

University of Colorado

Drawing, Visual Literacy and Social Media LIBB 1133 280R 3 Credits Spring 2017

Tyler Alpern, MFA

Place and Time:

*Libby Hall Basement - Art Studio on Mondays and Wednesdays at 3:30pm - 5:50pm.

*Office Hours: Mondays & Wednesdays from 5:50 - 6:20.

*D2L for class and grade info, handouts and important links for demos or examples and assignment help.

*Check CU email daily for important LRAP messages, opportunities and occasional class bulletins.

Contacts:

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Important Dates:

No CU Classes: 3/27-3/31 Class dates: 1/18 - 5/3

Final Exam Period: LRAP Celebration of the Arts 5/3 6pm.

Course Description:

Teaches basic drawing skills, mechanics of two dimensional space and deconstructs the kinds of artistic images students commonly encounter in social media, street art, graffiti, advertising, comics and tattoos as a basis for understanding how complex visual language communicates profound meaning. Experiential learning activities introduce the practices of design thinking, idea production, the creative process, and critical thinking.

Course Projects:

This class focuses on drawing exercises and experiments to use drawing as way to organize visual thoughts rather than teaching drawing as creative art form. An analogy would be a writing classes that focuses on teaching grammar and style as opposed to a class that teaches creative writing or poetry. This is an experiential learning course that exposes students to ways of knowing and expression different than written language. Students learn the basics of drawing, the creative process, and the steps used design thinking and idea production while they expand their visual literacy and hone their critical thinking and analytic abilities through exposure to a wide variety of art, active class discussions and by presenting their own ideas and reactions to the art we will study in visual rather than written language. One academic goal for the students is to learn how to see and draw to aid in thought processes and visual communication. This is means student will frequently not make beautiful drawings. Just as a musician practices for countless hours, to learn to draw, students must practice by making drawings, heaps of them. They make some very unsuccessful and unattractive drawings. That is expected as part of the learning process. Learning to cope with and work with frustration is essential. If you do not make some unsuccessful drawings I will suspect that you are not willing to experiment and push yourself to learn more. We will work with three broad types of drawing: 1. Rendering, that is

drawing that describe what is seen; 2. Drawings that visualize what is imagined; and 3. Drawings that symbolize ideas and concepts.

We will try a variety of exercises, some traditional and concrete, and others that are rather unusual and abstract. Some you will relate to and others you may struggle with. Drawing topics will include: Gesture, Line, Measuring, Shading and Volume, Perspective, Mark Making and Texture, Composition, Style, Use of Materials and Generating Ideas from Your Imagination. We will study a wide variety of art and artists, focusing on art encountered on social media and frequently promoted outside established art venues such as museums, galleries, and art journals. This will include Street Art, tattoos, advertising, comics, and memes.

In addition to all assignments, **you are required to create and date a drawing outside of class 7 days a week (at least one hour total per week)**, so use your sketchbook for this purpose. Throughout the early years of life, most children have a strong affinity and aptitude for using drawing as a tool to capturing the images and ideas swarming in their imaginations. However, it is much rarer that drawing becomes a lifelong habit. An important aspect of this course is to bring the creative and expressive potential of drawing, almost universally known to children, back into adults' lives and practices. Drawing can also be an informal yet enlightening a place for experimentation, discovery and fun. Drawing everyday establishes discipline but more importantly eliminates artistic block by removing debilitating obstacles caused by perfectionism and frustration. **Daily drawing is a mandatory habit or practice required for the class. Create and date a 7+ minuted drawing outside of class 7 days a week** in your sketchbook. You will have to complete projects in class based on your own ideas that you formulate outside of class in your sketchbook. *You will use your sketchbook: 1.) Drawing and formulating ideas, 2.) Developing your ideas and compositions and making thumbnail studies, 3.) Taking notes.* Bring your sketch book to class every day. There will be some assignments that you complete outside of class.

Performance Objectives:

Challenge yourself and try your best. If you do that, then you will be a better drawer and a more effective creative thinker and problem solver at the end of the semester than you were at the beginning, and in the process you will earn a strong grade that reflects your effort and improvement.

