Department of Art and Art History  
University of Utah

Course Syllabus  
Art 2200 Sec 004  
First year Studio 2D (4 credits)

Semester: Fall 2016  
Class time: T-TH 9:10-12:05  
Class location: Art 352  
Prerequisite: Declared Art major  
Email: t.s.hoffman@utah.edu  
Instructor: Tom Hoffman  
Office: Art 345  
Office Hours: By Appointment  
Telephone: (801) 656-7045  
Website: http://thomas-hoffman.com

Course Description - The First Year Studio two-dimensional sequence focuses on the development of representational accuracy, linear perspective and expressive qualities of line, while exploring conceptual ideas in drawing. As the sequence progresses studio problems expand to include a careful study of chiaroscuro, understanding form and space through the visual element of value

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.

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. Homework will require students to use some of the same techniques as in the class problems with the intent of furthering his or her understanding and resolving issues time may not have allowed during class. 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.

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 expected to be in class as absences affect his or her overall performance. 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. I will make accommodations for students who face circumstances that might require extra time but I must be notified in advance.
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 one class period after the due date, however, you will lose half a letter grade for work that is late. After the late period you will receive a zero for the assignment. I will make accommodations students who face circumstances that might require extra time but I must be notified in advance.

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

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 Aug.25, subject to change)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Aug. 23-25</td>
<td>Introduction to class, review material list / Blind Contour</td>
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<tr>
<td>Aug 30-Sept.1</td>
<td>Sighting, triangulation and line quality</td>
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<tr>
<td>Sept. 6-13</td>
<td>Cross Contour (blind)</td>
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<td>Sept 15-Oct 4</td>
<td>Linear Perspective</td>
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<td>Oct. 6</td>
<td>Drawing lecture (don’t miss class)</td>
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<td>Oct. 18-20</td>
<td>50/50Drawing (high contrast)</td>
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<td>Oct 25-27</td>
<td>Wash Drawing</td>
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<td>Nov 1-3</td>
<td>Reduction drawing</td>
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<td>Nov.8-17</td>
<td>White on black</td>
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<td>Nov 22-Dec6</td>
<td>Heightened Drawing</td>
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<td>Dec 8</td>
<td>Final project due/ submit portfolio</td>
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Important dates
Aug.22  Last day to add with permission code
Sept.2  Last day to drop
Oct. 21 Last day to withdraw from classes
Sept. 5  Labor Day
Oct 9-16  Fall Break
Nov 24-25 Thanksgiving holiday
Materials List

Portfolio

Drawing board (large enough to accommodate 18” X 24” *)
One pad paper (18” X24”) (I recomme90-140lb. nd the Strathmore 400 series medium tooth) (do not buy any pad made from recycled materials the quality is always very poor) *
Graphite pencils ( 2B, HB, H, 2H) *
Pencil sharpener *
Charcoal pencils (hard, soft, medium, 2 white) Generals Brand

Erasers (kneaded, white magic or rub, pink pearl, pen holder type( Tombow brand)*)
Roll of 1” masking tape *
Ruler (at least 24”)

Ink pens (Sharpie fine line)

# 6 round watercolor brush
Sheet of watercolor paper Medium weight 90-140lb.

Canson toned paper (19” X 25”) 1 sht Felt gray, 1 sht. Steel gray, 2 shts. Black,

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.

STUDIO CLEAN UP

Every student is responsible for cleaning up after themselves and assuring that the tables, carts and chairs are clean for the next class. The classroom is a communal studio space shared by several classes. Please remove and store any works in progress from the walls and common areas.

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. (a contour drawing is a line drawing)

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

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. The action that creates that mark is the gesture. 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 “shading,” is also used)
**Picture plane:** The outside edges of the drawing/image. Traditionally, 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 the 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 its own terms)

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

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