ART 431 lC RI: Research Intensive Advanced Drawing Section 001, CRN # 38276

Tff h 1:00 pm -3:50 pm

VA 106, 4 Credits

Spring 2019

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''Now I look at things with different eyes than I did before I began to draw."-Vincent van Gogh

COURSE CATALOG INFORMATION:

This research intensive course is designed for students who have significant drawing experience, established critical thinking and writing skills, and a strong interest in visual arts research.

Historical and contemporary theory and practice in the discipline are focal. Objectives include technical, conceptual, and creative development in the context of original studio work.

Prerequisites: ART 1201C, ART 1300C, ART 2600C, ART 2330C

COURSE DESCRIPTION & OBJECTIVES:

Advanced Drawing explores fonnal and conceptual issues in the visual arts through traditional and contemporary drawing practices. Throughout the course, students will improve and expand their drawing skills, while broadening their ideas of what defines drawing in the 21st century.

This research intensive course will be defined by the development of individual projects. These projects will be rooted in students' creative passions and curiosities, and they will engage personally relevant content through the fonnal processes of drawing. Students will refine the technical and conceptual skills that are critical to the drawing process, while also developing communication and critical thinking skills through research, writing, and critique. Learning activities will include drawing practice, slide lectures, and class discussion, along with outside assignments and research. Students will develop their abilities to construct, to interpret, to discuss, and to document their own drawings, their classmates' drawings, and masterworks.

Studio work in and outside of class, group and individual critiques, slide talks, gallery visits, and other campus events will be among the activities in which all students are expected to participate.

OUR RESEARCH INTENSIVE FOCUS:

Our objectives are shaped by this official university language about research intensive activity:

*This course contains an assignment or multiple assignments designed to help students conduct research and inquiry at an intense level. If this class is selected toparticipate in the university-wide assessment program, students will be asked to complete a consentform and submit electronically some of their*

*research assignmentsfor review. Visit the Office of Undergraduate Research and Inquiry (OURI)for additional opportunities and information.*

*SLO 1* - *Knowledge: Students will demonstrate content knowledge, core principles, and skills.*

*SLO 2* - *Formulation of Questions: Students willformulate research questions, scholarly or creative problems with integration offundamental principles and knowledge in a manner appropriate to the discipline (this learning outcome is a requirement of ALL research and inquily cwriculum grants). SLO 3* - *Plan of Action: Students will develop and implement a plan of action to address research and inquiry' questions or scholarly problems.*

*SLO 4* - *Critical Thinking: Students will app(v critical thinking skills to evaluate information, their own work, and the work of others.*

*SLO 5* - *Ethical Conduct: Students will identifY significant ethical issues in research and inquiry and/or address them in practice.*

*SLO 6* - *Communication: Students will convey all aspects of their research and inquiry (processes and/or products) in appropriateformats, venues, and delivery modes.*

In Advanced Drawing we interpret and implement the above in the following way: Learning Outcome 1: Knowledge

Students will dedicate themselves to creating works of drawing-based art at an advanced undergraduate level. All finished work will demonstrate each student's technical ability to conceptualize, compose, and complete drawings at a high level.

Learning Outcome 2: Formation of Questions

Students will respond to preliminary assigned research, readings, and discussions by integrating received knowledge and generating original research questions inspired by previous in-discipline learning experiences. All work will be original to the student, articulating each individual's response one or more research questions developed and articulated by the student.

Learning Outcome 3: Plan of Action

Students will examine project goals and break each large goal into series of actionable steps. As large goals are mapped into plans of action, large research questions will be subdivided into smaller and more concise inquiries. In addition, all applicable resources (time, space, materials, funds, physical effort, the good will of housemates and other constituencies, etc.) will be budgeted carefully. All work will be assessed according to the degree to which its production unfolded according to plan and on budget.

Learning Outcome 4: Critical Thinking

Students will continuously respond to the scholarly world and work unfolding around them. Research, readings, discussions, and works in progress will be evaluated and assessed for their scholarly value and applicability to the individual's own progress and growth as an artist. Each student will engage in formative and summative assessments processes directed at understanding one's own work, classmates' work, and creative work being produced across the discipline. All work will reflect the individual's ability to work in response to critical reflection.

