

DRW 0018-03
INTRO DRAWING: INTENSIVE
FALL 2024
4 credits



THURSDAY, 2.30-7.30p / Barnum 200

instructor / john ros | *they, them*
email / john.ros@tufts.edu
office hours / Thursday by appointment

COURSE INFORMATION

DESCRIPTION

Intro to Drawing Intensive is a comprehensive introduction to drawing techniques, strategies and materials. This is a gateway course for all students interested in interpreting and responding to their world with drawing. Students will develop strong technical and perceptual skills through direct observation and rigorous practice.

Drawing is also a way of thinking with the body and as a conceptual practice it overlaps with many areas of creativity and research. Through projects and prompts, students will evolve an understanding of the unique opportunities for transformation and expression that drawing provides. Coursework will include demonstration, presentations, exercises and assignments.

OBJECTIVES

- Learn skills of observation and uncover different ways of seeing
- Develop a knowledge of basic approaches and techniques and acquire fundamental skills and facility
- Develop an awareness of and sensitivity to structure, space, and relationship
- Develop a critical vocabulary that is conceptually, aesthetically and culturally aware
- Improve perceptual skills and ability to describe, analyze, interpret and react to the world
- Develop diverse research inclusive of the historical and contemporary, addressing theory and practice
- Demonstrate innovative thinking while developing personal voice

TOPICS

In addition to conceptual ways of thinking, these topics will be approached throughout the term:

- Value (Contrast, Light, Volume)
- Color (Relationships, Value, Temperature)
- Shape and Proportion
- Line (Contour, Gesture)
- Space and Depth (non-perspectival, contrast, edge)
- Linear Perspective
- Composition (Balance, Positive/Negative, Static/Dynamic, Open/Closed)

REQUIREMENTS FOR CREDIT, ASSESSMENT + LETTER GRADES

- Present highest quality work with strong personal investment and clear evidence of rigorous practice
- Show Initiative and participate in group discussions and in discussions with the lecturer
- Be Inventive, think beyond the scope of the ask, be exhaustive and exhibit an ability to fail
- Attend all classes and complete all assignments on time throughout the course
- Maintain a dedicated sketchbook for the course with assignments, notes, findings, etc.
- Be communicative and respond to emails and prompts in a timely manner
- Provide a final portfolio of work from the course

In addition to adhering to the requirements above, this rubric will be implemented to determine final grades for those requiring a letter grade. If desirable, all grade-receiving course members can schedule an individual midterm meeting with the lecturer to determine their course progress. More on grading can be found [here](#).

- 25% Sketchbook — completed weekly with evidence of thorough research
- 25% Final Portfolio — completed at the end of the course documenting all work
- 25% Attendance, Initiative + Participation — be present and participate
- 25% Inventiveness, Outward Thinking + Ability to Fail — learn from mistakes; trial and error; explore possibilities

LEARNING TOGETHER / COMMUNITY AGREEMENT

LAND ACKNOWLEDGMENT

SMFA is located in Boston where I would like to acknowledge the Pawtucket and Massachusetts people. Our course relies on Microsoft, Zoom and Canvas technologies, so would like to acknowledge the Stillaguamish, Duwamish and the Coast Salish of Redmond, Washington where Microsoft is headquartered; and the Tamien Nation, Ohlone and Muwekma of San Jose, CA where Zoom is headquartered; and the Goshute and Eastern Shoshone of Salt Lake City, Utah where Instructure is headquartered. I would also like to respectfully acknowledge all Indigenous Peoples and pay our respects to the ancestors, elders, and all relatives and relations, past, present and emerging. If you would like to discover the original custodians of the land you occupy visit <https://native-land.ca/>

We must also remember all those who came before us and built the spaces we inhabit. Those who came by choice and those who came by force. I want to recognize the collective work of all the silent, invisible and marginalized who make all our spaces possible.

EXTENDED LAND ACKNOWLEDGMENT

Tufts University is located on the traditional territories of the Wampanoag, Pawtucket, Nipmuc and Massachusetts tribal nations, and at the site of the once-thriving Native town of Mystic. On the Tufts Medford campus, we are on what European and both enslaved and free African settlers called Walnut Hill. The Mystic or Missituk Native community choose to plant these trees here to enjoy walnuts every year. This statement acknowledges that Walnut Hill, along with the larger Mystic River watershed & surrounding lands, is part of the ancestral and unceded territory of the Massachusetts, Pawtucket, Nipmuc and Wampanoag Peoples. We recognize that Tufts was built without permission on these sites and is a colonial project that disregards these relationships of care, inhabitation and protection. We also wish to recognize that we are sited in the area of what was once a slave-holding estate called Ten Hills Plantation and that Tufts benefited politically and economically from the economies of slavery that cultivated Massachusetts and other states. Here at the School of the Museum of Fine Arts campus, we are in the Back Bay Fens, historically a dynamic wetlands environment where the "Quinobequin" and "Mushauwomuk" come together. The presence of Fish weirs such as the Boylston Street Fishweir discovered during the construction of nearby Boylston Street Subway Station tells us that, the local Massachusetts Native American community built and returned every year to both the coast and the Fens to maintain weirs and to enjoy harvests of fish and shellfish. This syllabus statement acknowledges that the Back Bay Fens, along with surrounding lands and waters, are part of the ancestral and unceded territory of the Massachusetts, Pawtucket, Nipmuc and Wampanoag Peoples. We acknowledge these legacies as a way to resist the ongoing settler-colonial project, and to stop the continued erasure of indigenous peoples and histories, in an effort to re-center our understanding of the lands that we benefit from through the university as part of Indigenous life and culture. We recognize the presence and contributions of Indigenous peoples in the student, staff and faculty at Tufts.