Performance and Grading Policy:

Your grade is based on effort, attitude and attendance, not ability. 2 points deducted for late work each period past due. Every class period is important and counts toward your final grade. Make-up classes or assignments (IF POSSIBLE) must be completed within 2 weeks and count up to 2/3's part credit.

COURSE TOTAL = 100 POINTS.

Sketchbook 10pts., Course Work/Homework 90 pts

Grading scale: 100-93= A, 92-90= A-, 89-87= B+, 86-8 = B, 82-80 = B, 70s = C, 60s = D, below 60 = F

Grading scale for art projects

- A full engagement in the process; use of the set parameters and suggestions
- B an interesting work that does not quite fulfill the requirements
- C adequate, reasonably competent; a mixture of strengths and weaknesses, partially fulfills assignment
- D poor in content, form, and mechanics, does not follow assignment
- F incoherent, disastrously flawed, or not turned in

Numeric grades: A = 90 - 100% points, B = 80 - 89%, C = 70 - 79%, D = 60 - 69%, F = 0 - 59%.

You should take risks and not worry about the beauty, success, or artistic ability of finished work, grades are only based on fulfilling assignment instructions and requirements. Assignments must be completed and approved to get full credit.

I expect you to call, text or email prior to class for each absence. Religious holidays can be made up at full credit if this procedure is followed: please let me know your plans for them in advance and arrange a make-up assignment. **Excused absences do not excuse responsibility for the work missed and are excused at the discretion of the instructor.** Excused absences must be made up or they become unexcused absences. You may be absent from one week of classes for personal, religious or medical reasons (excused absences) during the semester without your grade being affected if the work is made up in a timely manner. Since your class meets twice per week, this means you may miss 2 classes for personal or medical reasons; Any more absences than this will affect your grade by one grade increment; for instance, an A- grade will automatically become a B+, a B grade will automatically become a B-, and so forth. In cases of hospitalization or a death in the family, contact your instructor immediately to discuss options.

Your grade drops one letter every 3 unexcused absences, or 1/3 of a level with each absence for the first 3 absences. The 4th absence drops a full letter grade and 5 absences may earn a failing grade. One unexcused absence may be forgiven if a make-up is possible and completed in a timely manner. All other make-ups only earn partial credit. Some unexcused absences, depending on the nature of the class missed, may be made up for 2/3s credit within 2 weeks. **Emailing your instructor when you are absent and turning in homework digitally if you are absent can help mitigate absence consequences and reduce grade penalties.**

Three tardies, early departures, or excessive breaks equal one absence. Missing more than 15 minutes of a period also counts as a tardy. A bad attitude on a day when we try something you do not like or not following assignment directions, not using good studio practices, failure to clean up your space, or texting during a lecture will count as an absence or a tardy. During Rush Week, penalties for missing all or part of a class, no matter the reason: illness or otherwise, are double. **Explanations are given at the start of each class so please BE ON TIME - even one minute late may be considered tardy.** "Those who are tardy will not receive fruit cup."

Your final grade for the course is tabulated by subtracting absence penalties from your overall point count. For example 85 points (B) minus 2 absences would earn a grade of C+.

Please continue coming to class even if you are unprepared, are missing a due date or falling behind. I understand how this sometimes happens and being in class is essential for the learning process and for me to help you one on one with your work or any obstacles and frustrations you are facing.

Extra Credit: You can earn up to 3 points extra credit OR make up a missed class by attending an approved LRAP or other special event with Tyler's permission.

Materials:

From LRAP: One 18 x 24 pad of large white drawing paper of 30 or more sheets, toned drawing paper, Black Prismacolor pencil, white pencil, small bottle of Odorless Turpenoid (not natural) or Gamsol, stiff cheap brush
To Buy: sketch book, pencil, kneadable and white or black drawing eraser, black and white conte, any other black and white drawing materials you like such as markers, pens, grey tones, blending tools. We will not be working with color at all this semester.

Drawing Class Plans - Subject to change

Class 1: Introduction, process of critical thinking, brainstorming activity to generate creative visual content.