Learning Outcome 5: Ethical Conduct

Students will address the relevance and impact of their own work in relationship to important discussions that are ongoing in the arts. Chief among these considerations will is the relationship between artists and their audiences, questions about what responsibilities - if any -artists have

to their communities. Additional ethical concerns will be the question of the relationship between artists and models, the question of appropriation of imagery that originates in the work of other artists or in cultures other than one's own, and the short- and long-term environmental

impacts of individual modes of artistic production. All work will be undertaken with an awareness of the ethical impacts of the decisions artists make in all phases of creative production.

Learning Outcome 6: Communication

Students will continue the long tradition in the studio arts of sharing outcomes with peers during critique of finished work. Students will also compose and present one or more public slide talks during the semester. Preliminary versions of these will be presented within the class, while final versions may be presented during planned events open to undergraduate students across the department. Students will also be encouraged to publish their outcomes via on-campus exhibition and presentation opportunities, as well as pre-professional and professional venues embedded in the arts community beyond our campus. All work will be contextualized in an artist talk and share publicly with an audience of peers.

OUR RESEARCH SUPPORT:

Parts of this course are being redesigned with the support of a University Undergraduate Curriculum Grant. These grants support projects that integrate research and inquiry ideas and activities into course assignments and engage students in the process of discovery as part of FAU's Quality Enhancement Plan (QEP) program: Distinction through Discovery. As a student in this course, you are helping to expand the culture of original undergraduate research at FAU. Some of your work samples may be documented and/or collected to evaluate the effectiveness of the Distinction through Discovery Curriculum Grant program. For more information about the QEP and FAU's undergraduate research initiative, enter FAU OURI into your preferred search engine.

As you pursue your research in this course and across your studies, you are encouraged to participate in events around and beyond campus that feature undergraduate research projects. For example, the FAU Undergraduate Research Symposium, sponsored by OURI, is an annual event for undergraduate students to share their research outcomes with the university community.

COURSE OUTLINE & PROJECT OUTLINES:

The semester will be defined by four major projects. Each project will have a number of individual steps, including idea development, research, writing, artmaking, and critique. You will work on each project in class and outside of class. The exact number of hours you spend will vary based on the project itself, as well as your level of ambition. You will begin each project with an initial brainstorming session. As your ideas become clear, you will conduct

research and develop a written project proposal. You will then continue to strengthen your initial ideas as you develop the studio project. These steps will build toward the creation of an intelligent, well-crafted, sophisticated drawing or series of drawings. The final phases of each project will be a written and/or oral presentation and assessment of the project. These will

unfold in partnership with the project critique. For each assignment, you are invited to weave your existing scholarly interests into the process and to connect them to the project prompt. Our goal is to explore and articulate how the process of drawing is integrated into your larger creative, scholarly, and human practice.

Project 1:Material Culture

You will begin by reflecting on your aesthetic interests and assembling a curated collection of personal objects and imagery that intersects with those interests. You will then spend time with the items in the collection, grouping them and arranging them in various combinations. You will experiment with lighting and photographing the items and arrangements, while also sketching them and writing about them. You may even deconstruct some of the items, join them together, build things out of them or for them, or otherwise transform the items. Throughout this process, you will create small drawings and other documents of your experimentation. As the process unfolds, you will define a set of goals for one or more final drawings that articulate a set of deeper drawing-related interests that intersect with the items in your initial collection. Your final drawing(s) will demonstrate your deep looking at the items you collected, your exploration of metaphors and meanings expressed by the items, and the changes that the objects undergo as you draw them.

Project 2: Larger Than Life

This project will focus on the figure-your figure. You will explore all of the intersections between your body and the act, action, and object of drawing. The final outcome of this project will be a naturalistic self-portrait drawing that depicts you larger than life size. The research process will focus on iteration and idea development. You will experiment with subject matter and composition, as well as metaphor and narrative content. You will conduct research about the history of self-portraiture, as well as contemporary tools that we all use to construct ourselves and present ourselves to others. The final drawing will depict and describe you, while also articulating new discoveries about your relationship to drawing and drawings.

Project 3: From Here to Home

This project will challenge you to develop a drawing or drawings that evolve in response to your relationship with a specific place. You will conduct research on historical relationships between drawings and places (naturalistic landscapes, maps and infographics, performative walks). You will also make objective observations and subjective reflections of the place that you have selected as the subject of this project.

