ART 1UI3 MAKING ART AND UNDERSTANDING IMAGES  
Winter 2016

Time: Friday 1:30-4:20pm  
Location: TSH 118  
Instructor: Laura Marotta  
Instructor email:  
Office: TSH 416  
Office Hours: Friday 11:30 – 12:30pm

Course Objectives
Utilizing sketch books, collage and creative research, students will gain widely applicable skills in manipulating and analyzing the communicative power of images. This course offers students from all programs the opportunity to gain hands-on experience with art making and materials while engaging in critical analysis of art and visual culture. Students will gain skills in creative self-expression, effective mark-making, composition and form. Hands-on projects will be linked to assigned readings, class discussions and lectures. Students will gain widely applicable skills in both manipulating and analyzing the communicative power of images. No previous artistic experience is required.

Textbooks, Materials, & Fees
Textbook: A required Custom Course Pack will be available at Titles Bookstore. Additional required readings can be found online, as noted in the schedule below.

Materials: Please go to Currys art supply store at 610 King St. West in Hamilton to pick up the materials listed below. Curry’s has ordered them in for this course and they will give you a discounted price. Please bring your valid Student ID and ask for the McMaster kit supplies. Please allow yourself plenty of time and be patient, as the store gets very busy at this time of year.

- Canson Universal Sketch Pad 11" x 14" (100 sheets) [product # C702193]  
- Canson XL Mixed Media Pad 9" x 12" (60 sheets) [product # C702242]  
- Marsgraphic Kneadable Eraser [product # S525G20]  
- Alvin Gum Eraser 2" x 1" x 3/4" [product # AL1223AE]  
- Metal Pencil Sharpener Two-hole [product # BS2]  
- Lumograph Pencil HB [product # S100HB]  
- Lumograph Pencil 2B [product # S1002B]  
- Lumograph Pencil 4B [product # S1004B]  
- Lumograph Pencil 6B [product # S1006B]  
- Conté Crayon - Black HB [product # CC2460HB]  
- Conté Crayon - White HB [product # CC2456HB UHU]  
- Glue Stick Economy 8g [product # U26]

Students are required to bring all of the above supplies to every class. Additional supplies will be required for some classes (these can be previously used): set of coloured pencils, scissors, paperback book that you can modify/destroy, something small and easy to carry.
Method of Assessment
Detailed guidelines will be provided in class for all assignments

<table>
<thead>
<tr>
<th>PROJECT:</th>
<th>DUE:</th>
<th>WORTH:</th>
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<tbody>
<tr>
<td>In-Class Assignments</td>
<td>Weekly</td>
<td>15%</td>
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<tr>
<td>Everyday Object Project</td>
<td>January 29</td>
<td>15%</td>
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<tr>
<td>Drawing in the Museum</td>
<td>February 26</td>
<td>15%</td>
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<tr>
<td>Self Portrait/Still Life Due</td>
<td>March 18</td>
<td>20%</td>
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<tr>
<td>Daily Drawing</td>
<td>April 1</td>
<td>10%</td>
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<tr>
<td>Exam</td>
<td>TBA</td>
<td>25%</td>
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Grading Scale:
A+ 90-100 B+ 77-79 C+ 67-69 D+ 57-59
A 85-89 B 73-76 C 63-66 D 53-56
A- 80-84 B- 70-72 C- 60-62 D - 50-52 F 0-49

Policy on Missed Work, Extensions, and Late Penalties
It is the responsibility of each student to attend all classes and exams and meet the requirements of submission for coursework. Missed assignments and exams will automatically be assigned a grade of 0. A penalty of one full letter grade will be imposed for every academic day assignments are late.

McMaster Student Absence Form (MSAF) In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar “Requests for Relief for Missed Academic Term Work”. Please note these regulations have changed beginning Fall 2015. If you have any questions about the MSAF, please contact your Associate Dean’s office.
Topics and Readings

Drawing Defeats the Mind-Body Split Readings
• David Rosand, Drawing Acts, (excerpts), 1-3 and 13-17. (Course Pack)
• Scott McCloud, Understanding Comics: The Invisible Art, 24-41. (Course Pack)
• Lynda Barry, Picture This, 53-65 (Course Pack)

Culture, Context, Contingency Readings
• Glossary of Key Terms and Concepts

Vision as an Active Process Readings
• Semir Zeki, "The Neurology of Ambiguity," 243-246 and 250-270. (Course Pack)

Visual Codes & Knowledge Forms

Realism & Representation Readings
• Terry Barrett, “Realism,” 19-28. (Course Pack)
• Orhan Pamouk, My Name is Red (excerpts), 68-73, 75-81 and 62-65. (Course Pack)

Representation & Self-Representation Readings
• Marcia Crosby, “Construction of the Imaginary Indian,” 266-291. (Course Pack)
• tekanji, “FAQ: What is the Male Gaze?” Finally Feminism 101 blog, (Online: http://finallyfeminism101.wordpress.com/2007/08/26/faq-what-is-the-%E2%80%9Cmale-gaze%E2%80%9D/)