Homework: daily, dated drawings

1. Read “Is Art Necessary?” on D2L Or if you did that last term, read “Creativity Assignment” on D2L

2. **Sketchbook Activity 1 (SB1):** Create your own innovative drawing using symbols you create based on the definitions of symbol and innovation in the article. **Use the drawing to express something that resonated personally with you from the reading.** Write a brief explanation of the the drawing and how it is innovative and its use of symbol. **Label with date and SB1.** (A different SB1 is explained at the end of the “Creativity Assignment” readings.)

Class 2

Class Discussion: Value of Making Art: Kurt Vonnegut, “Go into the Arts...”; Jason Evangelho, “...Stop consuming and start creating,” Maya Mendoza, Carrie Fisher.

Lecture: Knowing vs. seeing, 5 measuring techniques.

Project: Measuring/Rendering - Pencil (Pe), Large White Drawing Pad (DP), Er. Use 5 measuring techniques to accurately draw a single view of 2 corners and ceiling of the classroom. Draw larger than you see and anchor the whole drawing off of one simple element that you freeze as correct and use as your “yardstick” to determine all other sizes and locations. **4pts.**

Purpose: change of approach from previous class, to begin to learn how to accurately render what is seen so that you can deconstruct and analyze 3D space and translate it to 2D pictorial space.

Homework: daily, dated drawings

Sketchbook Activity2 (SB2): Do a measured drawing of an interior space. Label with date and SB2
read: Measuring Handout on D2L.

Class 3:

Class Discussion: Value of Experiencing Art: Picasso comments about art.

Lecture: Measuring review, line quality.

Project: Measuring Continued - Pe, DP, Er. Draw a corner of the room different than the one you chose last class using the same 5 measuring techniques. Improve upon the clarity and readability of the drawing by artistically using 6 different types of line to communicate more information to the viewer: thick, thin, dark, light, hard and soft. **3pts.**

Purpose: to practice and better learn the techniques of measuring and to begin to incorporate the varieties of line quality for artistic interpretation and clarity..

Homework: daily, dated drawings.

Class 4:

Lecture: Dynamic use of line in graffiti, tattoos and the arts.

Class Discussions: Function of Art, Modern Masters: “The aim of art is to represent not the outward appearance of things, but their inward significance.” Aristotle; “The voyage of discovery is not in seeking new landscapes but in having new eyes.” Marcel Proust; Deconstruct paintings by Van Gogh and Russolo.

Project: Line Quality - All drawing materials, DP. Identify and produce at least 60 different types of line, discuss the difference between the subject of an image and the theme or meaning that the artist is expressing

through the use of the subject. Draw from the imagination using the skills developed so far . Use various types to line to clearly communicate an assigned theme or mood while depicting a particular subject. **3pts.**

Purpose: to make more interesting, expressive yet understandable drawings by expanding the range and variety of line; to be able to draw from the imagination; to train the hand.

Homework: daily, dated drawings

SB3: Do a drawing with 5 distinct and different types of line, using line to clarify form and space.

Class 5:

Class Discussion: Education and The Mysterious: Albert Einstein "...the source of art..."; Jaune Quick-To-See-Smith, "Art should reveal the unknown..."; deconstruct artwork by Georgia O'Keeffe and Quick-To-See-Smith; critical examination of online artist's quotes.

Lecture: Cross contour line

Project: Cross Contour Forms - Pe, DP. Use cross contour lines to create 3 different but successful versions of the following forms: spheres, cubes, pyramid, lumps, cylinders & cones - both hollow and solid. Place some forms in a variety of different spaces. EXAGGERATE curves, spacing and line quality. **3pts.**

Purpose: to use line direction (and later mark making) to describe the three dimensionality of a form on a flat surface.

Homework: daily, dated drawings,

finish all assigned forms,

read: "The Most Relevant Art Today Is Taking Place Outside the Art World" by Isaac Kaplan on D2L.