The specific relationship between the place(s) you work with and the drawing(s) you make is completely open. The connections might be numerous and obvious, or scant and oblique. You will visit the place, perhaps taking photos and/or recording sound, conducting interviews with people there, and/or making observational drawings. How you connect to the place as an artist and how the drawings connect to the place are up to you. Consider these connections carefully, because they are the most important drivers of the final project.

Project 4: Seeing the Constellation

This project will invite you to develop a proposal for a body of work. You will begin this project process by reflecting on all of the research and work that you have completed throughout the semester. After completing a variety of research and free writing exercises, you will develop a formal grant proposal to develop an ambitious body of personally relevant work. The grant proposal will conform to conventions in the field,

including artist statements, project statements, budgets, and work samples. In conjunction with the development of the written proposai you will develop and complete one or more of the drawings that the proposed grant funding would support. The formal presentation and/or submission of the grant proposal to an audience larger than our class will be one of the project requirements.

REQUIRED & RECOMMENDED TEXTS

*Vitamin D: New Perspectives in Drawing,* by Kantor, Zabel, and Dexter

*Art* & *Fear: Observations on the Perils (and Rewards) of Artmaldng,* by Bayles and Orland

*Art-Write: The Writing Guidefor Visual Artists,* by Vicki Krohn Amorose

*How to WriteAbout Contemporary Art,* by Gilda Williams

*Vitamin D2,* by Phaidon Publishing and other surveys of contemporary drawing

*Art* & *Today,* by Eleanor Heartney and other surveys of contemporary visual arts *The Annotated Mona Lisa,* by Carol Strickland and other brief art history overviews *An Illustrated Life,* by Danny Gregory and other surveys of sketchbook practice *How to Be an Explorer of the World,* by Keri Smith and other idea generators

*Art/Work,* by Bhandari and Melber and other surveys of professional practices for artists

*The Artist's Guide to Grant Writing,* by Gigi Rosenberg and other grant-writing guides

*Arts* & *Numbers,* by Elaine Grogan Luttrull and other financial guides for creative professionals

Additional readings relating to the historical and contemporary practice of drawing, the creative process, and professional practices in the visual arts will be introduced throughout the term.

Students will be expected to develop individual bibliographies of readings in the visual arts and related fields. Many of these titles are available for you to review in the Drawing Office library.

CURATING OUR ONLINE RESOURCES:

You are encouraged and expected to immerse yourself in our discipline via rigorous studio practice and scholarly reading. Surround yourself with artists and images that feed you and provoke you. In addition to the artists and other creative that you might follow on social media, please explore a wide array of scholarly arts resources. We will build our list of daily reads as a group in class, and the links available on my personal website are a good place to get started.

EVENTS & EXIDBITIONS:

We are fortunate to live in South Florida, which is home to a vibrant arts community. Throughout the semester, you will be invited to attend a variety of exhibits, lectures, and other events. These will be a mixture of on-campus and off-campus happenings, and they will cover a wide array of topics, across and beyond the studio arts. While many options will be presented, you will be required to attend a minimum of 8 - I 0 events and to report on a minimum of 4 -6 of them. Visiting art collections, seeing special exhibitions, going to openings, and attending lectures are all extremely valuable aspects of a university education, as well as a creative life.

I will regularly announce specific events and exhibitions that I believe are worth seeing. You may also suggest additions to the mix of options. I encourage all of you to plan your time and your responsibilities carefully and to take advantage of as many of these opportunities as possible. Ifyou do so, you will enrich yourselves as scholars and artists, and you will also have

the opportunity to support your grade by fulfilling the requirement outlines above. When composing you report, keep in mind that you may deliver a short (three-minute) slide talk to the class or that you may submit a concise (one page) piece of prose to me. In either case, your report should record the event details, as well as an extraordinarily brief description. You should then focus on sharing your scholarly analysis of the event or exhibition, along with a more personal reflection of what you found informative, surprising, or provocative, and how you will apply what you learned to your current and future work.

By composing intelligent and elegant reports, you will meet the minimum requirement for the semester and move on to build your grade in the course by either making up for missed classes or accruing extra credit in the course. Excellent reporting will build your final grade by as much as two points per report beyond the minimum number required for the semester. All reports must

be completed and submitted no later than the last day of class.

PERFORMANCE EXPECTATIONS:

You should expect to invest at least twelve hours per week (including in- and out-of-class time) in this class each week. The most persistent, dedicated, and resilient students -the ones who will go on to build successful careers in arts-related fields -will likely invest more.

