Drawing Outside the Lines
Winter 2010  (revised 12.29.09)

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Credits
4 credits  Drawing (2 life sessions + independent drawing portfolio)
4 credits  Animation (cut-out animation, praxinoscopes I & II)
4 credits  Printmaking (etching value sample, cootie catcher, praxinoscopes I & II)
4 credits  Theories and Practices of Visual Culture (artist lecture series, seminar and readings, essay)

Art Materials (estimated cost: $175.00)
Animation:
• a record player to repurpose
• Staedtler, Pro-Art or Staedtler Half-pipe compass (in Bookstore for $6-$14)
• sign pen, 2b-4b pencils
• animation paper
• peg bar or animation board

Drawing Supplies
• 18” x 24” newsprint pads (2 or 3)
• 1 box compressed charcoal
• pink pearl or white Mars Staebler erasers
• 4” x 4” piece of chamois
• Pair of large binder clips

Printmaking Supplies:
• Copper plates Purchase from printmaking studio
• Paper for intaglio printing Purchase from the bookstore or print studio

Texts
The Undressed Art by Peter Steinhart
Yuri Norstein and Tale of Tales: An Animator’s Journey by Clare Kitson
Remaining readings will be available through the program as PDFs

Program Covenant
Responsibilities of both faculty and students:
Encourage the free exchange of ideas in a respectful and civil manner.
Attendance at all studio classes, seminars, and other program activities.
Notify each other of absences and schedule changes.
Come to class prepared with appropriate readings, papers, studio assignments, presentations or evaluations.

Special responsibilities of students:
Attendance policy: more than two absences from class meetings during the quarter could affect credit and should be discussed with faculty

If a student misses class it is his or her responsibility to find out from another student what s/he missed in class and to catch up on all announcements including changes to the program calendar.
Students with questions or concerns about the program should check the program blog and if needed contact faculty directly (via office phone, e-mail or in person).

Students with learning differences or disabilities should contact Access Services for accommodations (ph. 360-867-6348/TTY: 360-867-6834).

Students will observe academic honesty. Plagiarism means presenting the work of someone else as your own. According to the Student Conduct Code,

“Cheating, facilitating academic dishonesty and plagiarism are violations of the academic honesty policy and if persistent or severe may be treated as violations of the student conduct code.”

Plagiarism includes:
Copying any material from the Internet for inclusion in your work without using clear citations to the author and context.

Copying text, images or ideas from a book, magazine, essay by anyone else without clear citation of the author or original context.

In instances where plagiarism is detected, students will discuss the issue with faculty. The faculty may report the instance to the Campus Grievance Officer.

For winter quarter, this requirement will be strictly enforced: Complete all assigned work by deadlines. It should be understood that only work that is both complete and on time will be discussed and/or evaluated.

Come to the studio alert, rested, and prepared to concentrate on physically demanding tasks. Students who come to class under the influence of alcohol or drugs (other than those prescribed by a physician) or whose behavior puts themselves or others at risk will be asked to leave the studios.

Write a self evaluation, a faculty evaluation, and a program evaluation at the end of spring quarter; hand it in by the end of evaluation week to either the faculty or program secretary.

Evergreen is a non-smoking campus. Smoking is permitted only in designated areas.

Special responsibilities of faculty:
Write formal evaluations of each students' progress at the end of the quarter.

Alert students who are in danger of not receiving full credit by the 5th week of each quarter.

Write a faculty self evaluation at the end of the program.

Criteria for Awarding Credit:
The basis for awarding credit will be regular attendance and full participation in all program activities, and completion of all assignments and projects by the given deadline. Full participation includes:

- Demonstrated learning from completion of all studio assignments
- Demonstrated learning from completion of all writing assignments
- Demonstrated learning from participation in seminar
- Attendance
- Handwritten note-taking during lectures, studio demonstrations, and seminars (notes should be legible and collated)

By remaining enrolled in Drawing Outside the Lines, you agree to the terms of this covenant.
Assignments

Praxinoscope I (aka half-moon)
Assigned: Tues/Weds (in “Ruth workshops”), week 1
Drawing/mock-up due: Thurs., week 2 in critique

Between week 2 and Tues. week 7, develop an intaglio plate, and print 10 impressions in variety of ‘state print’ half-moon praxinoscopes on full size paper (i.e. paper that will accommodate a complete sphere praxinoscope image). Use inks in a wide range of colors, values, transparencies. These prints will be used in an on-going collaborative – and somewhat contingent – process of developing full praxinoscopes through over-printing.