Classes 6-7:

Class Discussions on reading and outsider artists: 1. Large scale, modern, environmental line drawings rendered on snow and sand by Andre Amador and Simon Beck. 2. Cross contour line used in graffiti, tattoos and by internet artists.

Project: Cross Contour Creative Line Project. Pe, Er, DP. Combine 3 or more objects and render them and their environment in cross contour lines. Topics to consider: what does the viewer assume from the combination of objects you present? How do choices using cross contour line and various line quality used to render the subject also express artistic meaning in your piece and reveal the theme? **5pts.**

Purpose: To consolidate skills learned so far and apply them to a creative, finished artwork based on an idea already developed in your sketchbook. Drawing should have both a concrete subject and abstract theme.

Homework: daily, dated drawings,

finish *Cross Contour Creative Line Project* **5pts.**

Class 8:

Class Discussion: Compositional possibilities, inspiration from outside sources: Deconstructing compositions with similar subjects from many artists, Pierre Bonnard quote.

Project: Narrative cartooning, idea development, design thinking for dynamic composition - Pe, Er, DP.

Begin a drawing that contains a character, setting and text, then continue the story someone else started in the same style, each story will have 6 panels by 6 artists. Then choose your favorite drawing on the page you started and create 50 compositional variations of that same idea to produce the most dynamic and innovative way to present a particular idea. **3pts.**

Purpose: to find and develop creative content, draw from the imagination and examine compositional elements.

Homework: daily, dated drawings,

finish *50 compositional variations*

read Edward Harvey's "Design Thinking" on D2L

Class 9:

Class Discussion: Creativity and the Creative Process: Eric Fromm, Oscar Wilde, Seth Godin, Marina Abramovic. **Lecture:** Artists Javier Pérez, Stephan Brusche, HuskMitNavn

Project: Creative process and 3 design challenges: Two dimension drawing in the third dimension. **3pts.**

Purpose: to gain self confidence and improve visual thinking and idea development.

Homework: daily, dated drawings.

Class 10:

Class Discussion: artist Odilon Redon, "...the logic of the visible to the service of the invisible,"

Lecture: Light logic and the language of light.

Project: Language of Light - Pe, Er, DP Use the full range of value from white to black to create successful versions of each the following forms: sphere, cube, pyramid, lump, cylinder & cone - both hollow and solid. Clearly show the correct placement of highlights, core shadows and reflective light. Demonstrate how tone changes to show a curve, a corner and a flat surface. **3pts.**

Purpose: to learn how to craft the look of 3-dimensional volume on the flat 2-dimensional surface of paper using value and logic. Understanding how to make conscious and deliberate choices on how to use light to communicate form effectively.

Homework: daily, dated drawings,

finish all assigned forms: sphere, cube, pyramid, cylinders, cones, lumps to get full credit.

SB5: Draw 3 3d forms of your choice and render each once with Formula Shading and once with Cross Contour Lines

Class 11:

Class Discussion: Why artists create: Pablo Picasso, Frida Kahlo.

Project: Formula Shading and Measuring - Pe, Er, DP.

Review measuring technique and apply it on a new scale drawing a complicated geometric still life. Then shade half of it exactly in the values that you see, shade the other half using the logic of the language of light to render the forms as you want them to be understood by the viewer. Compare the two halves and critique the differences.

Purpose: To integrate the ideas of measuring and rendering with formula shading; combining what you see with conventions to communicate what you know. Exploring the fundamental and critical difference between drawing what you see and drawing what you want the viewer to perceive. **3pts.**

Turn in and discuss all Homework except Sketchbook.

Homework: daily, dated drawings,

for Class 12, bring a large, interesting object to draw.

Read: "The Most Relevant Art Today Is Taking Place Outside the Art World" By Issac Kaplan on D2L

SB6 draw and describe a piece you could create on campus that would express your strong feelings about something in the spirit of Emma Sulkowicz's work described in the reading.

Classes 12 -14:

Class Discussions: 12. Art and Civilization: Beverly Sills, Kara Walker, John F Kennedy, Norman Rockwell, Keith Haring, Joy Harjo, Hank Willis Thomas; 13. Contrast and Should I Make Art?: Andy Goldsworthy, Marcin Ryzec; 14. Memes and making art in the words of: Chuck Close, Pablo Picasso, Cindy Sherman, Vincent Van Gogh.