ATTENDANCE:

This is an upper-division undergraduate course, and one of the goals of this is to prepare you for professional life. You should think of this class as a professional appointment-ajob that requires you to arrive both promptly and consistently. Apropos of that, attendance will be carefully recorded daily. It is essential that you be present (in mind and body) and punctual.

Coming to class late (10 minutes) three times is equivalent to 1 absence. You are permitted 2 absences without immediate consequences. A greater number may result in the lowering of your final grade by as many as three points (about one third of one letter grade) for each absence.

You are responsible for the work that you miss when you are absent. Please take the initiative to get in touch with your classmates or with me to get up to speed when you are not here.

Generally speaking, there are no excused absences. I realize that every student has other responsibilities or activities that sometimes interfere with his or her ability or desire to come to class. Please remember that your actions have consequences. Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be accommodated. Please note that it is your responsibility to discuss these absences with me in advance and at your own initiative. Emergencies will be dealt with on an individual basis.

Incomplete grades will be granted at the discretion of the professor, only to students who were earning a passing grade before the disruption, and only in the case of a grave individual emergency.

And this official university language:

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non- attendance.*

*Students are responsiblefor arranging to make up work missed because of legitimate class absence, such as illness,family emergencies, military obligation, court-imposed legal obligations orparticipation in*

*University- approved activities. Examples of University-approved reasonsfor absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absentfor a University-approved reason the opportunity to make up work missed without any reduction in the student'sfinal course grade as a direct result of such absence.*

PREPAREDNESS:

Preparedness is absolutely essential. Coming to class without the appropriate materials and/or without having completed assignments makes it difficult for you to be truly "present," that is, ready to work and to contribute to the class. Please come to class each day with the appropriate materials, and having completed any out-of-class assignments. Doing so will ensure that you stay up-to-date with your responsibilities, and it will also contribute to the strength of your grade.

While enrolled in studio classes, you may reserve one of the courtyard lockers for storage of your studio supplies. Use these lockers at your own discretion, with the awareness that they are neither perfectly secure nor perfectly weatherproof.

SPECIAL CIRCUMSTANCES:

Ifyour life is influenced by a set of special circumstances that may affect your performance in this class, please let me know as soon as possible. Ifyou anticipate missing class to fulfill duties as a representative of the university, if you are a student with a learning difference or a developmental difference, or if there is some other aspect of your life that may affect your ability to meet the expectations of this class, then please talk to me.

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses -Boca Raton, Davie, and Jupiter - however disability services are available for students on all campuses. For more information, please visit the SAS website: [www.fau.edu/sas/](http://www.fau.edu/sas/)

It is your responsibility to take the initiative to ensure your success in this class -and in life. Please be proactive, and remember that your graduation depends on your success in this course.

CLASS PARTICIPATION & PROFESSIONALISM:

Participation is very important in studio art classes. You are expected to participate fully, actively, and professionally in class each day. This means that you work efficiently and effectively both individually and within small groups. You are also encouraged to speak up and to share your thoughts in discussion and critique. Discussions and critiques will provide a forum in which you will have the opportunity to articulate your ideas, to collaborate with your colleagues, to appreciate multiple points of view, to understand and explore complex concepts, and to learn from one another. Professional and respectful conduct is expected from everyone at all times.

Phones may be used as research devices during class, but all other uses are absolutely prohibited during class. You may conduct online research and refer to image resources. You may also take photos of your own work and your workspace. Due to copyright and privacy concerns, you may

not photograph other people, you may not photograph other people's work, and you may not make audio recordings without prior permission. You may not make or receive calls or texts, nor may you use social media during class. To avoid disruption, please silence your phones, put

them in airplane mode, or tum them off. Build the practice of not taking them out during class. Each time your phone rings or vibrates in my class, your final grade will drop by two points.

Each time I notice you texting or posting in class, your final grade will drop by two points. In fairness, if I violate any of these same rules during class, everyone's final grade will go up by two points.

Any and all uses of phones - including the approved uses described above -are strictly prohibited when our live models are partially or completely undressed in the studio.

