

First Year Drawing Imaging

Course Code: PUFY 1030

CRN: 2401

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Office Hours: by appointment

Fall 2020

Online in Canvas

Synchronous Class 4-6:40pm EDT Tuesdays/Thursdays

Course Description

Drawing / Imaging explores how meaning is constructed and communicated through two-dimensional images. In this course you will use both traditional drawing techniques and digital imaging methods to consider the conceptual, aesthetic and formal qualities of visual representation. You will be encouraged to make work that feels risky and unknown and to work in ways that are unfamiliar. As you build skills of observation and representation, you will be guided through a process of attempting, failing and learning to trust.

Drawing is a multidisciplinary tool. It is a form of thinking that can be used to help us see, imagine, strategize or give shape to an idea. This course will introduce you to a range of materials and media from charcoal and pencil to collage and photography, as well as Illustrator and Photoshop. Sketchbooks will be used to brainstorm, experiment, process and pursue curiosities. Alongside studio-based projects, the class has regular discussions, critique and written responses. Writing and conversation will place images in an historical and cultural context and create space for an exchange of ideas. The skills developed in this course are foundational to all majors and disciplines.

Class Description:

People

What is a body? How do our bodies define us? How do we perceive and understand other bodies? What is the history and context of our perception, assumptions, and ideas about individuals and communities? These are just a sample of questions to be addressed by this section.

Places + Things

What is visible and invisible in our surroundings? What is our relationship to place? How do we create and derive meaning from objects? This section focuses on space and on objects as a way to examine our assumptions about what is considered personal, private, public, and historically true.

Language

What can signs and symbols convey? How do visual images enhance or create meaning? In this class students will address these questions by using the concrete elements of design and observational drawing to explore and develop a visual language.

Learning Outcomes

By the successful completion of this course, students will be able, at an introductory level, to:

1. Use perceptual and visual awareness to draw from observation (figures, objects and environments)
2. Apply elements of art and principles of design related to two-dimensional form and their implications on content
3. Engage with visual and perceptual literacy related to aesthetic phenomena, such as principles of gestalt and color theory
4. Understand that perception is conditioned by an understanding of context as well as culture as a dynamic system in which meaning is constructed
5. Apply analog and digital tools, media and processes to convey observations and ideas. Tools include raster and vector software applications, wet and dry media and various substrates
6. Use and understand skills and techniques across media with a synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning
7. Use a sketchbook and the online learning portfolio to engage with the idea of making as a form of thinking. Demonstrate the ability to reflect on process, choices made, creative and critical skills learned, and connections fostered, through analysis, reflection, documentation and archiving on the learning portfolio.

Course Outline

- Perception and Representation
- Analysis of Structure and Representation
- Context and Representation

Week 9 Project 1 October 27 th / 29 th	Content & Tasks	Total Student Time (19.5 hrs. per wk.)
Perception and Representation	<p><u>Topic of the Week: Drawing from Direct Observation.</u> <u>Introduction to Perceptual Drawing: Drawing Objects</u></p> <p><u>Analog:</u> drawing objects using different methods and materials <u>Digital:</u> recreating images of objects and scenes incorporating photoshop</p>	
(ASYNC) Canvas Assignments	<p><u>Project in two parts: Repurposing an Object</u></p> <p>Shape and form draw meaning from their context. An artist can reframe the meaning of a form through recontextualizing the viewer's perspective. By understanding how to set context, an artist is better able to communicate new insights and ideas.</p>	7 - 9 hrs

	<p>Drawing Project 1: Draw 10 objects and other scenes that interest you (interesting shape, form, composition, social implication, historical value) using the methods discussed in our first Face to Face class (blind contour, shadow and light, line quality drawings, gesture).</p> <p>Due: October 28</p> <p>Digital Project 1: Photoshop assignment: take photos of objects and transform them into another unexpected and surprising form.</p> <p>Due November 2nd</p>	
<p>(ASYNC)</p> <p>Project Work & Learning Portfolio Reflection</p>	<p>Students must complete this assignment and turn in the projects by the due dates above.</p> <p>The assignments will be graded on execution and thoughtfulness.</p>	7 - 9 hrs
<p>(SYNC)</p> <p>Face to Face Session #1 October 27</p>	<p>During the first Face to Face class the instructor will review class procedures and expectations. We will begin our studies of direct observation. The Instructor will give a demonstration of different drawing techniques to draw from life: blind contour, gesture, line quality and shadow and light. Students will begin to draw from life.</p> <p>Materials: paper, pens and pencils charcoal and markers</p>	.5 - 2.5 hrs
<p>(SYNC)</p> <p>Face to Face Session #2 October 29</p>	<p>The second Face to Face class will discuss Photoshop terminology. The instructor will give a demonstration of Photoshop using photos taken of different objects and show how to place the photos into the new photoshop assignment manipulating the photos to create new forms. The class will begin to work on the new assignment together.</p>	.5 - 2.5 hrs
<p>Resources & Materials</p>	<p>Materials: Sketchbook, pens, pencil, marker, Adobe Photoshop Reference Artists: Rene Magritte, Pablo Picasso, Salvador Dali, Christoph Niemann, Andy Warhol, Marcel Duchamp.</p> <p>A pre-recorded video will be provided of the instructor doing a live still life demonstration of different objects. A pre-recorded photoshop demo of the digital project will also be provided</p>	

