

April 6, 2008

TO: Office of the Deans  
HUHC, 037 Axinn Library

FROM: Jim Lee, Adjunct Professor of Fine Arts, Calkins Hall

RE: Janalee Afonso, HUHC Honors Option Proposal for Summer 2008

I have been asked to create an Honors Option studio course proposal for Janalee Afonso, and it is with great pleasure that I do so. The course will be FA 14, Beginning Drawing. During the semester I hope to create a dialogue upon which Janalee can assess her own work in the context of other painters past and present. The syllabus that I am including is a basic outline that can be incorporated for many of the courses that are taught within a university painting department. It simply provides an outline for creating no less than five finished drawings with an emphasis placed upon a higher level of thinking and greater articulation towards an intended body of work. The standard of evaluation and critique is based on the quality of work that is achieved and the effort to employ a consistent level of drawing.

In Janalee's proposal, I have developed the following plan:

- 1) Janalee will work in a studio adjacent to the painting studio room 117 (which is located in Calkins Hall) to ensure that I can make direct contact with her on a daily basis and be available for both scheduled and impromptu critiques. Studio time will be Monday through Thursday from 11:00am -1:00pm .
- 2) She will also be expected to work outside of the designated time frame. Studio time outside of class is not specified but I require a great amount of discipline and self motivation (no less than an extra four hours). The level of production that I count upon will require a full commitment from Janalee and I expect she will easily put in the extra hours per week.
- 3) The basis for the work that Janalee completes will not come directly from the syllabus. As I mentioned above, the syllabus that is provided is merely an example. The work that is completed by Janalee Afonso during the Summer of 2008 will be more involved and based upon prior discussions and established criteria. We have agreed that a series of drawings (5-7) will be completed based on the subject of the still-life. The semester will introduce Janalee to the most notable art historical figures associated with the genre. Janalee will be responsible for keeping a journal to record her thoughts and responses and to compare and contrast the historical figures with contemporary artists and styles. This exercise is designed to establish the relevance of still-life drawing and discover how it relates to trends in contemporary art.
- 4) The culmination of the semester will be focused on the final presentation of Janalee's work in the form of an exhibition. I will work with Janalee to gain an exhibition venue (Calkins Student Gallery) and provide guidance on the design and production of an invitation and mailing list. This aspect of the proposal will provide the "real world" experience of the artistic lifestyle. I have over 10 years of professional work experience in both the museum and gallery field and can furnish beneficial information on art installation, design and promotional issues.

5) To establish an increased awareness towards Janalee's advancement I have selected the following reading material: Interviews with Francis Bacon, Conducted by David Sylvester. This book provides insight into one of the great artists of the modern era. Also, I have planned a trip to the Metropolitan Museum of Art and The Museum of Modern Art. The trips to the museums will provide visual historical emphasis and to see an artists "body of work". In addition, periodic trips to the Chelsea gallery district will be organized during the semester. By exposing Janalee to contemporary art I hope to prompt questions so that she begins to challenge her concepts and to become conscious of how her ideas relate to other artists of the current generation. Her investigation will culminate in the form of a 6-8 page research paper. This paper will address the historical significance of still-life drawing and serve as a spring board for Janalee to analyze the movements and trends that are taking place within the contemporary art forum. Janalee's observations will provide insight into the aesthetics of the art making process as well as, discuss how culture, politics and personal experience effect the creative process.

To conclude, excitement for one's work has the ability to overcome the barriers between teaching and learning. I hope that the enthusiasm I evoke will allow Janalee to gain confidence in her abilities. This confidence would lead to motivation and dedication towards increasing her artistic and conceptual skills which in turn, promotes the ability to challenge oneself. The recognition to challenge your own ideas directly leads to self-discovery, a key element to the learning process. One learns in order to teach and then teaches in order to learn. We teach by our own example and an inspired teacher yields inspired and well-educated pupils. It is with this attitude that I wish to create a memorable experience for Janalee's college tenure.

I hope that this summary is justification for Janalee's participation in the Honors Option. I have tried to develop a course where Janalee becomes aware of art historical and contemporary art movements so that she may become more articulate in the understanding of what motivates an artist. I also want to provide the experience of working for an exhibition and all the details that go along with being a working artist.