THE STUDIO ENVIRONMENT:

The studio should be a place that is productive, challenging, safe, and enjoyable. It is important to develop working relationships with your classmates and to discuss and support their work, as well as your own. You are responsible for cleaning up after yourself at the end of each work session, and we will also work together at several points during the semester to maintain the studio. Ingeneral, please make sure that your work area is tidy, and please do not leave any items (especially food items) behind when you leave the studio. Studio maintenance is part of the art-making process, and your participation in this process is expected and appreciated.

You may take a break as needed during class, remembering that productive use of time is essential for staying caught up with your work and completing assignments on time. You may listen to music using headphones only during times that I specify when we are devoted to independent work.

GROUP CRITIQUES & DISCUSSIONS:

There will be formal, announced critiques periodically throughout the semester, typically in conjunction with major projects. Occasionally there will be spontaneous discussions of projects inprogress. Each student must demonstrate a sharpening of her or his critical looking, reading, and thinking processes through extensive, active participation in both the creative process and in the self- and group-evaluation process. One of our priorities in this course will be sharpening our abilities to look at, think about, and discuss a variety of topics in the arts in an informed, specific, and articulate way. Everyone in the class will be held to high professional standards during these discussions and critiques. Your enrollment in a university arts class indicates your interest indeveloping your creative practice, responding thoughtfully to constructive criticism, developing your critical thinking skills, and deepening your scholarly life.

GRADING:

Grades are earned based on the quality of your work (your technical ability, your mastery of individual concepts, and your knowledge of course content), your effort and improvement over the course of the semester, and your communication skills (oral and written skills, along with participation). You will be graded based on your successfully completed projects (studio, writing, and reading assignments), your involvement in critique and discussion (and your ability to think critically during these times), and your professionalism (including preparedness, promptness, attendance, and academic conduct). While the specific expectations and evaluation

procedures for each project will be discussed when each is assigned, it is also wise to keep in mind that "A" grades are reserved for excellent work, "B" grades characterize above average work, and average work will earn "C" grades. Below average work will earn "O" or "F" grades, based on the degree to which the work lacks intellect, effort, commitment, and/or awareness of the assignment. You must earn a "C" or better for this course to count toward your major or minor. Work that shows evidence of academic dishonesty will always earn an "F" for both the individual assignment and for the semester.

A- = 90 -92

B- = 80 -82

C- = 70 -72

0- = 60 -62

F = 0 -60

A = 93 -100

B = 83 -87

C = 73 -77

0 = 63 -67

B+ = 88 -90

C+ = 78 -80

0+ = 68 - 70

ASSIGNMENTS:

Contributions to class discussion and critique, completion of out-of-class assignments, and professional development of works in progress are part of each project grade.

Project #1:25 points

Project #2: 25 points

Project #3: 25 points

Project #4: 25 points

Total: 100 points

LATE WORK:

Prompt completion of projects is essential for academic and professional success. It is essential that all assignments be turned in on or before the due date. Late work will be accepted at my discretion. The minimum deduction for late work will be one full letter grade per business day.

ACADEMIC HONOR:

We are all members of a scholarly academic community. This is a community of professionals, and our interactions with one another should be characterized by tolerance, respect, and understanding. Professional behavior will be expected of everyone in this class. Standards of professionalism will be applied to conduct in class, as well as to the completion of class assignments. All work should be original to the student who turns it in. All research should be used appropriately and documented properly. Any and all forms of unprofessional and/or dishonorable conduct will not be tolerated and may result in a failing grade in the class and/or the perpetrator's removal from the class. For example, any instance of stealing, cheating, and/or plagiarism will result in an automatic F in this course.

And this official university language:

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission toprovide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value onpersonal integrity and individual responsibility. Harsh*

*penalties are associated with academic dishonesty. For more information, see University Regulation*

*4.001.*

GETTING IN TOUCH WITH ME:

You will fmd that, in order to get to my office, you must pass through an active classroom (VA 113). Ifyou would like to see me while a class or a meeting is going on, please proceed quietly, but confidently through the classroom. My office hours are listed at the top of this syllabus, and my teaching schedule is posted on my studio door. I am generally on campus and available to you throughout the day on Tuesdays and Thursdays (from early morning until late evening). I am also on campus on most Mondays, and I am available to you at this time, especially if we make arrangements in advance. I am generally not on campus on Wednesdays and Fridays (I spend these days working in my studio in Jupiter). I check my FAU e-mail about twice a day during the week, and almost never on weekends. I am committed to your learning and your progress, and I want each of you to do well, not only in this class, but in everything that you attempt. If you would like to speak to me, please stop by my studio during office hours, e-mail me, and/or schedule a meeting with me. When you email me about official business, please always do so from your official FAU e-mail address.