Print fest! Tues. week 7, 9 a.m. to 4 p.m.
Select five praxinoscopes by peers to complete by printing the other half of the sphere. Prints/ink must be dry by Tues. week 8.

Second printing assigned: Tues. week 8, 9 a.m. – 12 p.m.
Select three praxinoscopes to over-print. Prints/ink must be dry by Tues. week 9.

Last printing assigned: Tues. week 9
Select two praxinoscopes by peers to over-print. Prints must be dried flat in the editioning racks and ink must be dry by Tues. week 10.

Praxinoscope II (aka full-moon)
Assigned: Mon. week 5
Drawing/mock-up due: Thurs., week 6
Final flat printed praxinoscopes due: Tues. week 10
These praxinoscopes will permit you an opportunity to make a final independent praxinoscope of your own design. (these also afford you the opportunity to establish a print exchange, in which every student receives a portfolio of praxinoscopes representing the work of everyone in the program!)

Independent Drawing Portfolio (3 credits)
Assigned: week 1
Proposal due: In “Ruth-workshops” week 2 for peer review
Small-group portfolio reviews with faculty: week 6 (sign up sheets will be provided)
Final portfolio due: Thurs. week 9, 9 a.m.

The independent drawing portfolio provides an opportunity to direct your own themes, images and skills in response to the drawing techniques and concepts covered in the program. The portfolio should be developed in response to a specific theme, inquiry, or process you intend to engage deeply. Works should be completed on appropriate fine art paper (a work shop will be provided to help you select papers for specific uses and media).

Essay Response to a Work of Art (2 credits)
Write a 4 – 6 page essay about a work of art included in the Evergreen Gallery exhibit featuring artists working with Punch Gallery. This assignment will be supported by a seminar/workshop on the scope of the exhibit as well as a research strategies info session during week 4 and 5.

This assignment requires you to use a single work of art to launch a kind of art historical and/or theoretical analysis of the work, its antecedents, and links to other works. Your role will be to discuss the work as a cultural critic (critic in this case refers to one who analyzes and places a work of art – not one who evaluates or judges the work’s value.), art historian, or museum curator might. This requires you to do additional research into the context of the work in the artist’s on-going practice, in contemporary art and in the culture at large.
Assigned: Thurs., week 4

Tues., week 6: present a detailed outline including a focused and defined thesis statement to a peer review session. The outline must include evidence/citations from sources you plan to use in your essay focusing on a single work from the exhibit.

Thurs., week 6: submit in-progress materials to your seminar leader. Materials include: (1) your original outline presented to the peer review; (2) legible notes from the review of your outline; (3) a revised detailed outline and any other notes indicating how you plan to revise your ideas for the final essay.

Tues. week 8: final essay is due to your seminar leader

The paper should/could address the following:

- Does the work succeed in the artist's intentions as you perceive them? Explain why or why not.
- Fit the work into a theoretical context we've discussed over the last two quarters (trickster varieties or approaches, issues raised in program readings or lectures, conveniences of drawing or printmaking; references to art history, or the function of the work).
- Consider linking the piece to the work created by guest artists from the last two quarters.
- Research the artist's range of work – how does the piece you are writing about fit among the artist's other works?
- Explore ArtStor or other art historical sources to find useful links between the art work and those of another artist, movement, or point-of-view.

Week by Week Syllabus:

**Week 1 Jan 4 - 8**

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<tr>
<td>10 - 12 Lecture (ls): Discuss TRACY images from Drawing Now + materials workshop for drawing assignment</td>
<td>9 - 12 Studio Workshop: Drawing: Animated cycles (rh) Assignment: Praxinoscope I (half-moon drawing) 1 - 4 Studio Workshop: Drawing: head studies I (ls)</td>
<td>8 – 11:00 Studio Workshop: Drawing: Animated cycles (rh) Assignment: Praxinoscope I (half-moon drawing) or Drawing: head studies I (ls) 11:30 – 1 p.m. Artist Lecture Series</td>
<td>9 - 12 Seminar: The Undressed Art, chapter 6, by Steinhart, Drawing Now by TRACY, and “To Take Paper and Draw” by John Berger + More support/discussion of independent drawing portfolio project</td>
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**Week 2 Jan 11 - 15**