Project: Formula Shading and Measuring - Pe, White Pe, Toned DP.

Remember to bring to class a large, interesting item to draw. Create a complicated still life with measuring and inform the viewer of volume through the language of light. Use tone of paper for mid-tones, whites for light and blacks for shade. **9pts.**

Purpose: To learn new techniques to create a finished, portfolio quality drawing on toned paper using both black and white media. By combining applying and perfecting all the concepts we have studied so far, students will have a strong basis to communicate visually what they want their viewers to perceive.

Sketchbooks due Class 13, bookmark all SB assignments.

Homework: daily, dated drawings,

For Class 15 prepared with 3 ideas to draw of a scene that expresses near and far in daylight and illustrates a favorite quote as in meme construction of text paired with an image.

Class 15:

Class Discussion: Andy Warhol memes, What is art?

Lecture: Crafting depth with compositional elements and atmospheric perspective. Street artists and tattoos using the illusion of space.

Project: Meme Construction, Atmospheric Perspective & Graphite Techniques - Graphite, Gamsol, stiff brush, White pencil, Stump, DP. Combine text and imagery to convey a powerful message. Use all the rules presented in lecture to craft depth in support of each other and employ 5 different graphite techniques demonstrated in class. **5pts.** Due by class 18.

Purpose: to learn how to create a sense of deep space by examining the many kinds of changes that occur over a large area or space and integrating them into graphite drawing using multiple techniques; to develop meaningful visual content by marrying and image with inspirational or humorous text.

Homework: daily, dated drawings,

finish class project using each of the techniques presented and following all the rules to craft the illusion of depth.

Class 16:

Class Discussion: Value of Art: Leonard Bernstein

Lecture: 1 point perspective, point of view and measuring space. Street artists and tattoos using perspective.

Project: 1 Point Perspective - Pe, Er, DP, Ruler.

Purpose: to learn how to effectively make the size of objects recede into the distance, control point of view and review line quality. **3pts.**

Homework: daily, dated drawings.

Class 17:

Class Discussion: Value of Art: David Orr and validating meme sources. Deconstructing Thomas Hart Benton painting to find meaning.

Lecture: 2 point perspective and going off grid. Street artists, tattoos and comics using 2 point perspective.

Project: 2 Point Perspective - Pe, Er, DP, Ruler. **3pts.** (50 points to date)

Purpose: to learn how to effectively make the size of objects recede into the distance, and show a complicated, irregularly arranged space.

Homework: daily, dated drawings.

finish 1 & 2 Point projects.

Class 18:

Class Discussion: Power of Art: multiple perceptions of reality, “Marcus Aurelius,” analysis of internet sources, chalk art and perspective installations.

Lecture: 3 point perspective, distortion and proper use. Street artists, tattoos and comics using 3 point perspective.

Project: 3 Point Perspective - Pe, Er, DP, Ruler. View looking up with measuring, view looking down crossing horizon lines.

Purpose: to learn how to and appropriately use of 3 point perspective and review atmospheric perspective. **3pts.**

Homework: daily, dated drawings.
finish 3 point projects.

Classes 19-20:

Class Discussions: Using images instead of words: Georgia O’Keefe, Edward Hopper; the artist’s world: Twyla Tharp, Paul Strand, Emily Carr. Middle Eastern Street Artists: Shamsia Hassani, El Seed.

Lectures: 19. M C Escher and street artists using perspective to alter reality. 20. Circles, Multiple point perspective & Review.

Project: Perspective, Shading, Creative Rule Bending, B&W drawing materials, DP, Ruler. Use perspective to create 2D representation of form that could not exist in 3D space by changing overlaps in the manner of M C Escher and others. Use effective shading and line work. **6pts.**

Purpose: to combine linear perspective with the language of light and rules for crafting depth to complete the illusion of 3D space; to use perspective to create 3D optical illusions, to do creative work and to get personal help on particular and individual drawing problems. To liberate students drawings from reality so that they can show ideas not bound by the constraints physical space and laws.

