

## Course Title

**Course code:** ART 180

**Term and year:** Fall 2021

**Day and time:** Tuesdays, 18:30 – 21:15

**Instructor:** Robert Horvitz

**Instructor contact:** : [robert.horvitz@aauni.edu](mailto:robert.horvitz@aauni.edu), mobile +420 775 024 705

**Consultation hours:** : Tuesdays, 18:00 – 18:30

<b>Credits US/ECTS</b>	3/6	<b>Level</b>	Introductory
<b>Length</b>	15 weeks	<b>Pre-requisite</b>	None
<b>Contact hours</b>	42 hours	<b>Course type</b>	Bachelor, Required/elective

### 1. Course Description

Drawing is an effective tool for planning, describing and communicating. Historically it has been considered the root skill of all visual art. Today it has five main functions: representing what has been observed, expressing the artist's personality, conveying information, making the invisible visible and giving pleasure to those who enjoy it. This course focuses on representational drawing and assumes no prior training or experience. In-class and outdoor drawing exercises and assignments will promote careful observation, eye-hand coordination and the ability to translate three-dimensional forms into two dimensional images.

Students will explore a variety of media (pencil, ink, crayon and pastel) and different techniques to gain a sense of the possibilities within the broad category of drawing. Subjects of the weekly drawing exercises will include still-lives, landscapes and portraits. Recurring themes are careful analysis and observation, accurate rendering, composition and perspective, consistency in shading and illumination, originality and authenticity.

### 2. Student Learning Outcomes

Upon completion of this course, students should be able to:

- Recognize their drawing strengths and weaknesses
- Render objects, people and scenes with increased accuracy
- Recognize the work of some of the best draftsmen in the history of art and
- Express their drawing aims and strategies verbally

### 3. Reading Material

As this course is based on learning by doing, reading is not one of our primary tools. No text books are required for this course. However, you will be expected to become familiar with and regularly consult the course website which will provide announcements, assignment updates, links, exhibition news and resources to supplement the information given in class. From time to time, specific reading assignments will be given in class.

#### **Required Materials**

A basic drawing kit will be given to you during the first class. It will include a sketch pad, pencils, a soft eraser and other drawing implements. The cost of this kit is covered by the student course fee, as are other supplies that will be given out later in the semester.

#### 4. Teaching methodology

At present, it is not clear whether the class will meet this semester in person or online or some combination of these options. Decisions about that will influence the structure and content of the weekly lessons. If we can meet in person, at least half of the class time will be devoted to drawing assignments. If we must meet online, lectures and discussions will occupy more of the class time, with drawing assignments shifted to the time outside class.

In any case, you can expect some history and theory to be presented each week, to illustrate and explain certain ideas and deepen your understanding. Such presentations may focus on the work of an old or modern master, or on specialized topics like perspective, drawing as a profession or Picasso's deconstruction of the human body. But the basic approach is learning by doing, with improvements coming from practice, feedback and self-correction. Most of the time spent in class will be devoted to sketching subjects of gradually increasing complexity, followed by group discussions and critiques of the drawings produced during that session. Homework will also be in the form of drawing exercises.

Because this course is likely to include both visual studies majors and non-majors, instruction will be individualized to the greatest extent possible, with the visual studies majors receiving additional assignments and feedback.