<p>Week 10 Project 2 November 3rd /5th</p>	<p>Content & Tasks</p>	<p>Total Student Time (19.5 hrs. per wk.)</p>
<p>Analysis of Structure and Representation</p>	<p>Topic of the week: The Figure and Grid Design Techniques - abstracting the figure</p>	

	<p>Analog: Drawing the Figure using classical drawing techniques Digital: The Figure in the grid (Photoshop) as a form of abstraction</p>	
<p>(ASync) Canvas Assignments</p>	<p>Project - 2-D Design Repetition Project Grid (Photoshop and Drawing)</p> <p>Orientation is as important an aspect of an image as shape or color. The directional focus an artist selects affects the relationship of forms within the image and also informs the viewer's perspective. Within the image, there is no prescribed choice of "up" as opposed to "down."</p> <p>This is a study of abstracting the human figure. Based on your figure drawings, find one section of a drawing that you find compositionally intriguing. Create a simple black and white representation of this drawing (the black and white must be equally balanced) in a square format in Photoshop. Then take this square section and create a grid repeating the image so that you can play with the forms next to one another.</p> <p>Skill Sets: Photoshop– Grids, Guidelines, Snapping to Grids, Duplicating, Fill and Adjustment Layers, Opacity, Manipulations for Photoshop, Blend Modes.</p> <p>Drawing and Observational Skill Sets: Abstraction vs. Representation, organized chaos, Void and Mass, Visual Relationships, The Grid, color theory terminology and concepts.</p>	7 - 9 hrs
<p>(ASync) Project Work & Learning Portfolio Reflection</p>	<p>Drawing Project 2: 10 figure drawings of the human body. Please have someone pose for you. If you cannot find someone to pose for you, you may use photographic references of classical sculptures or you can draw people at a café or in a public space.</p> <p>Due: November 4</p> <p>Digital Project 2: The grid Photoshop assignment in color and in black and white</p> <p>Due: November 9</p>	7 - 9 hrs
<p>(Sync) Face to Face Session #1 November 3</p>	<p>This class will be dedicated to reviewing figure drawing techniques. The instructor will give live figure drawing demonstrations using charcoal on paper. She will review proportion, anatomy and figure drawing terminology.</p> <p>Materials: charcoal and newsprint</p>	.5 - 2.5 hrs
<p>(Sync) Face to Face Session #2 November 5</p>	<p>This class the instructor will discuss and give a demonstration of 2-Dimensional design terminology and techniques using a grid format in Adobe Photoshop. She will give a demonstration using photoshop to discuss the new assignment.</p>	.5 - 2.5 hrs

Resources & Materials	<p>Materials: figure drawings (newsprint and charcoal), Adobe Photoshop</p> <p>A pre-recorded demonstration of the instructor giving a figure drawing demonstration will be provided. A pre-recorded demonstration will be provided using Photoshop to create the design project.</p>
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Week 11 Project 3 November 10th / 12th	Content & Tasks	Total Student Time (19.5 hrs. per wk.)
Perception and Representation	<p><u>Topic of the Week: Architecture: Perspective and Space</u></p> <p>This week we will be reviewing 1-point and 2-point perspective, observing architectural space, and reviewing Adobe Illustrator. Demonstrations will be given in each Face to Face class.</p> <p><u>Analog:</u> one and two-point perspective interior drawings <u>Digital:</u> Intro to Adobe Illustrator using architectural interior renderings. Color theory terminology will be introduced.</p>	
<p>(ASYNC)</p> <p>Canvas Assignments</p>	<p><u>Project– Architectural Color study (Drawing and Illustrator)</u></p> <p>The geometry of negative space balances that of positive space. Colors also balance one another, affecting the viewer’s perception of neighboring colors. By linking these two critical aspects of an image, the artist visualizes the intrinsic interconnectedness of shape and color.</p> <p>Import your favorite interior architecture sketch concentrating on one and two-point perspective into Illustrator. Represent all aspects of positive and negative spaces in color forms focusing on your study of hue, intensity, temperature, saturation, light and shadow.</p> <p><u>Illustrator Skill Sets:</u> Interface, Preferences, Page set up, Art Board, Menus, Grid/Rulers, Navigation, Zoom, Input/Output, Paths – pen tool/Shape tool/pencil tool, Bezier handles, Adding and Deleting anchor points</p> <p><u>Drawing and Observational Skill Sets:</u> One point and two-point perspective, architectural form and space, color theory vocabulary (hue, value, intensity, saturation, light value), simplifying shape, value reduction, positive and negative space, vanishing point, horizon line</p>	<p>7 - 9 hrs</p>
<p>(ASYNC)</p>	<p><u>Drawing Project 3:</u> Three Architectural sketches of the interior of a bedroom, bathroom, hallway, living room. These</p>	<p>7 - 9 hrs</p>