(attached: HUHC Honors Option Form; syllabus)

## **FA14 Intro to Drawing**

**Summer 08**

**INSTRUCTOR: JIM LEE**

Office Hours M/THurs 8-9 am & by appointment

E-MAIL: jimwlee3@yahoo.com

### **PURPOSE**

This class is a beginning drawing course designed for fine arts majors. Non-fine arts majors with some background in drawing may also take this course. The purpose is to assist the eye hand coordination, at the same time introduce the student to a variety of drawing techniques.

### **COURSE DESCRIPTION**

This course is intended to provide the student with fundamental drawing skills as well as, establish the awareness of the picture plane and successful achievement of understanding placement and composition within the drawing. Through these skills the student will develop an understanding of possible avenues to pursue in drawing. The emphasis will be placed on the use of graphite pencil, charcoal, conte crayon and ink and realizing the unique properties each medium affords.

The structure of the class is based upon direct observation (still-life, figure, and landscape), abstraction, linear perspective, and the continual use of thumbnail sketches and preliminary studies to assist in the composition and planning of each project. Everyone has their own unique mark making ability and drawing is one of the most immediate and basic forms in the visual arts, one that requires a strong sense of discipline, motivation and technical ability in order to achieve success.

### **MANDATORY CLASS PARTICIPATION**

#### **1. Attendance**

Be on time for class. Tardiness is not acceptable. If you have difficulty finding a parking spot or other conflicts that create delays....make sure that you allow more than enough time to arrive on time and be prepared. If you are late you will miss some of the most important parts of class, it will be your responsibility to find out what you have missed without disrupting the other students. Also, you are expected to stay for the entire class...leaving early is not an acceptable practice either-- if you leave early it will be recorded and reflect negatively on your final grade. You are allowed 2 absences per semester. If you miss more than this your grade will be reduced. And if you miss more than 6 classes you will fail the course. This class moves at a high speed, thus it is impossible to keep up with assignments if you are missing classes.

#### **2. Completion of class assignments**

Be prepared for class. This means having materials and projects ready and completed if required. If you have a question about due dates please ask. As stated earlier, handing in late assignments is not an acceptable practice -- I will accept a project the next next class meeting but not after. The result of handing it in the next class session will automatically receive a full grade deduction for being late. Therefore, a drawing that is a B+ but handed in a late will be marked as a C+. No drawing will be accepted for grading after one week.

Please be aware that I will not be reminding you if you are handing in assignments late or not showing up for class...I take attendance every class even if I do not call out roll. After the first few weeks I know you by name and do not require spending time calling out attendance. I simply take note of it some time during

the class and mark it in my grade book.

### 3. Critiques

After each project the class will conduct a critique of the work. This will provide you with the most information regarding your progress due to the reactions and comments from your classmates. You are required to attend these sessions and participate during the open discussion. Failure to attend will result in a full grade deduction on your project.

Before each assignment you should make a habit of completing a series of thumbnail sketches that may result in a finished drawing. This is a good place to do your brainstorming and to work out design and composition problems. Plan on working outside of class to complete your drawings (at least 3 hrs a week will be devoted to working outside of class). Various homework assignments will be provided — sometimes this will be working on projects started in class other instances may involve drawing in your sketchbook.

Turn off cell phones during class and No text messages.

## GRADING

During the semester you will create a variety of drawings (most likely 6 projects will receive a letter grade). These projects are designed to cultivate your skills and you will have individual grades assigned to these projects. Some projects will be completed during class only and a participation grade will be assessed. The student may have to complete projects outside of class (the student's ability to work unsupervised will be tested). Your participation will greatly influence your grade but cannot solely be responsible for your final semester marks. (Participation grades will count the same as 1 project grade). Participation is based upon Attendance-and being on time, Being Prepared, and positive contribution during critiques and completing homework. Project grades will be based upon established criteria such as composition, handling of material, visual appeal, accuracy of light shadow, size shape and proportion as well as, effort, progress, success and completion. Projects must be completed on time, otherwise your grade will be effected (see completion of class assignments ). Projects must be presented without torn edges or frayed ends no excuses. Presentation is important and you should take pride in your work. It is very important before you start your drawing to list on the back lower left hand corner the following information:

NAME

PROJECT #

FA14

The instructor uses the standards established by Hofstra University:

A=Honors level, truly exceptional

B=Good, substantially above average

C=Satisfactory, meets class requirements

D=Poor work, below average, meets minimum class requirements

F=Unsatisfactory work, does not meet class requirements

## **MATERIALS LIST**

1 spiral bound (perforated if possible) Strathmore drawing pad 18x24 inches  
(24 sheets. 80 lb.)

