more information on how to make this change, please see the [Personalizing Zoom Display Names website](#).

Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through NYU Florence.

Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community.

Experienced administrators in the Office of Equal Opportunity (OEO) receive and assess reports, and then help facilitate responses, which may include referral to another University school or unit, or investigation if warranted according to the University's existing Non-Discrimination and Anti-Harassment Policy.

The Bias Response Line is designed to enable the University to provide an open forum that helps to ensure that our community is equitable and inclusive.

To report an incident, you may do so in one of three ways:



- Online using the [Web Form \(link\)](#)
- Email: bias.response@nyu.edu
- Phone: 212-998-2277
- Local Telephone: 055 5007277