Project Work & Learning Portfolio Reflection	<p>sketches will be incorporating one and two-point perspective techniques. These can be done in the sketchbook.</p> <p>Due November 11th</p> <p>Digital Project 3: Architectural Color Study in Adobe Illustrator</p> <p>Due November 16</p>	
(SYNC) Face to Face Session #1 November 10	<p>This face to face meeting the instructor will introduce one and two-point perspective. She will give three live demonstrations – the first discussing perspective terminology (horizon line, vanishing point, perspective and space) and then will go on to do a one-point demonstration drawing and then a two-point demonstration drawing. Students will begin their three perspective drawing assignments.</p> <p>Materials: sketchbook, pens and pencils and markers</p>	.5 - 2.5 hrs
(SYNC) Face to Face Session #2 November 12	<p>This live class will be dedicated to reviewing Adobe Illustrator. The instructor will give a demonstration on how to incorporate the drawings that were done during the first face to face class of the week and use them in the Illustrator assignment. The instructor will go over basic color theory terminology as well.</p>	.5 - 2.5 hrs
Resources & Materials	<p>References and Artists: Piet Mondrian, Wassily Kandinsky, Richard Diebenkorn, Fairfield Porter, Jacob Lawrence.</p> <p>Materials: Interior architecture drawings (sketchbook, pens, pencils), Adobe Illustrator</p> <p>A pre-recorded demonstration will be provided of the instructor doing a one and two-point perspective drawing.</p>	

Week 12 Project 4 November 17th / 19th	Content & Tasks	Total Student Time (19.5 hrs. per wk.)
Perception and Representation	<p><u>Topic of the week: Portraiture – Facial Structure, the anatomy of the head, emotional impact of the portrait in historical context</u></p> <p><u>Analog:</u> Portrait Demo (black and white chalk on grey paper) <u>Digital:</u> Photoshop art history portrait collages</p>	
(ASYNCR) Canvas Assignments	<p><u>Two assignments will be given this week:</u></p> <p><u>Drawing Project 4:</u> A drawing done with black and white chalk on grey or brown tinted paper of a portrait (someone must sit for you). Please refer to the demo in the first face to</p>	7 - 9 hrs

	<p>face session for this week.</p> <p>Due: November 18</p> <p>Digital Project 4: Photoshop assignment using the methods that will be demonstrated during the Face 2 Face session this week.</p> <p>Due November 23</p>	
<p>(ASync)</p> <p>Project Work & Learning Portfolio Reflection</p>	<p><u>Project– Historical vs. Present Day</u></p> <p>Across the arts – including novels, movies, music, and the visual arts – our society is struggling to define what is stealing and what is inspiration. As an example, the rapper Flame recently won a lawsuit against pop star Katy Perry for appropriating his music. This exercise is about using great art of the past to form a foundation for creating your own unique vision.</p> <p>Find a master portrait painting done before 1980 that inspires you or one that you have always admired, scan the image and place in Photoshop. Using either your drawings, your own photographs, or other scanned photos, choose a visual theme (such as nature, architecture, nautical, insects, fruit,...) and recreate the painting using the photos in a collage technique.</p> <p>Photoshop Skill Sets: Intro to Photoshop Application, Basic Tools What interface looks like and how to bring in Images, Input/Output, RGB/CMYK, Image Size, how many DPI to print, selection tools, Basic Manipulations, scaling/rotating/cut copy paste, Layers: creating duplicating hiding showing. Manipulation of photography, layer styles, layer masks.</p> <p>Drawing Skill Sets: line quality, composition, perspective and space.</p>	7 - 9 hrs
<p>(Sync)</p> <p>Face to Face Session #1 November 17</p>	<p>This face to face class will cover the basic structure and anatomy of the head. The instructor will review frontal view, three quarter view, and profile of the head, and give two live demonstrations incorporating these measurements. Students will begin their portrait assignment.</p> <p>Materials: charcoal and newsprint or white paper</p>	.5 - 2.5 hrs
<p>(Sync)</p> <p>Face to Face Session #2 November 19</p>	<p>During this face to face session, the instructor will give a demonstration of new photoshop skills and introduce the assignment. Students will begin the assignment.</p>	.5 - 2.5 hrs
<p>Rsources & Materials</p>	<p>References/Artists to consider: Joan Miro, Edgar Degas, stop-motion photography of Eteinne-Jules Marey, Marc Chagall, Chinese Calligraphy, Julie Mehretu, Lascaux cave paintings, Eadweard Muybridge, Duchamp's</p>	

	<p>“Nude Descending a Staircase, NO.2”, Umberto Boccioni’s “Unique Forms of Continuity in Space”.</p> <p>Materials: black and white chalk, brown or grey tinted paper, Photoshop, historical photographic references of portrait paintings.</p>
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Week 13 Project 5 November 24/December 1	Content & Tasks	Total Student Time (19.5 hrs. per wk.)
Analysis of Structure and Representation	Topic of the Week: Mixed Media / Image & Text Analog: Mixed Media Collage assignment Digital: Adobe Illustrator exploring Text with Image	
(ASync) Canvas Assignments	<p><u>Project– Image and Text (Drawing, Digital Images, and Illustrator)</u></p> <p>Letters and words are shapes, integrations of positive and negative space often depicted in simple black and white. But they convey meaning far beyond their aesthetic nature because of their association with language and, therefore, thought. The viewer does not see the shape of the text alone, but automatically interprets the denotation. Can this complement an image or does it detract? Combine photos of drawings and images of figure and space and objects with words to create a meaningful dialogue. Things to consider: what do words convey? Do you have to speak the same language to create meaning? How do words convey different ideas from images?</p> <p>Instructions: Choose a “mom and pop” shop in NYC (or in the town where you reside) that has been rumored to be having financial trouble. Take your own photos or use a photo found on the internet or on social media as visual reference. You can recreate this photo as a drawing and/or manipulate it in Illustrator. Combine text (name of the shop, owner, items or services for sale) with the drawing/photograph and create a visually intriguing statement about the shop that needs help. Design this announcement for Instagram or another social media platform to help raise awareness for this business. Please refer to @newyorknico on Instagram for inspiration.</p> <p>Skill Sets: Text Tool, Path Tools for Art, Merging, Brush Tool, Making of Brushes, pattern making and creating swatches.</p>	7 - 9 hrs
(ASync) Project Work & Learning Portfolio Reflection	<p><u>Drawing Assignment 5:</u> Each student is required to turn in one mixed media collage assignment using cut or torn magazines, newspaper and other elements of collage.</p> <p>Due: November 25</p>	7 - 9 hrs

	Digital Assignment 5: Adobe Illustrator assignment. Due: Dec 7	
(SYNC) Face to Face Session #1 November 24	This class will be dedicated to learning about collage and mixed media. The instructor will give a live demonstration on how to use collage materials and techniques and give a live mixed media assignment. Materials: newspaper, magazines, collage materials, one paintbrush, a cup, a large piece of cardboard, a jar of matte medium	.5 - 2.5 hrs
(SYNC) Face to Face Session #2 December 1	This class will review Adobe Illustrator using Image and Text as a form of communication to make a large visual impact. Image warp tools will be demonstrated as will different compositional elements will be discussed. A Guest artist will give a presentation of advanced illustrator techniques.	.5 - 2.5 hrs
Resources & Materials	References/Artists: Shepard Fairey, Mira Schor, Chuck Connelly, Jasper Johns, Jenny Holzer, Mariah Fee, Glenn Ligon, Ancient Egyptian painting and hieroglyphs. Materials: digital photos, collage and mixed media materials, Illustrator A pre-recorded video will be provided of the instructor giving a mixed media collage demonstration. A guest artist will be visiting the class to demonstrate different Illustrator tools.	

Week 14 Final Project December 3rd / 8th	Content & Tasks	Total Student Time (19.5 hrs. per wk.)
Context and Representation	Topic of the Week: The Self Analog: Drawing the Self Portrait Digital: A Digital Interpretation of yourself Analog/Visual: The self Written Component: 3 paragraph assignment	
(ASYNCR) Canvas Assignments	<u>Project– Historical and Social Self Portrait (Combination of Drawing and Digital – Medium of your choice)</u> An artist's choices in representing the self convey the ideas the artist wishes to communicate. Important figures in the history of art have made different aesthetic decisions in their self-representation. How do these choices arise from, reflect, and influence the meaning of the work? How do the techniques we have studied this semester fit into these decisions? What are the consequences of the artist's choices? The Final project will be a culmination of aspects of the topics covered in the semester. The student will choose a figure in	7 - 9 hrs

	<p>art history that he/she feels important in his/her culture and/or background and use this person as a starting point to share. Aspects to think about communicating: self-portrait in historical context, figure and ground, special relationship to culture, identity, the self. Drawing in wet or dry medium and using digital aspects are encouraged, as well as color and black and white materials. Students will have the freedom to express themselves using a variety of materials of their choice, choosing from both digital and analog materials. The visual portion of the final project will compile 3 images:</p> <ol style="list-style-type: none"> 1. A drawing (your choice of materials) done from life (a mirror) of yourself. This drawing will NOT utilize any photographic references. 2. An image done of yourself in photoshop or illustrator. This image can utilize a photographic reference, but should not rely only on the photo. 3. An image utilizing any material of your choice. Materials to consider: collage/mixed media, digital/analog, text/image, drawings done both on site and in class. Experimenting with different mediums is encouraged. 	
<p>(ASync) Project Work & Learning Portfolio Reflection</p>	<p>Accompanying the Visual portion of the final project will be a one-page text about the project (why the student chose the particular historical artistic figure and what concepts the student chose to cover within the assignment). The text should include a one paragraph biography of the historical artist, one paragraph on the materials and techniques that the student used for the project, and a paragraph about how the student relates to the artist and why this artist holds meaning to the student.</p>	7 - 9 hrs
<p>(Sync) Face to Face Session #1 December 3</p>	<p>This class will discuss the self-portrait as a means of expression. The instructor will do a live self-portrait demonstration.</p> <p>A pre-recorded video demonstration of the instructor is also available to view for students who need to review basic portrait terminology.</p> <p>Materials: brown paper bad, charcoal and white chalk</p>	.5 - 2.5 hrs
<p>(Sync) Face to Face Session #2 December 8</p>	<p>This class will discuss the self-portrait in more abstract terms. The instructor will hold one-on-one meetings with students to discuss the final project.</p> <p>The instructor will give a live demonstration in Photoshop incorporating aspects of drawing that have been discussed throughout the semester: color theory, proportion, perspective, composition, light and shadow, gesture and creative interpretations of a subject to create a visual impact.</p>	.5 - 2.5 hrs
<p>Resources & Materials</p>	<p>Drawing materials of your choice, Adobe photoshop or illustrator.</p> <p>A pre-recorded demo is available for the students to view of the instructor</p>	

	doing a self-portrait as well as a short video on facial structure and anatomy of the head
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Week 15 December 10th Final Presentations	Content & Tasks	Total Student Time (19.5 hrs. per wk.)
Context and Representation	Topic of the Week – Final Project presentations and reviews	
Semester End Cohort Session Virtual Showcase	A virtual showcase	2.5 hours
(ASYNC) Canvas Assignments	Students will be required to turn in their final three-part projects along with the written assignment. Due Dec 10	7 - 9 hrs
(ASYNC) Project Work & Learning Portfolio Reflection	The students will be required to turn in their 3 paragraph written assignments along with the final 3 part assignment.	7 - 9 hrs
(SYNC) Face to Face Session #1 Dec 10	Final Presentations and one on one critiques Each student is required to give a brief presentation of their final projects to the class. Then the instructor will set up one-on-one final critiques with each student.	.5 - 2.5 hrs
Resources & Materials	<p>References/Artists to consider: Kara Walker, Louise Bourgeois, Alice Neel, Chuck Connelly, Van Gogh, Kiki Smith, Faith Ringgold, Frida Kahlo, Lucien Freud, Eric Fischl, Marina Abramovic, William Kentridge, Jeff Britton, Lynette Yiadom-Boakye, Nina Chanel Abney, Maya Freelon Asante, Shahzia Sikander, Kehinde Wiley, Islamic miniature painting in illuminated manuscripts.</p> <p>Materials of your choice: Bristol board, pens, pencils, charcoal, newspaper and magazines, digital photos, gouache, colored pastel sets, brown paper, india ink.</p>	

Assessable Tasks

Assessable Tasks are activities, assignments, projects that satisfy the course's learning outcomes.

Sketchbook

The sketchbook will be reviewed weekly. It is a place to develop a way of working. Think about the intended appearance. There should be richness in the overall book. Use it to record notes

and within the notes incorporate visual notes such as doodles and diagrams. It is a place to develop ideas including thumbnails, gather research, draw from observation, record thoughts and inspirations, gather handouts, vocabulary from classes and develop your voice. The sketchbook will also be an important part of presentations for critiques.

Learning Portfolio

The Learning Portfolio is a tool that will create connections between all years of study. It is meant to be a place of reflection across all courses. While the portfolio is being introduced through the Integrative Studio and Seminar it is important to manifest learning in this class. Use the Learning Portfolio to act as a place for considering the path taken to get to a final idea and image. Document process and enter posts that tell the story of a project and the steps that led up to its completion. **This is a place to exhibit the process that paves the way for final work.**

You will get a thorough introduction to the Learning Portfolio in your Integrative Studio and Seminar class. But as a reminder: to launch your portfolio, visit the [Learning Portfolio Help Site](#) for comprehensive tutorials. **Make sure to use the MANDATORY Parsons Learning Portfolio Template** - and do not change the template as this is a shared component of the Parsons experience. **Also please add a Learning Portfolio link to your [Canvas Bio](#).** This allows fellow students and faculty to access your portfolio.

If you are having challenges accessing the Learning Portfolio platform from your location, communicate with your instructor to determine an alternate submission format for your process and reflection, such as weekly process pdfs submitted to canvas.

Materials and Supplies

Extra Materials For Sonya Sklaroff's class. These items can be purchased through DickBlick.com. These items are not included in the students supply kit.

One set of Pelikan Gouache 12 colors
One set of 12 Blick soft pastel colors
One pad of 18x24 Borden & Riley brown paper
One jar of Higgins black waterproof India ink
2 sticks of white chalk pastels \$6
1 tube or jar of matte medium

Bibliography

Robert Henri, The Art Spirit
Betty Edwards, Drawing on the Right Side of the Brain
John Berger, Ways of Seeing
Joseph Albers, Interaction of Color
Kimon Nicolaidis, The Natural Way to Draw
David Hornung, Color: A Workshop for Artists and Designers

Online Weekly Format and Communication

Each week another topic will be introduced. Each topic will coincide with a project. The project will usually comprise two parts – an analog and a digital component. These two components will relate and sometimes they will overlap. The instructor will cover each topic during the face to face classes and the project will be reviewed in the face to face classes and will be completed after the class during the week. Each project will be reviewed and graded.

Week 9 - Repurposing an Object (Sketchbook/Photoshop assignment)

Drawing Project 1 due Oct 28

Digital Project 1 due November 2nd

Shape and form draw meaning from their context. An artist can reframe the meaning of a form through recontextualizing the viewer's perspective. By understanding how to set context, an artist is better able to communicate new insights and ideas.

Choose an object that interests you (interesting shape, form, composition, social implication, historical value) and incorporate it into another unexpected and surprising form.

The project is in two parts:

Part 1 is to draw 10 objects using different drawing methods discussed in class (blind contour, shadow and light, line quality...)

Part 2 is in Photoshop. Recreate your favorite drawing in Photoshop and repurpose the object in a surprising way.

Reference Artists: Rene Magritte, Pablo Picasso, Salvador Dali, Christoph Niemann, Andy Warhol, Marcel Duchamp.

Materials: pens, pencil, marker, charcoal, Adobe Photoshop

Week 10: Project - 2-D Design Repetition Project Grid (Photoshop and Drawing)

Drawing Project 2 due November 4 (10 figure drawings)

Digital Project 2 in two parts due November 9 (Photoshop grid assignment)

Orientation is as important an aspect of an image as shape or color. The directional focus an artist selects affects the relationship of forms within the image and also informs the viewer's perspective. Within the image, there is no prescribed choice of "up" as opposed to "down."

This is a study of abstracting the human figure. Based on your figure drawings, find one section of a drawing that you find compositionally intriguing. Create a simple representation of this drawing in a square format. Then create a grid repeating the image so that you can play with the forms next to one another.