#### 5. Course Schedule

Date	Class Agenda
31 August	<b>Topic:</b> The whats, hows & whys of this course <b>Description:</b> Drawing through history and now. Distributing the drawing kits. Benchmarking your skill level. First exercises: shading, lighting & suggesting a 3rd dimension
7 September	<b>Topic:</b> First still-life <b>Description:</b> Drawing an egg on a saucer
14 September	<b>Topic:</b> Second still-life <b>Description:</b> Cups
21 September	<b>Topic:</b> Third still-life <b>Description:</b> Groups of objects
28 September	<b>HOLIDAY</b>
5 October	<b>Topic:</b> Fourth still-life <b>Description:</b> Plants
12 October	<b>Topic:</b> Fifth still-life <b>Description:</b> Drapery
19 October	<b>Topic:</b> First portrait <b>Description:</b> Yourself
25-29 October	<b>MID-TERM BREAK</b>
2 November	<b>Topic:</b> Second portrait <b>Description:</b> Noses and ears
9 November	<b>Topic:</b> Third portrait <b>Description:</b> Hands and feet
16 November	<b>Topic:</b> Fourth portrait <b>Description:</b> A classmate's face
23 November	<b>Topic:</b> Fifth portrait <b>Description:</b> Face and clothed body
30 November	<b>Topic:</b> Perspective <b>Description:</b> How to use projective geometry to unify a scene
7 December	<b>Topic:</b> Indoor scene <b>Description:</b> Applying perspective, shading and illumination
14 December	<b>Topic:</b> Portfolio review and final critique

<b>Description:</b> Instead of a final exam
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## 6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	20%	Since the topics listed in the Course Schedule are all in-class assignments, regular attendance is crucial to your learning	3
Still-lifes	36	20%	Observations are accurately represented	1, 3
Portraits	36	20%	Observations are accurately represented (the person is recognizable)	1, 3
Scenes	36	20%	Observations are accurately represented (the space or place is recognizable and coherent)	1, 3
Analysis and verbally expressed judgments	0	20%	End-of-class and end-of-semester "crits" are an essential part of the learning process. Improvements follow from being able to figure out and describe what is wrong with a drawing and what is right.	1, 2
<b>TOTAL</b>	<b>150</b>	<b>100%</b>		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective & Responsible Action

## 7. Detailed description of the assignments

### **Assignment 1:** Still-lifes

#### **Assessment breakdown**

Assessed area	Percentage
Translating colors into tones	25%
Consistent lighting represented by shading	25%
Projection of 3D space and shapes into 2D surface compositions	25%
Selection and omission of details	25%

### **Assignment 2:** Portraits

#### **Assessment breakdown**

Assessed area	Percentage
Recognizability of the person drawn	30%
Translating colors into tones	15%
Consistent lighting represented by shading	20%
Projection of 3D space and shapes into 2D surface compositions	15%
Selection and omission of details	20%

### **Assignment 3:** Scenes

#### **Assessment breakdown**

Assessed area	Percentage
Budgetting your time to complete the assignment	10%
Translating colors into tones	15%
Consistent lighting represented by shading	30%
Projection of 3D space and shapes into 2D surface compositions	15%
Selection and omission of details	30%

#### **Assignment 4: Analysis and verbally expressed judgments**

##### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Opinions are insightful, well-stated and useful	35%
Criticism and praise are balanced to reflect degree of success	15%
Separate the work from the author	15%
What can be improved and how	35%

### **8. General Requirements and School Policies**

#### **General requirements**

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

#### **Electronic communication and submission**

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

#### **Attendance**

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

#### **Absence excuse and make-up options**

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

**Late work:** No late submissions will be accepted – please follow the deadlines.

#### **Electronic devices**

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

**Eating** is not allowed during classes.

### ***Cheating and disruptive behavior***

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the student's Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the student will fail the exam or assignment and be expelled from the exam or class.

### ***Plagiarism and Academic Tutoring Center***

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the student's Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, and to improve their academic writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

### ***Course accessibility and inclusion***

Students with disabilities should contact the Dean of Students to discuss reasonable accommodations. Academic accommodations are not retroactive.

Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

## 9. Grading Scale

Letter Grade	Percentage*	Description
A	95-100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90-94	
B+	87-89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83-86	
B-	80-82	
C+	77-79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73-76	
C-	70-72	
D+	65-69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60-64	
F	0-59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

Prepared by: Robert Horvitz  
Date: 8 August 2021

Approved by:  
Date: