

Drawing Outside the Lines

Fall 2009

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Texts: *Trickster Makes the World* by Lewis Hyde
The Undressed Art by Peter Steinhart

Materials

Many of the materials you'll need for printmaking will be provided for your use in the printmaking studio. You'll be responsible for purchasing materials you take away with you. Printmaking can be expensive and you are encouraged to make choices whenever possible based on the aesthetic value of your work. Many of the supplies you will need for completing animation assignments are the same that you will use for drawing. Additional items are listed below.

Estimated materials cost: \$125/quarter

Notebook or sketchbook for visual and written technical and lecture notes

Drawing Supplies (all available in bookstore):

- 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

Animation Supplies:

- Pentel sign pen Purchase from bookstore
- Animation paper Purchase from bookstore
- Animation peg bar or 12 field inking board Purchase pegbar from bookstore, or check out animation board from Media Loan, or purchase from Cartoon Colour Co:
http://www.cartooncolour.com/catalog/index.php?cPath=9_38

Watercolors or colored inks

Small bottle of glycerin Purchase from drug store (can share)

On maintaining a learning community

No personal MP3s/ear buds during class meetings

Please silence, disable, or otherwise prevent cell phone interruptions during class meetings

No text messaging during class meetings.

No e-mail submissions of written assignments (printing and submitting the assignment is part of the assignment ☺)

No lap tops during class meetings (please discuss this with us if you need accommodations)

Satisfactory attendance, participation, and efforts are characterized by:

- punctual arrival to class
- visible/physical non-verbals indicating engagement and respect for others
- preparation including completing readings, writing and creative assignments, acquiring all studio materials **prior to** class meetings
- paying attention to projects and assignments during class meetings

Weekly Schedule and Class locations

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Sem 2 B1105	9 – 12 Studio Workshop: Com 408 OR 1 - 4 Studio Workshop: Art Annex 2109* <small>*Weeks 4 and 8 meet in Lab II 0223</small>	8 – 11:00 Studio Workshop: Com 408 or Art Annex 2109* <small>*Weeks 4 and 8 meet in Lab II 0223</small> 11:30 – 1 p.m. Artist Lecture Series LH 1	9 - 12 Seminar/Critique: Com 408 (also COM 320 and 323)	

Some Rules and Hints for Students and Teachers by John Cage

- Rule 1: Find a place you can trust, and then try trusting it for a while. Always be around. Come or go to everything, always go to classes, reading anything you can get your hands on, look carefully and often. Save everything: it might come in handy later.
- Rule 2: General duties of a teacher: Pull everything out of your students. General duties of a student: Pull everything out of your teacher and your fellow students.
- Rule 3: Consider everything an experiment.
- Rule 4: Be self-disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.
- Rule 5: Nothing is a mistake. There is no win and there is no fail...there is only make.
- Rule 6: The only rule is work. If you work it will lead to something. It is the people who do all of the work all of the time who eventually catch on to things.
- Rule 7: Don't try to create and analyze at the same time. They are different processes.
- Rule 8: Be happy whenever you can manage it. (Enjoy yourself. It is lighter than you think.)
- Rule 9: "We're breakin' all of the rules...even our own; and how do we do it? By leaving plenty of room for the 'X' factors!"

Drawing Outside the Lines Program Covenant

With due respect to John Cage, there are necessary guidelines to maintaining a productive and collegial learning community in which participants feel challenged to do their best, and also safe to take risks with their work. The following are responsibilities that we all need to agree to in order for our learning community to function well. By staying enrolled in Drawing Outside the Lines, each student agrees to these guidelines.

Responsibilities of both faculty and students:

- Encourage the free exchange of ideas in a respectful and civil manner. This includes keeping confidential any personal information others may reveal during program discussions; recognizing that no one is exempt from dynamics of privilege, oppression, and assumptions; and abiding by the Social Contract and the Sexual Harassment Policy. Repeated disruption of the attempts of others to learn or other violations of the Social Contract or Student Conduct Code, will result in expulsion from the program.
- Attend 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:

- Attend class on time. More than two absences from class meetings during the quarter could affect credit and should be discussed with faculty. Repeated instances of lateness are equivalent to absence.
- Keep up. 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 assignments and announcements including changes to the program calendar. Students with other questions or concerns about their work or the program should 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).
- Approach all academic and creative work honestly. There are well-articulated arguments that question copyright law, and we will discuss these as part of our work fall quarter, however, in an academic setting, presenting another person's ideas, language or imagery as your own, without citing the source and giving credit for them is plagiarism. 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 citing the author and context clearly.
- 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 for the Campus Grievance Officer to pursue further.

In creative work, artists frequently appropriate images or other content. "Fair use" implies use for purposes of criticism, social commentary or other theoretically sound artistic goals. In these cases, your responsibility is to understand and articulate the image's provenance, its history, the meanings attached to it, and your reasons for using it. Using imagery without this intellectual work is plagiarism.

- Complete all assigned work by deadlines, or present incomplete work as is. Understand that faculty may choose to only evaluate work that is both complete and turned in on time.
- Come to classes, the studios and media labs alert, rested, fed 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.
- Use college equipment, facilities and other shared college resources responsibly. In the media labs, follow requested procedures for booking and use, record any problems in the appropriate logbook and report them to staff. Respect the access needs of others, and leave all media lab areas clean and normalized after finishing each session. Likewise the print studios are community spaces and must be left clean and ready for others to use. When print studio staff asks you to do anything, you do it.
- Write a self-evaluation at the end of fall quarter, and a formal self-evaluation, evaluations of both faculty, and a program evaluation at the end of winter quarter. Turn self-evals into the Registrar, and faculty and program evaluations into either the faculty or program secretary in Sem II A 2117.
- Evergreen is a non-smoking campus. If you must smoke, do it 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 losing credit during the 5th week of each quarter.
- Write a faculty self evaluation at the end of the program.

Credit:

The learning goals of Drawing Outside the Lines are to develop specific studio skills in drawing, printmaking and animation, expand our understanding of the roles that art-making can play beyond "self-expression," and gain literacy in visual languages and conceptual approaches to creativity. Students' work in the program will be evaluated with these goals in mind. The basis for awarding credit is regular attendance *and* full participation in all program activities, and completion of all assignments and projects by the given deadline. Full participation includes:

- Completing all studio assignments
- Completing all writing assignments
- Attendance and participation in all program meetings, including seminar.
- Handwritten note-taking during lectures, presentations, critiques, studio demonstrations, and seminars (notes should be legible, dated and collated).

Credit Equivalencies:	6 credits	Drawing
	2 credits	Animation
	2 credits	Printmaking
	6 credits	Concepts of Contemporary Art

Fall Quarter Assignments (in addition the animation and printmaking exercises):

Two synthesis papers. 4-6 pages, worth one credit each. Writing is thinking. The synthesis papers are opportunities for you to integrate major program themes into your thinking about art. We expect you to work through a draft and revision process. You will bring the first draft of each paper to a peer review session. Then you will have one week to revise and polish the essay before turning it in to faculty.

For each synthesis paper, develop a thesis or idea and compose arguments that are supported by references to the readings, lectures, screenings and any ideas you've gotten from the studio work through the end of the week that the paper is due (week 4 for Synthesis paper #1, week 8 for Synthesis paper #2). This is not a place to merely summarize the material. Engage with the ideas and use your writing to develop them further and integrate them with your own understanding of art and/or culture. Drafts for peer review are due Thursday of the week prior to the final due date.

Independent project: This project is worth 2 credits, the equivalent of 40-50 hours of work. You will get the assignment for this week 4. Projects are due Wednesday week 10. The learning objective of this project is for you to integrate Hyde's ideas about the Trickster's relationship with creative work into your own artistic practice in drawing, animation and/or printmaking. You will be asked to write a proposal describing your idea for the project that is due week 6, and an artist statement to be turned in with your final artwork, due week 10.

Fall Quarter Weekly Schedule

Week 1 (9/28-10/1)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Welcome and Introductions	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Drawing 11:30 – 1 p.m. Individual conferences with seminar faculty	9 - 12 Seminar: <i>Trickster Makes This World</i> , Introduction	

Week 2 (10/5-10/8)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Ruth: Signs and Signifiers	9 – 12 Studio Workshop: Animation: The Living Line OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Animation or Drawing 11:30 – 1 p.m. Individual conferences with seminar faculty 2-5 pm Animation Lab Proficiencies	9 - 12 Seminar: <i>Trickster Makes This World</i> , Part I + Appendix I "The Homeric Hymn to Hermes" Assign first synthesis paper 2-5 Animation Lab Proficiencies	

Week 3 (10/12-15)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Lisa: On Drawing	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Drawing 11:30 – 1 p.m. Artist Lecture Series Ruth Hayes: Reign of the Dog	9 - 12 Seminar: <i>The Undressed Art</i> , chapters 1 – 5 Synthesis paper due: peer group review	

Week 4 (10/19-22)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Lisa: Cage, Rauschenberg and Duchamp	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Printmaking -- monotypes	8 – 11:00 Studio Workshop: Printmaking or Drawing 11:30 – 1 p.m. Artist Lecture Series	9 – 10:15 Living Line Critique 10:30-12 Seminar: <i>John Cage, excerpt from <u>Silence</u>: "Lecture on Nothing" and "Lecture on Something"</i> <i>Excerpt from Tomkins, <u>The Bride and the Bachelors</u>: "John Cage"</i> <i>View John Cage on What's My Line:</i> <a href="http://www.youtube.com/watch?v=SSulyc
qZH-U">http://www.youtube.com/watch?v=SSulyc qZH-U Finished first synthesis paper due Assign Independent Project	

Week 5 (10/26-29)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Ruth: Plagiarism and Appropriation (the case of Shepard Faurey)	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Drawing 11:30 – 1 p.m. Artist Lecture Series	9 - 12 Seminar/Critique/Workshop: <i>Trickster Makes This World, Part II + appendix III "Monkey and The Peaches of Immortality"</i> Lawrence Lessig on-line lecture (url tba) Screening: Chance in animation Assign 2 nd synthesis paper	

Week 6 (11/2-5)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Ruth "Dirt Work"	9 – 12 Studio Workshop: Animation: Paint on Glass OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Animation or Drawing 11:30 – 1 p.m. Artist Lecture Series	9 - 12 Seminar/Critique: <i>Trickster Makes This World, Part III</i> Appendix II "Trickster and Gender" Independent Project proposal due: peer group review	

Week 7 (11/9-12)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Ruth: Philosopher's Toys, and winter quarter preview	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Drawing 11:30 – 1 p.m. Artist Lecture Series	9 - 12 Seminar: <i>Trickster Makes This World, Part IV</i> 2nd Synthesis paper due; peer groups	

Week 8 (11/16-19)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Lisa: Contemporary Printmaking	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Printmaking – line etching	8 – 11:00 Studio Workshop: Printmaking or Drawing 11:30 – 1 p.m. Artist Lecture Series	9 – 10:15 Critique: Paint on glass assignment, Library Mac Lounge 10:30-12 Seminar/Critique: <i>Trickster Makes This World</i> , Conclusion Final draft of 2 nd Synthesis paper due	

Week 9 (11/30-12/3)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: Lisa: tba	9 – 12 Studio Workshop: Drawing OR 1 - 4 Studio Workshop: Drawing	8 – 11:00 Studio Workshop: Drawing 11:30 – 1 p.m. Artist Lecture Series	9 - 12 Seminar/Critique: <i>The Undressed Art: ch 9, 13</i>	

Week 10 (12/7-10)

Monday	Tuesday	Wednesday	Thursday	Friday
10 – 12 Lecture/Screening: tba	No class: work day	8 – 12:00: Independent Projects due: Critique, Sem 2 E4115 Portfolios due	No class	

Week 11: Evaluation Week**Portfolio check list**

- Self evaluation
- Printmaking assignments:
- Animation assignments posted to Orca
- Faculty evaluation (should be submitted following your evaluation conference)