This Project is in two Parts:

Part 1 – do 10 figure drawings focusing on the elements that we covered in our face to face meeting (gesture, blind contour, shadow and light, measurement and proportions)

Part 2 select a square section of your favorite figure drawing and recreate it in a grid format

Skill Sets: Photoshop– Grids, Guidelines, Snapping to Grids, Duplicating, Fill and Adjustment Layers, Opacity, Manipulations for Photoshop, Blend Modes

Drawing and Observational Skill Sets: Abstraction vs. Representation, organized chaos, Void and Mass, Visual Relationships, The Grid, color theory terminology and concepts.

Materials: Face to Face figure drawings (newsprint and charcoal), Photoshop (laptop computers)

(Part 2) Analysis of Structure and Representation Conventions of Imaging

In this section, students' build upon their perceptual skills and understanding of gestalt theory, engaging the mind in the process of understanding structure and representation. Students utilize different analytical methods to explore conventions of representation and imaging including the use of drawing systems and geometry, cultural conventions of spatial representation, color perception, framing of images and point of view.

Week 11: Architectural Color study (Drawing and Illustrator)

Drawing Project 3 due November 11th (three interior architecture drawings)

Digital Project 3 (Photoshop assignment) due November 16

The geometry of negative space balances that of positive space. Colors also balance one another, affecting the viewer's perception of neighboring colors. By linking these two critical aspects of an image, the artist visualizes the intrinsic interconnectedness of shape and color.

Import your favorite interior architecture sketch concentrating on one and two point perspective into Illustrator. Represent all aspects of positive and negative spaces in color forms focusing on your study of hue, intensity, temperature, saturation, light and shadow.

Illustrator Skill Sets: Interface, Preferences, Page set up, Art Board, Menus, Grid/Rulers, Navigation, Zoom, Input/Output, Paths – pen tool/Shape tool/pencil tool, Bezier handles, Adding and Deleting anchor points

Drawing and Observational Skill Sets: One point and two-point perspective, architectural form and space, color theory vocabulary (hue, value, intensity, saturation, light value), simplifying shape, value reduction, positive and negative space, vanishing point, horizon line

References and Artists: Piet Mondrian, Wassily Kandinsky, Richard Diebenkorn, Fairfield Porter, Jacob Lawrence.

Materials: sketchbook drawings of interior space (sketchbook, pens, pencils), Adobe Illustrator

Week 12 – Historical vs. Present Day

Drawing Project 4 Portrait drawing focusing on measurements of the head - due November 18

Digital Project 4 Photoshop assignment - due November 23

Across the arts – including novels, movies, music, and the visual arts – our society is struggling to define what is stealing and what is inspiration. As an example, the rapper Flame recently won a lawsuit against pop star Katy Perry for appropriating his music. This exercise is about using great art of the past to form a foundation for creating your own unique vision.

Find a master portrait painting done before 1980 that inspires you or one that you have always admired, scan the image and place in Photoshop. Using either your drawings, your own photographs, or other scanned photos, choose a visual theme (such as nature, architecture, nautical, insects, fruit,...) and recreate the painting using the photos in a collage technique.

Photoshop Skill Sets: Intro to Photoshop Application, Basic Tools What interface looks like and how to bring in Images, Input/Output, RGB/CMYK, Image Size, how many DPI to print, selection tools, Basic Manipulations, scaling/rotating/cut copy paste, Layers: creating duplicating hiding showing. Manipulation of photography, layer styles, layer masks.

Drawing Skill Sets: line quality, composition, perspective and space.

References/Artists to consider: Joan Miro, Edgar Degas, stop-motion photography of Eteinne-Jules Marey, Marc Chagall, Chinese Calligraphy, Julie Mehretu, Lascaux cave paintings, Eadweard Muybridge, Duchamp's "Nude Descending a Staircase, NO.2", Umberto Boccioni's "Unique Forms of Continuity in Space".

Materials: charcoal, pen, pencil, Photoshop, photographic references

(Part 3) Context and Representation Meaning and Culture

Students further explore representation and meaning in relationship to context and cultural influences, responding thoughtfully and creatively through the application and transformation of the tools of drawing and imaging. Contextual examples for students to explore may include: Personal / Interpersonal, Cultural, Historical, Philosophical, Religious, Political, Social, etc.

Week 13: Image and Text (Drawing, Digital Images, and Illustrator) – Mixed Media/Collage

Drawing Project 5 - mixed Media/Collage using text and image due November 30

Digital Project 5 – Illustrator using text and image and collage due Dec 7

Letters and words are shapes, integrations of positive and negative space often depicted in simple black and white. But they convey meaning far beyond their aesthetic nature because of their association with language and, therefore, thought. The viewer does not see the shape of the text alone, but automatically interprets the denotation. Can this complement an image or does it detract?

Combine photos of drawings and images of figure and space and objects with words to create a meaningful dialogue. Things to consider: what do words convey? Do you have to speak the same language to create meaning? How do words convey different ideas from images?

Instructions: Choose a "mom and pop" shop in NYC (or in the town where you reside) that has been rumored to be having financial trouble. Take your own photos or use a photo found on the internet or on social media as visual reference. You can recreate this photo as a drawing and/or manipulate it in Illustrator. Combine text (name of the shop, owner, items or services for sale) with the drawing/photograph and create a visually intriguing statement about the shop that needs help. Design this announcement for Instagram or another social media platform to help raise awareness for this business. Please refer to @newyorknico on Instagram for inspiration.

Skill Sets: Text Tool, Path Tools for Art, Merging, Brush Tool, Making of Brushes, pattern making and creating swatches.

References/Artists: Shepard Fairey, Mira Schor, Chuck Connelly, Jasper Johns, Jenny Holzer, Mariah Fee, Glenn Ligon, Ancient Egyptian painting and hieroglyphs.

Materials: digital photos and drawings, Illustrator

Week 14 and 15: Historical and Social Self Portrait (Combination of Drawing and Digital – Medium of your choice) Final Projects

Entire piece in four parts is due at the end of the semester for final presentations.

An artist's choices in representing the self convey the ideas the artist wishes to communicate. Important figures in the history of art have made different aesthetic decisions in their self-representation. How do these choices arise from, reflect, and influence the meaning of the work?

How do the techniques we have studied this semester fit into these decisions? What are the consequences of the artist's choices?

The Final project will be a culmination of aspects of the topics covered in the semester. The student will choose a figure in art history that he/she feels important in his/her culture and/or background and use this person as a starting point to share. Aspects to think about communicating: self-portrait in historical context, figure and ground, special relationship to culture, identity, the self. Drawing in wet or dry medium and using digital aspects are encouraged, as well as color and black and white materials. Students will have the freedom to express themselves using a variety of materials of their choice, choosing from both digital and analog materials. The visual portion of the final project will compile 3 images:

1. A drawing (your choice of materials) done from life (a mirror) of yourself. This drawing will NOT utilize any photographic references.
2. An image done of yourself in photoshop or illustrator. This image can utilize a photographic reference, but should not rely only on the photo.
3. An image utilizing any material of your choice. Materials to consider: collage/mixed media, digital/analog, text/image, drawings done both on site and in class. Experimenting with different mediums is encouraged.

Accompanying the Visual portion of the final project will be a one page text about the three pieces (why the student chose the particular historical artistic figure and what concepts the student chose to cover within the assignment). The text should include a one paragraph biography of the historical artist, one paragraph on the materials and techniques that the student used for the project, and a paragraph about how the student relates to the artist and why this artist holds meaning to the student.

References/Artists to consider: Kara Walker, Louise Bourgeois, Alice Neel, Chuck Connelly, Van Gogh, Kiki Smith, Faith Ringgold, Frida Kahlo, Lucien Freud, Eric Fischl, Marina Abramovic, William Kentridge, Jeff Britton, Lynette Yiadom-Boakye, Nina Chanel Abney, Maya Freelon Asante, Shahzia Sikander, Kehinde Wiley, Islamic miniature painting in illuminated manuscripts.

Materials of your choice: Bristol board, pens, pencils, charcoal, newspaper and magazines, digital photos, gouache, colored pastel sets, brown paper, india ink.

Each week will have two Face to Face live sessions. The instructor will post the assignments at the beginning of the week so that the students can review what will happen in each class before the class commences. The students will be required to turn in their assignments by the end of the week.

The instructor will answer email/canvas messages on Mondays Wednesdays and Fridays.

All students will receive written notes on the weekly design submission, posted to the group discussion/ critique as the final comment.

- Weekly image collection and design assignments will be reviewed and will receive a complete or incomplete mark to note your efforts.
- A project rubric will be provided at the start of each major project and used to grade your projects at the end of each unit.

Online Participation

Full participation is essential to the successful completion of online coursework and enhances the quality of the educational experience for all. Online class participation includes: keeping up with asynchronous assignments and submitting by the stated due date, contributing meaningfully to synchronous meetings and active participation in group work. Communication with your faculty is of primary importance.

Students are expected to log into each online class at least four times a week. Weekly attendance is mandatory in all online courses. Students will be marked as absent for the course in a particular week if they do not contribute meaningfully to the class during that week. The instructor shall set the pace of the course, and the due dates for each assignment.

Attendance will be recorded for students in Canvas (Starfish, the Student Success Network if you are an undergraduate student), every week. Students who are following the online attendance policy are considered "present"; those who do not contribute meaningfully to the class that week will be marked as "absent" in Canvas or Starfish.

Late projects, sporadic or no synchronous class participation, failure to complete asynchronous assignments and failure to communicate with the professor will jeopardize the successful completion of this course.

Student Guidelines for Face to Face, Synchronous Sessions Requirements:

- Download the Zoom application to your system for best performance (as opposed to using Zoom from the web site).
- Class time is to be respected by students and instructors alike. Please concentrate on the conversation exclusively, without allowing yourself to be distracted by other activities on your screens or beyond. You are in class!
- It is your responsibility to secure a reliable internet connection if at all possible. Try your best to attend class from a quiet place with the best possible internet connection.
- You will have a more stable connection if you use a desktop/laptop wired connection instead of wifi. Consider this if you are experiencing connectivity issues.
- You will likely have your camera on in class, so be entirely prepared for that.
- Be sure to be using headphones to hear and be heard with greater clarity. "Earbud" style headphones are perfectly fine.

Be prepared to attend class:

- Ensure your technology is ready ahead of time so that you do not distract others logging in or troubleshooting.

Etiquette for Synchronous Remote Classroom

- Do not talk over others. Raise your hand or wait until the other speaker is done as opposed to interrupting them.
- Present yourself well. You are attending a class, even if you might be at home. Make sure your background is appropriate (beware of offensive posters, underdressed room-mates, etc).
- Be on time!
- It is effective to use the chat feature in Zoom to ask questions or add links during the class meeting, but do be courteous about how much or how often you are typing while somebody is presenting or talking.