DIVERSITY STATEMENT

Institutions in the Western world occupy a space of colonial, capitalist, white, straight, cis-masculinity. Art is subjective and is historically built on a small subset of privileged voices. As an educator in today's classroom, I continually challenge the systemic effects that the racially biased, colonial patriarchy has on us all.

I acknowledge that there may be overt and covert biases in course materials and projects due to the lenses with which they were written. Integrating a diverse set of experiences is important for a more comprehensive understanding of art. This is always a work in progress.

To break through the dominant systemic pedagogy, it is not simply enough to be aware of our differences; we must resist all levels of ignorance and intolerance. I am committed to the creation of an anti-racist and inclusive community that welcomes diversity along a multitude of dimensions. I understand that BIPOC, LGBTQIA2S+ and all marginalized voices and contributions have largely either been excluded from, or not recognized in, art and throughout the dominant culture. Overt racism and intolerant micro-aggressions threaten the well-being of all our course members. These are not acceptable on any level and will be addressed as necessary.

COMMUNITY AGREEMENT

CREATING A CULTURE OF SHARING AND LISTENING

It is important to understand the systemic effects that a racially biased and colonial patriarchy has on us. To counter, we must commit to a communal space of awareness and create a culture of shared experience where we all have opportunities to speak and listen.

We will spend the first two weeks collaborating to create an [initial document of statements](#) that will help define our community culture. We will revisit this document throughout the term as it is meant to be a living and evolving statement that reflects our commitment to learning, art-making and each other.

Some guidelines to consider as we build our own statement together:

- As a community, we must strive for a space where we can allow for vulnerability and taking risks, while being able to hold each other accountable with love and respect.
- We must aim to always be fair and respectful with our language, but space for mistakes in our speaking and our listening must be allowed. We are all learners and have different life experiences; we can all learn from each other.
- When actively listening, it is important to listen without judgement with the intent of understanding the speaker — listen to understand and, when necessary, ask rather than assume. Also, listen to understand, not to respond. Disagree with the statements or ideas, but not the person or persons.
- Should it be required, in the vein of [restorative justice](#), we will come together and form healing discussions rather than silence and secrecy. Rather than contributing to call-out or cancel culture, when appropriate, we should aim to call-in people we do not agree with.
- Lean into discomfort — where you are challenged is where you have space to learn. Expect and accept non-closure. There is often no easy solution, and we can expect to remain in uncertainty and with the need to continue to dialogue and explore.
- Be present and stay present. Remaining active and engaged will be challenging at times.

LANGUAGE USE

We should use language that is gender-inclusive, non-sexist, anti-racist and respectful of how people identify. Acknowledge the liveliness of language — as an example, “you guys” may be intended as gender neutral but may not be received as such; the term “queer” can be offensive to one person and essential for another. Sexist and non-gender-inclusive language excludes the experiences of individuals whose identities may not fit dominant language uses. Use of gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, Latinx versus Latino/a, etc. — re: gender-neutral identifiers: we must also remember that people identify differently and we should be respectful of their chosen use of terms).

CONTENT WARNING

At times during this course we will likely discuss art pieces, political issues and historical events that may be triggering to some. We may also look at and discuss artwork that uses explicit language, sexual content or violence, or other possibly offensive subject matter. If something comes up in class that is triggering to you, please do whatever you need to do best care for yourself. If you ever feel the need to step outside during a class discussion you may always do so without academic penalty. If you do leave the room for a significant time, please make arrangements to get notes from a course member and discuss with me individually if necessary.

POLICY ON SHARING

This course is designed for everyone to feel comfortable participating in discussion, asking questions, learning and facilitating the learning of others. In order for that atmosphere to be maintained, the recordings of our conversations will only be shared with the enrolled students in the class (not posted publicly) and it is prohibited for any of us who have access to the video to share it outside the course. Posting or sharing of videos or other recordings on publicly accessible websites, social media platforms or forums could violate copyright law or laws that protect the privacy of student educational records.

LEARNING CULTURE — THE CONTEMPLATIVE APPROACH

We are all learners — students and teachers alike. We take turns providing insight and experience, often leading a conversation or prompt. All learners have a responsibility to show up, be prepared and participate as part of the classroom community. Together, this community establishes a culture of sharing and listening in order to create a nurturing environment of love and respect. This takes time, patience, understanding and empathy and must be constantly evaluated to ensure an equitable balance of power is maintained.

Each learner finds one's way through a series of thoughtful and progressive briefs or conversations that build on confidence and fluency in their own unique visual dialect. This dialect is part of the broader language of the visual, which is reinforced through process-based prompts that help to clarify and refine visual vocabulary. Self-discovery is articulated through the investigation and development of an artist's innate visual language.

Contemplation takes time. It relies on a symbiotic relationship between deep, investigative research in the historical as well as any present and future hypothesizing. Practice devoted to fluid evolution and supported by time for self-reflection, creates a slow and steady approach to discovery. Creative time relies on rest in order to fully engage in the contemplative. Process should be outlined so that progress can fully be revealed. In the end, confidence in the self emerge to reveal sustainable progress in practice.

Be present. Stay present.

Be curious.

Be exhaustive.

Rest.

COURSE STRUCTURE + POLICIES

- Arrive on time and ready to begin class with all materials in hand and assignments complete.
- You should expect to work an additional 7 hours outside of scheduled class time to complete all coursework.
- Class sessions will be a site for discussion, critique and studio research.
- Participants should be engaged in developing a strong body of work through rigorous studio research and practice.
- This course is largely self-driven as you develop your work and learn to better develop studio research — which should promote experimentation, trial and error and constant research.
- Staying present and caught up with all coursework is key to fully develop as an artist.
- If needed, more specialized prompts can be provided to enhance your specific practice-based journey.
- Maintain a sketchbook throughout the term.
- Course members will attend at least 2 exhibitions, talks, lectures, screenings, etc. throughout the semester and take notes/contemplate in their sketchbook.

ATTENDANCE

SMFA has an institutional attendance standard that expects all course members to attend and fully participate in all class sessions. **If you know you are going to miss a class, please reach out via email at least 24 hours in advance of our course meeting time.** If a course member is tardy to class (20 mins late) more than four times or absent from class more than twice without a reasonable excuse, the participant will receive a grade of **NO CREDIT** for the course. Exceptions will be made on an individual basis. **Members are responsible for making up all missed work and should discuss class-activities and missed work with a fellow course member.**

Those missing class for a prolonged period for medical and/or personal issues should contact the Associate Dean of Undergraduate Advising or the Associate Director of Graduate Programs to explore options. Course members should also contact the Associate Dean of Student Affairs if they need to pursue a medical leave or other support for prolonged medical or personal issues.

SKETCHBOOK

A dedicated sketchbook is required for this course. Much of the work in the course will culminate in the sketchbook including, but not limited to: contemplation, thoughts/ideation, concepts, research, development, general note taking, notes on feedback and lectures/exhibits, thoughts on writing, space for drawing, collage, experiments, etc. You will be expected to work in your sketchbook weekly, if not daily — utilize your sketchbook every time you are in studio — and maybe more importantly, those times you are not in the studio.

ASSIGNMENTS

All assignments and work must be completed. Course members will present and discuss their work during individual and group discussions and critiques. When presenting your work, hang up all your work or set up a presentation to give to the class, and have your sketchbook ready. If using the classroom studio space, prep your space and work throughout class and when there is no other class scheduled.

The studio must also be left cleaned and organized before leaving class.

- All research materials (sketches, photos, etc.) from each project should be saved and shared
- It is important to identify all work: please sign/date work so that it is easily identifiable
- Work may not be left in the classrooms unless you are actively working in the studio

RESEARCH

Studio research should include in-depth investigations into contemporary artists, curators, exhibitions, reviews/writing, etc., on local, national and international arenas. This knowledge will help you gain more perspective into your own work and will help you align with your artistic lineage, which is not only important for pushing our practice further, but also helps confirm, reaffirm and/or challenge our ways of working and thinking. As [Sister Corita Kent writes in her 10 rules...](#)

Always Be Around. Come or go to everything. Always go to classes. Read everything you can get your hands on. Look at movies carefully and often. Save everything — it may come in handy later.

Research should be collected, contemplated and utilized throughout your studio practice. Course members should regularly visit exhibitions, talks, lectures, panels, screenings, etc. Though we will not formally attend these as a group, you should plan to attend **at least** two arts-related events throughout the semester. Be sure to take notes and contemplate in your sketchbook.

CRITIQUES + DISCUSSIONS

Throughout the semester you will be expected to participate in group crits and individual crits with the lecturer. Crits will focus on the formal, technical and conceptual elements of weekly work. It is crucial to participate in the intellectual assessment of your work and the work of your peers to develop and grow as an artist.

PHONE/MOBILE DEVICE POLICY

Phones/devices **MUST BE** turned off OR on silent during class. You may not use your phone/mobile device for any reason during class time except to take pictures or for studio research. If there is an emergency, please excuse yourself and return to class as promptly as possible.

COMMUNICATION

Communication is of utmost importance. Email is my preferred form of communication. As a part-time lecturer, I check email Thursday and Friday. Emails received after Friday afternoon will be answered the following Thursday. When emailed or prompted in this course, please respond in a timely manner. Check your email regularly and check JUNK folders for incorrectly tagged emails.

Let me know if you are having issues maintaining your course load. Ask if you do not understand a topic or assignment, or need help in any way. If class is too easy or too is difficult, we can meet to discuss options.

OFFICE HOURS: I am available by appointment. Email me to schedule a time to meet.

FINAL COURSE DOCUMENTATION

Course members are required to submit a final digital portfolio at the end of the semester as one single .PDF containing all final work from each brief/week as well as select research material that feels pertinent to each project.

> SEE SAMPLES HERE

> HOW TO DOCUMENT YOUR WORK WITH YOUR MOBILE DEVICE

**IF THERE ARE ANY ISSUES MEETING THE COURSE EXPECTATIONS,
PLEASE REACH OUT AS SOON AS POSSIBLE SO THAT WE CAN WORK TOGETHER
TO ENSURE YOU HAVE THE TOOLS AND RESOURCES NEEDED TO SUCCEED.**

COURSE MATERIALS + RESOURCES

MATERIALS

You can expect to spend roughly 50-75\$ in materials throughout the semester. Consider sourcing at your local art, stationary, hardware shops. Also be sure to utilize the Carte Util and other sources for recycled materials.

PLEASE NOTE: You must have “**NEED TO HAVE**” materials on hand from the start and throughout this course. You may add “**OPTIONAL / ADDITIONAL DRAWING MATERIALS**” as desirable, but these are not required. I am VERY FLEXIBLE based on specific needs and financial capabilities. Please let me know if you are unable to collect materials and we will come up with alternatives.

ALSO, you may want to share some material costs with members in the course — like sharing a drawing pad or large box of jumbo charcoal. Please consider this an option.

NEED TO HAVE

- SKETCHBOOK (11 x 8.5 in. or so)
- CAMERA (or mobile device) — for taking in-progress and final photos of your work
- JUMBO VINE CHARCOAL — will need to replenish
- VINE CHARCOAL STICKS (soft/med/hard) — will need to replenish
- CONTÉ COMPRESSED CHARCOAL 2B / 4B
- KNEADED ERASER, LARGE
- STAEDTLER MARS PLASTIC WHITE ERASER
- NEWSPRINT PAD (18x24 in.) 50 sheets
- DRAWING PAPER PAD (18 x 24 in.) 24 sheets
- MASKING TAPE
- GLUE STICK

OPTIONAL / ADDITIONAL DRAWING MATERIALS

- WORKABLE FIXATIVE SPRAY — follow proper SPRAY BOOTH/OUTDOOR protocols!
- CONTÉ — various colors/hardnesses
- GRAPHITE PENCILS AND STICKS — 2B / HB and additional hardnesses
- INK, WATERCOLOR, GOUACHE and/or PAINT
- BRUSHES (soft/bamboo/ink brushes) — for ink washes
- BRISTOL PAPER PAD (14 x 11 in.) — for ink and mixed media
- GOOD COTTON PAPER (Rives BFK Stonehenge, Lenox, or other)
- UTILITY BLADE / SCISSORS — for cutting paper / collage
- JARS/VESSELS — for water; mixing gesso/ink
- UTILITY LAMP

IF INTERESTED IN OTHER MATERIALS PLEASE REACH OUT TO DISCUSS

SMFA STUDIO RESOURCES

[SMFA PAINTING & DRAWING STUDIO POLICIES](#)

[SPRAY BOOTH GUIDE](#)

[PHOTOGRAPHING YOUR 2D ARTWORK WITH A CELLPHONE](#)

Studio Resource Primary Support Contact (PSC)
Ezri Horne (*they, them*) | ezri.horne@tufts.edu
SMFA @Tufts Studio Manager, Medford Campus

Student Experience/Studio Resources	smfa.tufts.edu/student-experience/studio-resources
Studio Managers	smfa.tufts.edu/directory/studio-managers
Studio Team general e-mail	smfastudioteam@tufts.edu



COURSE SCHEDULE

Course members are expected to **attend at least 2 exhibitions, talks, lectures, screenings, etc.** throughout the semester and take notes/contemplate in your sketchbook.

WK 01	05 SEPTEMBER	INTROS / MARK MAKING
WK 02	12 SEPTEMBER	subtractive still life: interior landscapes — charcoal
WK 03	19 SEPTEMBER	subtractive still life: interior landscapes — charcoal + compressed charcoal
WK 04	26 SEPTEMBER	CRIT: group crit — still lives architecture: the interior
WK 05	03 OCTOBER	architecture: macro to micro the incidental collection — inventory your trash CRIT: small group crits — interiors
WK 06	10 OCTOBER	landscape — plein air or studio
WK 07	17 OCTOBER	landscape — plein air or studio
WK 08	24 OCTOBER	inside-out: exterior + interior environments CRIT: group crits — landscape
WK 09	31 OCTOBER	self portraits / drawing pairs hands and feet INTRO FINAL PROJECT
WK 10	07 NOVEMBER	figure drawing figure in motion
WK 11	14 NOVEMBER	figure drawing CRIT: small group crits — figurative work
WK 12	21 NOVEMBER	final project
WK 13	05 DECEMBER	FINAL CRIT

DETAILED COURSE SCHEDULE + GUIDE

WEEK 01

05 SEPTEMBER

- IN-CLASS / INTROS: class introductions; syllabus overview / discuss course culture, etc.
/ RUN THROUGH ALL MATERIALS
/ INTRO + WORKSHOP: classroom community culture [document](#)
— read and reflect
[Anthony Huberman, Take Care](#)
[intermission museum of art working statement](#)
[Bread and Puppet Cheap Art Manifesto](#)
— in groups, develop statements for the community culture document.
/ DEMO: charcoal
- HOMEWORK /
→ complete contemplations for community document — to finish in class next week
→ prep/get all materials including dedicated sketchbook
→ [review this worksheet](#)
— complete value scales and mark making exercises with charcoal and newsprint
— create a simple still life of 2 objects (consider lighting) — photograph; contemplate
— sketch 3-5 varied vantage points in your sketchbook: use any drawing materials; contemplate
→ [review drawing terms](#)

WEEK 02

12 SEPTEMBER

IN-CLASS / INTROS
/ GROUP ACTIVITY - finish community culture document
/ SKETCHBOOK PROMPT
/ DEMO: setup overview, subtractive drawing
/ DRAW: **subtractive still life: interior landscapes — charcoal**
/ individual discussions w lecturer

HOMEWORK /

- charcoal subtractive drawings of simple forms on drawing paper from direct observation
 - create a simple still life of two objects with dramatic lighting
 - sketch out your still life on newsprint a few times
 - on drawing paper, create 2 drawings using subtractive drawing w charcoal
 1. draw the still life from observation — focus on simple forms and negative shapes
 2. now, enhance the drama and focus on more contrast of light and dark
 - take pictures of progress, as well as completed pieces. contemplate in your sketchbook before, during and after drawing
- create quick black and white collages in your sketchbook from the same still live
 - in your sketchbook, using found paper, create 2 separate collages of the still life you just drew from. make these quickly — again, focus on negative shapes and simple forms.
 - contemplate the difference between layering in drawing and layering in collage

WEEK 03

19 SEPTEMBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ VIEW: thoughts on drawing: [Wangechi Mutu](#); [Tala Madani](#); [Maryam Hoseini](#);
[Joan Jonas](#); [Arturo Herrera](#); [Louise Bourgeois](#)
/ DEMO: compressed charcoal
/ DRAW: **subtractive still life: interior landscapes** — charcoal + compressed charcoal
/ individual discussions w lecturer

HOMEWORK /

- assigned reading — contemplate in sketchbook
[How to Give and Receive Criticism, by Scott Berkun](#)
[Critical Response Process, by Liz Lerman](#)
[studio visit rules, by john ros](#)
- compressed charcoal value charts
 - draw a series of additive and subtractive value scales for each on newsprint and drawing paper. try a different scale for the kneaded and plastic eraser.
- create 2 still live drawings on drawing paper
 - create a still life with forms of personal interest — these might be found objects, interesting things pulled from the trash/recycling bin ... or carte util, everyday objects, or objects you carry around with you, etc. they should resonate with you — find their unique interest.
 - create 2 charcoal drawings on drawing paper (using both vine and compressed charcoal) from two different vantage points. how you choose to compose your drawings is completely up to you, but each should represent a new way of looking at the still life. contemplate in your sketchbook.
 - using any medium you'd like, sketch 2-3 quick line drawings of your still life in your sketchbook. maybe do a few blind contours — drawing using line, not lifting up your drawing tool and only looking at the objects in front of you and not your page — or any other sketched line drawings you'd like. contemplate

WEEK 04

26 SEPTEMBER

IN-CLASS / DISCUSS: reading — crit culture
/ SETUP: hang up all still life work / have sketchbook ready for discussion
/ CRIT: group crit — still lives
/ LECTURE: interiors, perspective and space
/ DRAW INTRO: **architecture: the interior**

HOMEWORK /

- create 1 drawing of interior space
 - find a space that you connect with — a space that resonates with you.
 - using newsprint, create several quick sketches of the space. be fluid and gestural. quickly locate the richest darks and the brightest lights. spend about 30 minutes on this research
 - create one drawing on drawing paper, using charcoal.
 - start subtractively, then find a balance between additive and subtractive ways of drawing. use compressed charcoal as necessary.
 - contemplate in your sketchbook. create reference sketches, take photos, write about the experience, etc.
- assigned reading: [Gaston Bachelard, The Poetics of Space](#) — chapter 9
the dialectics of outside and inside, pp 211-231

WEEK 05

03 OCTOBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ SKETCHBOOK PROMPT
/ DRAW: **architecture: macro to micro**
/ individual discussions w lecturer
/ CRIT: small group crits — interiors

HOMEWORK /

- the incidental collection — *inventory your trash*
 - discover the incidental collection of your trash. think about what is in there: how long did it take for you to build this collection? how does this collection speak to who you are? how might you make a record or document this incidental collection?
 - in your sketchbook: document (list, sketch, draw, paint, collage, sculpt, photograph, record, etc.) the collection first as a whole.
 - next, select one of your pieces and create a series of 2 drawings, collages, or paintings in your sketchbook.
 - finally, select one of your sketchbook pieces and create a charcoal drawing from it.
- assigned reading: [Gertrude Stein, Tender buttons](#) — Objects
[Abraham Adams, Nothing in MoMA, 2018](#)
- sketchbook assignments/contemplations
 - in addition to contemplating all above, write a vivid character description of one of the individual elements in your trash collection. be playful, poetic, direct, simple — but most of all, tell us more about this character.

WEEK 06

10 OCTOBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ DISCUSS: homework and reading
/ SKETCHBOOK PROMPT
/ DRAW: **landscape — plein air or studio**
/ INTRO RESEARCH: paired studio conversations
/ individual discussions w lecturer

RESEARCH: paired studio conversations

explore discussion as a form of research by engaging in a paired studio conversation with a fellow artist to deepen your understanding of both your own work and that of your partner.

engage in a paired studio conversation with a fellow artist from class to explore discussion as a form of research. meet with each other to share insights into your creative processes and practices. take notes, record the conversation (with consent), and capture photos or videos to document your discussion. ask artists for images of their work to enhance your conversation and build your presentation.

reflect on the conversation to gain a deeper understanding of your partner's work and how it influences your own. identify 2-3 contemporary artists, including those mentioned in the discussion as well as others you think relate to the themes explored. analyze how these artists provide context to both your partner's work and your own.

prepare a 10-minute presentation summarizing your findings, the impact of the conversation on your practice, and the contextual analysis of the contemporary artists. save the presentation as a single pdf, including relevant images, quotes, and media links. upload the final version by 17 oct.