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<tr>
<td>10 – 12 Lecture: Drawing and performance in animation (rh)</td>
<td>9 – 12 Studio Workshop: Independent drawing portfolio proposal due for peer review (rh) OR 1 - 4 Studio Workshop: Drawing: head in context of body (long drawings) (ls)</td>
<td>8 – 11:00 Studio Workshop: Independent drawing portfolio proposal due for peer review (rh) OR Drawing: head in context of body (long drawings) (ls) 11:30 – 1 p.m. Artist Lecture Series</td>
<td>9 - 12 Seminar: Spiegelman PDF “Transformative Power of Art” (Mexican political art) PDF Twenty-five Heads Under One Hat PDF Critique: Praxinoscope I half-moon drawings</td>
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<td>Week 3</td>
<td>Jan 18 - 22</td>
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<td>MLK Day (campus closed)</td>
<td>9 – 12 Studio Workshop: Animation: turn-table re-purposing and mirror-making workshop OR 1 - 4 Studio Workshop: Printmaking: soft ground and aquatint etching demo</td>
<td>8 – 11:00 Studio Workshop: Animation: turn-table re-purposing and mirror-making workshop OR Printmaking: soft ground and aquatint etching demo</td>
<td>9 - 12 Seminar (9 – 10:15): Benjamin, The Mimetic Faculty Lecture (10:30 – 12): Guest artist lecture, Jean Manuelpaper on toys, games, and art</td>
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<td>Assignments: Create 1 sample aquatint plate; 1 image in 4 values. AND Cootie catcher etchings in line and value (can be hand-colored)</td>
<td>11:30 – 1 p.m. Artist Lecture Series</td>
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<th>Week 4</th>
<th>Jan 25 - 29</th>
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<td><strong>Monday</strong></td>
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<td>9 – 12 Studio Workshop: Cut-out animation: demo and assignment OR 1 - 4 Printmaking: Cootie Catcher critique / Open print studio time</td>
<td>11:30 – 1 p.m. Artist Lecture Series</td>
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<td>11:30 – 1 p.m. Artist Lecture Series</td>
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<th>Week 5</th>
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<td><strong>Monday</strong></td>
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<td>Assignment: Praxinoscope II (aka, full-moon): independent discs in intaglio</td>
<td>11:30 – 1 p.m. Artist Lecture Series</td>
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<th>Week 6</th>
<th>Feb 8 - 12</th>
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<td><strong>Monday</strong></td>
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<td>Independent work day Mandatory small-group peer reviews of independent drawing projects with Ruth or Lisa (Monday &amp; Tuesday. Schedule tba)</td>
<td>9 - 12 Workshop: Peer review essay outlines (COM 408)</td>
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<td>11:30 – 1 p.m. Artist Lecture Series (optional this week only)</td>
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### Week 7  Feb 15 - 19

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| President’s Day (Campus closed) | 9 – 4 Studio Workshop: Praxinoscope I Print Fest  
Choose 5 half-moon prints by peers to complete (from half to whole sphere) | 9 – 11:00 Independent Work Time  
11:30 – 1 p.m. Artist Lecture Series | Independent Work Day | |

### Week 8  Feb 22 - 26

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| Independent work day | 9 – 12  
Critique: Praxinoscope I (half-moon)  
COM 408  
Sign up for 3 pieces by others that you want to print over. Due Tues. week 9  
Due: Work of Art Essay Response | 9 – 11:00  
Studio Workshop: Cut-out animation critique (COM 408)  
11:30 – 1 p.m. Artist Lecture Series | 9 - 12  
Seminar: Benjamin, Art in the Age of Mechanical Reproduction  
Platzker, Print in the Age of Mechanical Reproduction  
“Ways of Seeing” BBC excerpt | |

### Week 9  Mar 1 - 5

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| Independent work day | 9 – 12  
Studio Workshop: Present 2nd pass on Praxinoscopes I (half-moon).  
Choose 2 prints by others to print on. Place finished prints in the editioning racks to flatten them by Thurs. night!!! Due Tues (or weds) of week 10. | Independent work day | 9 - 12  
Critique (COM 408)  
Presentation of selected drawings from independent portfolios/ Drawing portfolios due | |

### Week 10  Mar 8 - 12

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| Independent work day | Present collaborative Praxinoscopes I and Independent Praxinoscopes II  
Reserved: Seminar II E 4115  
5 p.m. Tues – 5 p.m. Weds. For exhibit/critique/program celebration | Portfolios due (tba)  
[Take down exhibit] | Print studio clean up,  
9 – 11 a.m.  
Com 408 studio clean up (tba) | |

Evaluation Week: Mar 15th - 17th  
Conferences Mon-Wed.