Write my Gmail address here:

INDIVIDUAL MEETINGS & CRITIQUES:

Ifyou would like to discuss your progress in this class at any time during the semester, I am happy to do so. Just let me know that you would like to schedule a meeting, and we will sit down and arrange a time. It is important in this class (and in all classes) for each student to take individual responsibility for his or her performance. Please get into the habit of taking initiative when it comes to making sure that you succeed. I am happy to arrange meetings to discuss works in progress, project ideas, questions you may have about assignments and/or readings, and questions you may have about your grade, or, more importantly, your progress in the class.

Please bring your work(s) in progress, as well as any other relevant materials, to these discussions.

CAMPUS RESOURCES:

Please be aware that our campus has resources available which can help you to succeed. Make your tuition dollars work for you by taking advantage of everything that the university has to offer. For instance, our department' s Digital Documentation Lab is a fully equipped and monitored space where you can document your studio projects. The library conducts instructional sessions in research skills. The center for writing excellence offers help for writers at all skill levels-these services will be of particular use to you as you work your way through the writing assignments in this course. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling.

And this official university language:

*Life as a university student can be challenging physically, mentally, and emotionally. Students who find stress negatively affecting their ability to achieve academic orpersonal goals may wish to consider utilizing* ***FAU's Counseling and Psychological Services (CAPS) Center****. CAPSprovides FAU students a range of services* -*individual counseling, support meetings, and psychiatric services, to name afew ­ ojfered to help improve and maintain emotional well-being. For more information:* [*www.fau.edu/counse/i11g/*](http://www.fau.edu/counse/i11g/)

REQUIRED SUPPLIES:

You will use all of the materials that were required of you in your lower-division drawing courses. These include all of your consumable materials, including things like pencils and erasers, as well as all of your durable supplies, including your steel ruler, large drawing board, and sturdy weather-resistant portfolio. Although there is not an explicit list of additional

required materials, you should plan on investing in a variety of drawing materials over the course of the semester. Budget your resources accordingly. As you develop your projects, make a point of thinking about the impact of your chosen materials. Make thoughtful decisions about which materials and methods will be most appropriate for each project. Be sure to come to class each day with all of the materials that you think you might need during the next 6 -8 hours of work time on your project in progress.

WHERE TO GET YOUR SUPPLIES:

We are lucky to have a number of excellent art supply stores in South Florida, and most online retailers run great sales at the beginning of each semester. Please work to purchase your professional art materials at professional art suppliers, and set aside time to visit one or more stores and browse supplies in person. You will learn a great deal about art materials this way. Other big-box stores sell art supplies. These stores might be convenient, and they sell "non­ drawing" materials that might be important to individual projects, but the drawing supplies they sell are generally lower in quality and/or more expensive than those you will find at art suppliers.

Get to know these retailers:

Jerry's Art-o-Rama: www.jerrysartarama. com Dick Blick Art Materials: [www.dickblick.com](http://www.dickblick.com/) Utrecht Art Supplies: [www.utrechtart.com](http://www.utrechtart.com/) Pearl Art Supply: www .pearlpaint.com

Daniel Smith: [www.daniel.smith.com](http://www.daniel.smith.com/)

MARK YOUR CALENDAR:

Jan. 12: Last day to add/drop without fees

Jan. 19: Last day to drop without having a withdraw grade (W) recorded on your transcript Jan. 30: (week 4, Tue.): Project #1 due

Feb. 5: Last day to withdraw with a partial tuition refund Feb. 20: (week 7, Tue.): Project #2 due

Mar. 5 -11: Spring Break

Mar. 20: (week 10, Tue.): Project #3 due

Apr. 6: Last day to withdraw without having a failing grade (F) recorded on your transcript Apr. 17:(week 14, Tue.): Project #4 due

Apr. 19:(week 14, Thu.): Our last class day Apr. 24 + 25: Reading Days

Apr. 26 (week 15, Thu.): Final meeting 10:30 am -1:00 pm: Return, review, and documentation of graded work

May 7: Grades are due (I will post your final course grade online no later than this date).