My Kid Could Make That! Readings
• Artist Senga Nengudi on Vasily Kandinsky's Impression III (Concert)(1911), Museum of Modern Art, New York (Online Audio: http://www.moma.org/explore/multimedia/audios/340/4380)
• Artist Frank Stella on Kazimir Malevich’s Suprematist Composition: White on White (1918), Museum of Modern Art, New York (Online Audio: http://www.moma.org/explore/multimedia/audios/340/4826)
• Museum of Modern Art, Invention Abstraction (intro text) (Online: http://www.moma.org/interactives/exhibitions/2012/inventingabstraction/)
• G. Roger Denson, "Colonizing Abstraction: Moma Show Denies It’s Ancient Global Origins" Huffington Post, 02/15/2013 (Online: http://www.huffingtonpost.com/g-roger-denson/colonizing-abstraction-mo_b_2683159.html)
Stop Making Sense 1
- Priscilla Frank, “7 Forgotten Women Surrealists Who Deserve To Be Remembered,” The Huffington Post (2015) (Online: http://www.huffingtonpost.com/entry/seven-female surrealists_55b8f5d2e4b0074ba5a702c8)

Stop Making Sense 2

Getting Outside the Box

Other Course Information
Policy on Email Communication: It is the policy of the School of the Arts that all email communication between students and instructors must originate from their official McMaster accounts. This policy protects the confidentiality and sensitivity of info and confirms the identity of both parties. SOTA instructors will delete messages that do not originate from McMaster University email accounts. The instructor may take up to 48 hours to read and/or respond to student emails.

Academic Integrity: You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: “Grade of F assigned for academic dishonesty”), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty please refer to the Academic Integrity Policy, located at http://www.mcmaster.ca/academicintegrity The following illustrates only three forms of academic dishonesty: 1. Plagiarism, e.g. the submission of work that is not one’s own or for which other credit has been obtained. 2. Improper collaboration in group work. 3. Copying or using unauthorized aids in tests and examinations.

Avenue to Learn: In this course we will be using Avenue to Learn. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be
deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

**Modifications to Course Outline:** The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and course websites weekly during the term and to note any changes.

**Support Services:** The University provides a variety of support services to help students manage their many demands. Reference librarians can provide invaluable research assistance. The Student Accessibility Services Centre (SAS) provides assistance with personal as well as academic matters. MUSC B107 and http://sas.mcmaster.ca/ Academic and writing skills support is offered by the Student Success Centre located in Gilmour Hall, room 110. For more information on the Student Success Centre please call (905) 525-9140 [ext. 24254], email studentsuccess@mcmaster.ca or visit http://studentsuccess.mcmaster.ca
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## Winter 2016 SCHEDULE

Instructor: Laura Marotta  
Time: Friday 1:30pm – 4:20pm  
Location: TSH 118

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<thead>
<tr>
<th>DATE</th>
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<th>DUE DATE</th>
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| 1. FRI JAN 8 | INTRODUCTION to class (attendance, studio etiquette, material list, other handouts etc.)  
INTRO to **Assignment One**: Daily Drawing  
IN CLASS ASSIGNMENT: The Elements and Principles | Purchase and bring supplies to next class, and every class thereafter. |
| 2. FRI JAN 15 | LECTURE: Drawing Defeats the Mind-Body Split  
INTRO to **Assignment Two**: Everyday Object Project  
IN CLASS ASSIGNMENT: Blind Contour Drawing | **Daily Drawing Assignment starts TODAY** |
| 3. FRI JAN 22 | LECTURE: Culture, Context, Contingency  
IN CLASS ASSIGNMENT: Contour and the Still Life |  |
| 4. FRI JAN 29 | LECTURE: Vision as an Active Process  
IN CLASS ASSIGNMENT: Contour and the Still Life, Negative Space Drawing  
INTRO to **Assignment Three**: Drawing in the Museum | **DUE**: Assignment Two: Everyday Object Project |
| 5. FRI FEB 5 | LECTURE: Visual Codes and Knowledge Forms  
IN CLASS ASSIGNMENT: MODEL contour drawing and gesture drawing |  |
| 6. FRI FEB 12 | NO CLASS – READING WEEK |  |
| 7. FRI FEB 19 | LECTURE: Realism and Representation  
IN CLASS ASSIGNMENT: Grey Scale, shading and crosshatching, mark making, texture hunt |  |
| 8. FRI FEB 26 | LECTURE: Representation and Self-Representation  
IN CLASS ASSIGNMENT: Still life, value drawing  
INTRO to **Assignment Four**: Self Portrait | **DUE**: Assignment Three: Drawing in the Museum |
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<thead>
<tr>
<th>Date</th>
<th>Lecture</th>
<th>In Class Assignment</th>
<th>Due</th>
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<tr>
<td>9. FRI MAR 4</td>
<td>LECTURE: My Kid Could Make That!</td>
<td>MODEL, value drawing</td>
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<td>10. FRI MAR 11</td>
<td>LECTURE: Part 1 - Stop Making Sense</td>
<td>Large scale collaborative drawing</td>
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<td>11. FRI MAR 18</td>
<td>LECTURE: Part 2 - Stop Making Sense</td>
<td>One Point Perspective, Collage</td>
<td>Assignment Four: Self Portrait</td>
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<td>12. FRI MAR 25</td>
<td>NO CLASS – GOOD FRIDAY</td>
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<td>13. FRI APR 1</td>
<td>LECTURE: Getting Outside the Box</td>
<td>MODEL, long pose</td>
<td>Assignment One: Daily Drawing (77 drawings total)</td>
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<td>14. FRI APR 8</td>
<td>REVIEW</td>
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