Use this assignment as an opportunity to enrich your understanding of art through meaningful dialogue and to see your work from a fresh perspective.

HOMEWORK → MIDTERM REVIEW — [FILL OUT THIS FORM](#) — DUE 11.59p, 10 OCT

→ midterm presentation — DUE 17 OCT

create an 10 minute presentation on the above. Present the research from the conversation with your paired artist along with 2-3 contemporary artists for context. Finalize the presentation and save as a single .pdf (add video/audio links where necessary).

[UPLOAD HERE](#)

→ create 1 additional landscape drawing — charcoal

- once again, start your research creating several quick sketches on newsprint. maybe you need to create rubbings of surfaces, or quick gestural sketches capturing light, movement, time, etc.
- there is room to allow these to become abstracted, textural, tonal, color-field, spacial experiments. play with abstracted possibilities. ask new questions about what is representative of movement, sound, etc. have fun with the process. be sure to record along the way and contemplate in your sketchbook.

WEEK 07

17 OCTOBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ DISCUSS: studio conversations presentation
/ DRAW: **landscape — plein air or studio**
/ individual discussions w lecturer

HOMEWORK / **finalize midterm presentation**

create an 10 minute presentation on the above. Present the research from the conversation with your paired artist along with 2-3 contemporary artists for context. Finalize the presentation and save as a single .pdf (add video/audio links where necessary).
[UPLOAD HERE](#) — DUE 11.59p, 17 OCT

HOMEWORK /

→ collecting source materials/images

where do you find inspiration? what keeps you up at night or gets you out of bed in the morning? what strategies have you developed to work through creative dry spells? think of your sketchbook as a space to cultivate, prepare, and investigate — both superficially and in-depth. sketchbook journeys can help solidify certain aspects of your research while sparking new paths of discovery.

— go for several walks this week, each lasting 30-45 minutes — set out with a way to document your experience (a phone camera is fine). don't worry about composing the perfect image; think of taking photos as a form of note-taking that adds to your personal archive. avoid being too precious about what or how you capture — just focus on what strikes you in the moment. over time, your archive will reveal patterns in how you see and think.

— back in the studio, create an initial archive of these images.

— focus on 2-3 images. in your sketchbook, reflect on your walks as a whole and specifically on the images you've chosen. consider what visually caught your attention. what made you stop and notice? can you remember other sensory experiences when you took the images — what did it smell like? what sounds were present? make lists, create word clouds or trees, write poetry — use any method or app to capture your experiences. establish both a physical and digital collection stream.

— compare this new collection of images with other collections you have, such as those on social media or your camera roll — what are the similarities and differences? what do these reflections reveal about you?

→ draw or collage your 2-3 selected images in your sketchbook.

— contemplate the process — consider which moments, passages, sections, or interactions are most important. what are you drawn to? what must you explore further? reflect on how your findings and this secondary research begin to shape what you want to express.

→ OPTIONAL: [view video — ground paper](#) (good paper is preferred)

WEEK 08

24 OCTOBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ CRIT: group crits — landscape
/ individual + group discussions w lecturer
/ DRAW: **inside-out: exterior + interior environments**

HOMEWORK /

- create 1 additional drawing of internal and external space.
 - using newsprint, create several quick sketches of the space. be fluid and gestural. quickly locate the richest darks and the brightest lights. spend about 30 minutes on this research.
 - create one drawing on drawing paper, using charcoal.
 - start subtractively, then find a balance between additive and subtractive ways of drawing. use compressed charcoal as necessary.
 - contemplate in your sketchbook. create reference sketches, take photos, write about the experience, etc.
- assigned reading:
 - [agnes martin, writings](#)
 - [james baldwin, the creative process](#)
 - [lauren alleyen, difficult fruit](#)
 - love in g major / p 39
 - love in a major / p 41
 - love in b major / p 42
 - love in b minor / p 43
 - love in a flat / p 52
- sketchbook notes and research
 - visit the MFA or other gallery / museum / art space — in your sketchbook draw from 2-3 inspirational landscape pieces/moments on-site. contemplate.

WEEK 09

31 OCTOBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ LECTURE: portraiture
/ SKETCHBOOK PROMPT
/ DRAW: **self portraits / drawing pairs**
/ INTRO: final project
/ individual discussions w lecturer

HOMEWORK /

- hands and feet
 - create a series of three drawings:
 - drawing 01. collection of 3-5 hands using mirror
 - drawing 02. collection of 3-5 feet
 - drawing 03. close up of two hands OR two feet OR hand and foot interacting
 - contemplate in your sketchbook — sketch trouble areas in sketchbook as necessary
- assigned reading:
[The Slows by Gail Hareven \(The New Yorker / Fiction May 4, 2009 Issue\)](#)

introduction of final project

FINAL PROJECT | **DUE 05 DECEMBER / WEEK 13**

Reflection / Do-Over

MATERIALS — paper, any type; at least 18 x 24 in. but preferably larger
— any drawing materials you wish to use

01. contemplate your studio practice during the past semester. if you have the space, put all your assignments up on the wall in order. surround yourself with them. live with them for a moment (or longer if possible). remind yourself of them — their processes — their successes — their failures. enjoy the fruits of your hard work. as you spend time with your past self, note some pertinent observations in your sketchbook.