Privacy:

- The classroom is a private space for all participants. If your instructor is recording the session for your later review, please do not post or share any part of that recording in any public forum. Your instructor will always inform you if any part of the class will be recorded, and the red "recording" icon will be visible in your Zoom window.

Grading and Evaluation

Your final grade will be calculated based on canvas assignments, meaningful contributions to face to face/ synchronous meetings and long term projects. The following grade calculation demonstrates the need for your consistent and active engagement in each step of the learning process. Weekly

participation will allow you to successfully complete course projects and contribute to our learning community.

Students' ability to meet the course's learning outcomes will be evaluated based on the following criteria:

- evidence of the ability to solve problems, both creative and technical;
- evidence of the understanding of the project assignments and course material;
- the correct use of materials and formats specified;
- quality of work as evidenced in canvas exercises, final projects, sketchbook exploration and the learning portfolio;
- improvement in technical, creative, and problem solving abilities;
- participation and the timely completion of projects.

Final Grade Calculation

Class Participation: 40%

10% Prompt and timely completion of all assignments

10% Contributions to face to face/ synchronous meetings

20% Canvas assignments

Projects: 60%

20% Demonstration of process in the Learning Portfolio or process pdfs

40% Unit Projects

Total: 100%

University, College/School, and Program Policies

Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- [The University \(and associated\) Libraries](#)
- [The University Learning Center](#)
- [University Disabilities Services](#)

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations must contact SDS. There are several ways for students to contact the office: via email at StudentDisability@newschool.edu, through the Starfish service catalog, or by calling the office at 212.229.5626. A self-ID form can also be completed on the SDS webpage at www.newschool.edu/student-disability-services. Once you contact the office, SDS staff will arrange an intake appointment to discuss your concerns and, if appropriate, provide you with accommodation notices to give to me. Please note that faculty will not work unilaterally with students to provide accommodations. If you inform me of a disability but do not provide any official notification, I must refer you to SDS.

- [Making Center](#)
The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette with which students and faculty should be familiar. Many areas require specific orientations or trainings before access is granted.
- [Health and Wellness](#): additional services and support available to New School students.

Grading Standards

Undergraduate

A student's final grades and GPA are calculated using a 4.0 scale.

- A [4.0] Work of exceptional quality, which often goes beyond the stated goals of the course
- A- [3.7] Work of very high quality
- B+ [3.3] Work of high quality that indicates higher than average abilities
- B [3.0] Very good work that satisfies the goals of the course
- B- [2.7] Good work
- C+ [2.3] Above-average work
- C [2.0] Average work that indicates an understanding of the course material; passable.
Satisfactory completion of a course is considered to be a grade of C or higher.
- C- [1.7] Passing work but below good academic standing
- D [1.0] Below-average work that indicates a student does not fully understand the assignments; Probation level though passing for credit
- F [0.0] Failure, no credit
- GM Grade missing for an individual

Grade of W

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript.

Unofficial Withdrawal (Grade of Z)

This grade is to be assigned to students who have **never attended or stopped attending** classes. Exceptions can be made if the student has completed enough work to warrant a grade (including a failing grade), and arrangements have been made with the instructor(s) and the Dean's Office prior to grade submission. The Z grade does not calculate into the student's GPA. Though a Z grade does not have a failing penalty it still carries a myriad of consequences for students on visas or receiving financial aid. Only issue the Z grade when a student meets the above criteria.

Grades of Incomplete

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical

or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by the student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "F" by the Registrar's Office.

College, School, Program and Class Policies

A comprehensive overview of policy may be found under [Policies: A to Z](#). Students are also encouraged to consult the [Academic Catalog for Parsons](#).

Canvas

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

Electronic Devices

The use of electronic devices (phones, tablets, laptops, cameras, etc.) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

Active Participation and Attendance

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and attending synchronous sessions regularly and on time.

Parsons' attendance guidelines were developed to encourage students' success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance. Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

I will assess each student's performance against all of the assessment criteria in determining your final grade. Students are expected to keep up with class activities and requirements each week. Expectations for Meaningful Participation:

Thoughtful contributions, verbal or performative, to synchronous or asynchronous class discussions

Asynchronous review and discussion of posted video lessons or materials

Participation in group work

Submission of completed assignments demonstrative of learning outcomes

Engaged peer review feedback, as well as responses to faculty and peer feedback

Recording Synchronous Sessions

All Zoom sessions will be recorded for students to view at a later time. Additionally, there will be made available pre-recorded video demonstrations that students may view for informational purposes.

Academic Honesty and Integrity

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found on the university website under [Policies: A to Z](#). Resources regarding what plagiarism is and how to avoid it can be found on the [Learning Center's website](#).

The New School views "academic honesty and integrity" as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this "accurate use". The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic honesty and integrity. Please see the complete policy in the Parsons Catalog.

Intellectual Property Rights

The New School (the "university") seeks to encourage creativity and invention among its faculty members and students. In doing so, the University affirms its traditional commitment to the personal ownership by its faculty members and students of

Intellectual Property Rights in works they create. The complete policy governing Intellectual Property Rights may be seen on the [university website, on the Provost's page](#).

Student Course Ratings (Course Evaluations)

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online [here](#).