Homework: daily, dated drawings.

3-4 hours to finish perspective project. Due by class 23.

SB7: Sketch the same idea in 1, 2, and 3 point perspective and from a variety of different eye levels.

Class 21:

Class Discussion: Passion and artistic voice: Salvador Dali on perfection, Jackson Pollock on content, Florence Foster Jenkins on having created, Georgia O’Keefe on accomplishment.

Lecture: Revealing content by comparison techniques of juxtaposition, substitution and transformation as shown in advertising, cartoons, memes.

Project: Line duality project. Use contrasting qualities of line or marks to abstractly represent opposing concepts or themes. **4pts.**

Purpose: to learn how to express meaningful content in a visual language and how to use mark making to express content.

Homework: daily, dated drawings,
finish Line/MarkDuality Project Due by class 25 3pts.

SB8: Do each: Transformation, Substitution, Juxtaposition.

Classes 22-23:

Class Discussions on Visual Literacy: 22. Social Commentary through narrative images, deconstruct memes depicting social media and society; 23: Political Commentary using juxtaposition to illustrate a point.

Lecture: Positive and Negative space and shape and their use in design, advertising and street art.

Project: Positive/Negative space and shapes - any materials. Use 50% black and 50% white to create a dynamic composition. Work with opposing concepts and use a graphic device to flip values in some way. **7pts.**

Use equal parts black and white and ambiguous space to in a visually compelling way that comments on the nature of opposites.

Purpose: To test the principles of Design Thinking to successfully complete a complex design challenge and communicate original ideas in a clear visual manner.

Homework: daily, dated drawings,
finish Positive/Negative Project Due by class 25 7pts.

Classes 24 - 26:

Class Discussions: follow ups on assigned reading below, artistic appropriations parodies in popular culture.

Lecture: Appropriation vs Homage, Best Practices, Intellectual property and plagiarism: Shepard Fairey and appropriation, Gaga and Orson, Ward Churchill, Jim Jarmusch quote, Norman Rockwell and parodies.

Project: Appropriation, Homage & the Vernacular. Any materials. Create a new work of art that refers to but does not copy or parody a recognizable work of art from the vernacular of our common cultural experience. Create something new and unique. Your piece should visually answer the following questions: 1. How does using an existing work of art bring meaning to your piece? 2. How does your piece comment on the original? **10 pts.**

Purpose: to learn how to use a photos and existing images to develop a new and unique work of art, add a new artistic point of view with invented elements and how to sustain a longer drawing. Learn grids and projection techniques..

DUE class 25: Line/Mark Project 3pts and any assignments not yet graded.

Homework: daily, dated drawings,

read: "Obey Plagiarist Shepard Fairey: a critique by artist Mark Vallen," "If the Copy Is an Artwork, Then What's the Original?" by Randy Kennedy, "Suggested 'best practices' for Using the Graphic Artwork of Others" by Lincoln Cushing on D2L.

finish Appropriation Project Due by class 25 7pts.

SB9: brainstorm 10 different compositional variations for each of 3 different ideas for your final project and document them with thumbnail sketches and text. Due by Class 26.

Classes 26-29:

Class Discussions: life of an artist: Jean-Michel Basquait, Marcel Duchamp, Tennessee Williams, D.W. Winnicott, Doris Lessing. How to critique art.

Lecture: Cubist Shading.

Final Project: Cubist Shading - DP, your choice of media. Show a visual narrative content and express social commentary, using an alternate graphic rather than logical shading system. Must be 15+ hours of work. **9pts**

Purpose: to use shading as a creative and graphic rather than logical or technical element, to develop a sustained drawing as a work of art, to encounter and solve problems individual to the artist and to gain independence, to

DUE CLASS 27: Sketchbook and Appropriation. Bookmark and label all SB assignments.

Homework: daily, dated drawings,

finish Cubist Shading Project Due by class 25 10pts.