02. select one previous drawing to work from. carefully reconsider this drawing. what worked? what did not? how can the piece be corrected, challenged, evolved, resolved, etc.? contemplate and create some new quick sketches. be light. be playful. enjoy the process of revisiting the piece. this stage should result in 4-6 new sketches derived directly from the piece in any medium and in any size. contemplate.

03. live with the selected drawing for a day or two, fully engaging with different forms of research. photograph and digitally print several copies of the piece, then draw on them to explore new ideas. manipulate the piece digitally, enhancing or diminishing sections to see how changes affect the composition. try drawing a mirror image of the piece to gain a fresh perspective. create collages using parts of the drawing to experiment with new arrangements. spend ample time with each approach, carefully reconsidering where the piece could go — where it wants to take itself — and where it wants to take you. create 4–6 new iterations of this drawing in a different medium than you used before. exhaust these processes. contemplate.

04. once you've completed your research, create a new, finished drawing. this drawing can be any size and made with any mediums you choose. in your sketchbook, contemplate the process this new variation took. what new materials were employed? what new discoveries emerged? what works better? what does not work as well? remember to keep this light. have fun revisiting materials and subject matter. do a little time travel and revisit yourself. what do you wish you knew then that you know now?

for our final class crit, you will present this work and **all your research** along with the original drawing for group critique. please be sure to arrive early to class to put all your work up so that it can be viewed in its entirety. also, have your sketchbook available for reference as needed.

WEEK 10

07 NOVEMBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ SKETCHBOOK PROMPT
/ DRAW: **figure drawing**
/ individual discussions w lecturer

HOMEWORK /

- figure in motion
 - create a series of figures in motion. this series can be from your own photos, sourced film/video, or other sources. regardless the source, be sure there is clear evidence of movement that you can capture in your drawings.
 - series should consist of at least 10 smaller serial drawings. each drawing should lead into the next. this series should feel complete in movement, gesture and emotion. consider setting the stage — with dramatic lighting to help create the movement you are seeking. though using dry mediums, think about the tools and strategies you can utilize to create something that is fluid and gestural.
 - contemplate in sketchbook
- contemplate final project; start researching/collecting source materials

WEEK 11

14 NOVEMBER

IN-CLASS / SETUP: hang up homework / have sketchbook ready for discussion
/ SKETCHBOOK PROMPT
/ DRAW: **figure drawing**
/ individual discussions w lecturer
/ CRIT: small group crits — figurative work

HOMEWORK /

- continue work on final project
- start writing a short statement (3 sentences - 2 paragraphs) about your final project
- start designing your final portfolio

WEEK 12

21 NOVEMBER

IN-CLASS / SETUP: hang up all work on final project to date
/ SKETCHBOOK PROMPT
/ DRAW: **final project**
/ individual discussions w lecturer

HOMEWORK /

- complete final project
- finalize short statement about your final project
- finalize course documentation .pdf (by 11.59pm, WED, 11 DEC 2024)

WEEK 13
05 DECEMBER

IN-CLASS / SETUP: hang/present final project — include original work as well as new piece
and all research, including sketchbook
/ CRIT: 15 min each — [SEE SCHEDULE](#)

HOMEWORK / SUBMIT final .pdf course portfolio
by 11.59pm, WED, 11 DEC 2024
[UPLOAD HERE](#)

Course members are required to submit a final digital portfolio at the end of the semester as one single .PDF containing all final work from each brief/week as well as select research material that feels pertinent to each project. The design and length is entirely up to you, but it should be a thoughtfully considered document containing all the work you've done this term.

Be sure to include quality images (your photos may need some post-production work) as well as descriptions; image/artwork info; and links for audio and video documentation. If necessary, when adding links for video and audio work, please include a still or representative image so that you can include the artwork info as formatted below.

Label images as follows: *TITLE, DATE*
 medium (materials)
 dimensions ((HEIGHT x LENGTH x WIDTH)
 (width is added is the pieces is sculptural/3D)
 ratio/duration
 (ratio/duration added if video — duration only if audio)

02-10 MAY 2023 | REVIEW BOARDS

SYLLABUS AND COURSE WORK ARE SUBJECT TO CHANGE
FOR THE BENEFIT OF THE COURSE AND ITS MEMBERS.

READING

You will not be required to purchase any texts. Sections of the following will be available in our [READING RESERVES FOLDER](#). As assignments are given, contemplate reading in your notebook/sketchbook and be prepared to discuss in class.