8 x 10 inch sketch book (bound)

drawing pencils (2H, HB, 2B, 4B, 6B)

graphite stick 2B

2 kneadable erasers

1 Staedtler Mars eraser

conte crayons (black and white) HB

1 can of spray workable fixative

vine/stick charcoal (variety pack of soft, medium and hard)

compressed charcoal (medium to hard)

Higgins "India Ink" 1oz. bottle with dropper applicator and brush (bamboo brush)

1 smock (old shirt)

1 soft cloth/chamois

24 inch ruler

small pencil sharpener

exacto knife

sandpaper block (12- 1 x 4 in. fine sandpaper)

Brown envelope-type portfolio

Drawing board with clips (18 x 24 inches)

ArtBin or box for supplies

### **Materials can be purchased at:**

Pearl Paint  
655 Merrick Avenue  
Westbury, NY 11590

309 Canal Street, New York, City

Bring student ID for 10% off

## **Lesson Plan FA 14 Beginning Drawing**

### **Subject:**

Photo realism or Minimalism? (The Chuck Close Drawing)

### **Duration:**

Students will work for 1 week to complete the drawing

### **Description:**

The role of photography is at center stage in the contemporary art world. While artist such as, Cindy Sherman and Nan Goldin continue to use the medium to document issues of role and experience, Chuck Close incorporates the photograph into a minimal exercise. Back in the early 1970's artist such as Chuck Close, Vija Celmins, Audry Flack and Richard Estes were at the forefront of an art movement known as "Photo realism". The results were intricately re-created photographs in the form of paintings and drawings...some large scale. The focus of this project is looking into the procedure employed by Chuck Close.

### **Goals:**

The student will learn technical skills using various graphite pencils

Understand the method of enlarging an image

Implement a sophisticated value system ranging from the "white" of the page for highlights to black for darkest shadows.

Understand vocabulary art historical terms such as Minimalism and Photo realism.

### **Objective:**

Re-create the image and double the size of a detailed photograph by using graphite pencils and a grid system.

### **Materials:**

Graphite pencils (HB, 2B, 3B, 4B, 5B, 6B), kneadable eraser, 24 inch metal ruler, 18 x 24 inch 80lb. drawing paper.

### **Procedure:**

1. Student selects a black and white photograph (approx. 6 x 8 inches). May use image from a magazine, another artist, own photographs. The image must contain high contrast and extreme details. Subject matter is up to the student.

2. Introduction (1 class period)

A 40 minute introduction to the genre and the artist work will be provided using images from artist monographs, and video of the artist at work.

3. Next a 20 minute demonstration on how to go about laying out a 1/2 inch grid across the entire photographic image as well as, the scaling up a 1 inch grid on the 18 x 24 inch paper.

Example:

A 6 x 8 inch photograph will have a 1/2 inch grid drawn over the surface using a ruler and fine tip pen or pencil. A corresponding grid will be drawn on the 18 x 24 inch paper however, the size will be doubled so that a 1 inch grid network will be drawn. The result will be a finished drawing that is 12 x 16 inches.

4 A demonstration of drawing in the grids-carefully selecting the appropriate graphite- (knowledge from a previous exercise) soft graphite is recommended. The instructor spends approximately 5 -10 minutes working on a series of grids to indicate the amount of details that are required of this project.

5. Checking for Comprehension will be established by student questions at the end of demonstration as well as, supervised work period of at least 40 minutes to observe students properly employing the grid technique.

6. The activity involves the student looking carefully (machinelike) at the gridded photograph and recording what is being viewed through the use of graphite pencils.

7. Starting in the upper left hand corner (right handed student) and moving from left to right and top to bottom student will transfer the details and value range located within each gridded section. Approximately 1 1/2 to 2 minutes should be enough time to record the information viewed in the photographic grid and rendered with the graphite pencils. The result will be a meticulously rendered image that mirrors that of a photograph.

8. This method of recording visual information is more attuned to that of the minimalist movement that predated the photo realism art movement. By looking into each grid...a very abstract image is revealed only at the end and view from some distance will the image come into focus.

#### Assessment

No one square within the drawing is more important than another. The students rate of success will be measured upon the level at which the photograph and the drawing share a similar attention to detail and light/dark value system. This assessment will be determined by viewing drawing from a distance of 12 feet.