Final Exam Period: LRAP Celebration of the Arts (5/3 6pm)

Class Dates **1:** 1/18, **2:** 1/23, **3:** 1/25 **4:** 1/30, **5:** 2/1, **6:** 2/6, **7:** 2/8, **8:** 2/13, **9:** 2/15, **10:** 2/20, **11:** 2/22, **12:** 2/27, **13:** 3/1, **14:** 3/6, **15:** 3/8, **16:** 3/13, **17:** 3/15, **18:** 3/20, **19:** 3/22, **20:** 4/3, **21:** 4/5, **22:** 4/10, **23:** 4/12, **24:** 4/17, **25:** 4/19, **26:** 4/24, **27:** 4/26, **28:** 5/1. **29:** 5/3. **BREAK:** 3/27 - 3/31.

Extra Credit: *Select* LRAP & University Events, 3pts or one absence forgiven.

Readings and many assignment handouts, instructions can be found online on D2L.

Miscellaneous:

*You must wash and clean your desk after each class. USE RESPECT: for yourself, your classmates, the room and materials in it. Realize that a portion of your grade is your conduct in the studio. That includes safety issues, respect for the work of others and cleaning up after yourself.

* Given the nature of an art studio, wear clothes that can get paint and ink permanently on them.

*To avoid ingesting hazardous materials, eating and drinking in the studio is discouraged.

*No toxic chemicals or paints shall be disposed of in the sink.

*Use of headphones allowed only if completely inaudible to others and may be disallowed.

*Text messaging allowed only at discretion of instructor. Never during lecture or in front of guest, a tardy will penalty will be automatic. Cell privileges may be revoked.

***Communication is the key to success in this class. If there is anything of concern, see me, call or e-mail.** Students with disabilities, language conflicts or having special circumstances during the semester should contact me early so that appropriate accommodations may be made. Requesting accommodation or allowances *after the fact*, or, *at the end of the term*, is NOT an appropriate solution.

*The instructor reserves right to modify the calendar and assignments for the class.

*Class is likely cancelled due to any active fires in the Lefthand Canyon Area.

*“In an instructional setting, plagiarism occurs when a writer (or artist) deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.” It is the student’s responsibility to understand and avoid plagiarism. There are many, many sources available to assist the student in producing a properly-documented written or assignment. In addition to many resource books available at the library, there are excellent online resources, as well. Once such resource is <http://abacus.bates.edu/cbb>. This site contains tutorials and examples. **Visual work should also be original and any source or inspirational material must be shown to the instructor to avoid plagiarism and a potential honor code violation.**

*Again: emailing your instructor when you are absent and turning in homework digitally if you are absent can help mitigate absence consequences and reduce grade penalties.

Additional Statements:

Statement of Inclusivity

The instructor and class members in this course strive to support an inclusive learning community, respecting those of all backgrounds and beliefs. As a community, we aim to be respectful to all people regardless of race, ethnicity, religion, age, , ability, immigration or economic status, gender or sexual orientation.

Gender Pronoun

This course affirms people of all gender expressions and gender identities. Please let your instructor know the appropriate gender pronoun to use for you. Also, if you would like to be called a name other than what is on the class roster, please let your instructor know. If you have any questions or concerns, do not hesitate to contact your instructor.

CU POLICIES:

*Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

*Teaching faculty shall make every effort to accommodate all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or other required attendance, provided they notify you well in advance of the scheduled conflict. Whenever possible, students should notify faculty at least two weeks in advance of the conflict to request special accommodation. In this class 3 hours of outside work completed to the instructor's specifications and satisfaction must be submitted within one week of any missed class. Classes missed without prior notification may not be considered nor will excess travel days.

*All students of the University of Colorado at Boulder enrolled in credit or non-credit classes are subject to the Honor Code for academic matters. This includes, but is not limited to, the main campus, Continuing Education, and Study Abroad. The existing school/college ethics committees will continue to be at the forefront of academic integrity by addressing academic integrity issues specific to their schools/colleges. The Honor Code Council and the Campus Ethics Committee will work closely with the individual schools/colleges ethics committees to promote academic integrity on a campus-wide basis. As students of a self-regulating profession, the students of the University of Colorado School of Law will maintain, administer, and implement its long-standing Honor Code, and will submit all records pertaining to violations to the Honor Code Council Office. The Constitution and By-Laws of the Honor Code are available on the Honor Code website: <http://www.colorado.edu/academics/honorcode/>

*The University of Colorado at Boulder policy on Discrimination and Harassment (<http://www.colorado.edu/policies/discrimination.html>), the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships applies to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>

*If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and www.Colorado.EDU/disabilityservices

***Students with disabilities, language conflicts or having special circumstances during the semester should contact me early so that appropriate accommodations may be made. Requesting accommodation or allowances after the fact, or, at the end of the term, is NOT an appropriate solution.**

CU's Residential Academic Programs (RAPs) are elective programs in which students live together in a residence hall, share common academic interests, participate in specially tailored small first-year classes, have unique access to faculty, and engage in co-curricular activities that reinforce the program's academic theme.

Learning Outcomes. By the end of the year, participants in the Residential Academic Programs will:

- Value active participation in their classes, know how to take advantage of faculty office hours and other forms of academic support, and have well-developed time budgeting skills,
- Understand what academic skills are necessary in order to meet academic expectations and be academically successful,
- Know the non-academic support systems on campus and how to access them,
- Be a contributing member of the residence hall and campus community by feeling connected and forming positive relationships with faculty, staff and students, and
- Have an understanding of campus culture, opportunities, policies, procedures and expectations of a major research university, like CU Boulder.

The Libby Arts RAP is a living and learning community that unites several arts disciplines and core requirement options in one program offering curriculum where creative minds come alive. Creativity is necessary and essential in a rapidly changing world for developing strategies that benefit humankind. LRAP's founding was based on a visionary idea truly unique to this campus: an experiential learning program that broke down the walls between the diverse art disciplines and brought them all together in a singular forum to foster dialogue between them and give students easy exposure to a myriad of different arts experiences, especially those who do not choose the arts as their major.

In addition to the many learning outcomes outlined for RAPs in general, Libby Arts RAP specifically works to ensure that our students will achieve the following:

- Refined critical thinking skills that allow students to cultivate and express ideas;
- An appreciation for the nurturing, transformative and communicative power of art;
- High personal standards and the knowledge that excellence in art, design, and idea-development come from pushing for a better solution after an adequate one has already been found;
- A recognition of the value of diverse points of view, experiences, and cultures;
- Improved interpersonal and team-work skills;
- An appreciation for ways of knowing that go beyond verbal expression;
- Problem-solving skills that come from being adaptable, courageous, able to cope with frustration, and learn from failure as part of the creative process.

In addition, LRAP offers:

Co-Curricular Activities that provide learners with quality exposure to the arts and enrich the learners' lives with events that celebrate a variety of cultural perspectives;

LRAP creates a supportive, welcoming academic environment for the first-year students in close collaboration with both Housing and Academic Units. It help establish a home away from home for all our residents, making sure they feel valued, included, and important through attentive care from faculty and staff. LRAP helps learners succeed in their first-year college experience by closely monitoring their academic progress and providing proactive intervention when needed; builds strong faculty-student relationships so that residents will feel comfortable not only seeking academic support but also career support in terms of internships, job opportunities, and letters of recommendation; and seeks to inspire a sense of pride and identity for all our students through the years.

Syllabus Questionnaire
Answer all.

Name:

1. What is your homework for the coming week?
2. What are the 2 different ongoing major assignments you complete in your sketchbook?
3. What is considered plagiarism in this class?
4. Where can I find demos and more information about assignments online?
5. Where and when is your “final exam period” for this class?
6. How does missing a class affect your overall grade?
7. How can you make-up for a missed class?
8. What is the penalty for texting during a lecture or presentation?
9. What is the policy about working from photos?
10. What materials do you have to buy for this class?

Task: Draw and describe 10 thumbnail sketches of different subjects for drawings. All ideas should have more than one element and a background. Use back of this sheet and more paper if needed. Finish outside of class if necessary.