Abraham Adams, Nothing in MoMA, Punctum bBooks, 2018
Bachelard, Gaston. The Poetics of Space. Penguin Books, 2014.
Baldwin, James. "The Creative Process." Collected Essays, Library of America, New York, 1998.
Baer, Jo, and Roel Arkesteijn. Jo Baer: Broadides & Belles Lettres: Selected Writings/Interviews. Roma Publications, 2010.
Berger, John. Ways of Seeing : Based on the BBC Television Series with John Berger. 1972. London, British Broadcasting Corporation, 2008.
Bishop, Claire. Installation Art: a Critical History. Tate, 2017.
Campany, David. A Handful of Dust. Mack, 2015.
Golub, Leon, and Ulrich Obrist, Hans (Editor). Leon Golub: Do Paintings Bite?: Selected Texts 1950-1994. Hatje Cantz, 1997.
Hans Haacke. Working Conditions: The Writings of Hans Haacke. MIT Press, 2016
Eva Hesse. Circles and Grids. The Drawing Center, 2006.
Hooks, Bell. Art on My Mind: Visual Politics. New Press, 1998.
Johnstone, Stephen. The Everyday. Whitechapel, 2008.
The Last Freedom. Silvana Editoriale, 2011.
Liese, Jennifer. Social Medium Artists Writing, 2000-2015. Paper Monument, 2017.
Martin, Agnes, and Dieter Schwarz. Agnes Martin: Writings. Cantz, 1991.
McLuhan, Marshall, et al. The Medium Is the Massage. Penguin, 2008.
Robert Morris. Corcoran Gallery of Art Catalogue, Corcoran Gallery of Art, 1969
Max Neuhaus. Sound Works Vol ii: Drawings. Cantz Verlag, 1994
Rankine, Claudia. Don't Let Me Be Lonely: An American Lyric. Graywolf Press, 2004.
Rose, Barbara. Autocritique: Essays on Art and Anti-Art, 1963-1987. Weidenfeld & Nicolson, 1988.
Zadie Smith. Fascinated to Presume: In Defense of Fiction. The New York Review of Books, 2019
Stein, Gertrude. Tender buttons: objects, food, rooms. Dover Publications, 1997.
... and others

OTHER POLICIES, NOTES + RESOURCES

COURSE EVALUATIONS

Evaluations are an opportunity for you to voice your concerns about a class and potentially feel more empowered over your learning. It is also a great opportunity to evaluate the institution and its resources. When it comes to the course specifically, however, one issue with evaluations is that they are submitted after a course has completed — not allowing for opportunities to discuss issues when they happen, ultimately giving you less agency over your learning. I encourage everyone to be their strongest agents in all of your learning throughout each and every semester of your academic career. Seek the help you need during a course. This will provide you with even more empowerment and control over your coursework.

Utilize the talents of your fellow course members, instructors, advisors and school admin teams. These networks are all here to help you succeed. This is particularly important when you are not getting something you hoped you would out of the course. Always approach your instructor to learn ways that you can work together to help you attain your goals. You must be your strongest and loudest advocate.

If you choose to write a course evaluation, please understand that these are also inherently flawed to serve dominant cultural and social standards that can translate to implicit bias. [View this video](#) to help you understand some of these issues of evaluations and learn how to write more effective course feedback.

REVIEW BOARDS

Review boards are your opportunity to tell your story to a wider and preferably new audience. Be sure to consider all aspects of your review. Show the work you want to discuss. Curate it in a way that helps reveal your message or storytelling point-of-view. Even if you don't want to highlight all of your work, you would have all of it available for your reviewers to view and discuss if necessary.

Give yourself enough time to install and prepare ahead of time considering the materials, tools and unknown obstacles you might face during your brief install period. Be sure to provide chairs for your guests. Also, it might be a good idea to have a short statement with your personal info (student id and email) on it to hand out to your guests. Take this opportunity to present your work in the best light, but also to learn from new thoughts directed toward you and your work. Have your sketchbook ready to take notes, or ask if you can audio record the session, but only with the permission of your guests. More information on reviews can be found [here](#). Be sure to consult your advisors or professors for help or guidance if necessary.

PART TIME LECTURER (PTL) INFORMATION

Part time lecturers are predominately compensated for their work in the classroom, so additional work outside of the classroom — going to meetings, writing letters of recommendation, providing studio visits, etc.. — are voluntary and uncompensated. I am always happy to meet and take time to work with everyone, regardless of inside or outside of the classroom, but it is important to state this differentiation. I will typically be available before and after class for a short amount of time. Please schedule a visit when necessary.

STUDIO VISITS

I am happy to schedule 15-30 minute studio visits outside of class with folx that are currently enrolled in one of my courses. Please note that my time is limited outside of class, so I will schedule meetings as needed on a first come, first served bases.

TUFTS STATEMENT ON COMMITMENT TO EQUITY, INCLUSION, AND A PRACTICE OF FREEDOM

By registering for this course, you are agreeing to a social contract. We recognize that in order to establish the conditions wherein we will collectively and individually develop a practice of freedom, we must confront and undo the work of oppressive indoctrination by challenging, unlearning and relearning modes of thought and existence in a space of generosity, support, and mutuality. In the context of this class, cultivating a practice of freedom refers to the right of freedom from discrimination, which is afforded every member of this class, as it pertains to citizenship, race, ancestry, ethnicity, cultural expression, class, disability, place of origin, skin color, religious belief, sexual orientation, gender, age, record of offenses, marital status, and family status. This applies to all areas of shared space and related classroom activities including interactions with faculty, visitors, colleagues, and the class as a whole. By registering for this course, you acknowledge that you will be an active and engaged member of this community. You agree to uphold, and when appropriate, advocate for the practice and maintenance of this freedom.

IN-PERSON CLASSROOM HEALTH AND SAFETY POLICY

Tufts is not currently mandating mask-wearing in the classroom. People must do what is within their comfort when applying to their own health and safety. We cannot know everyone's personal or familial health situations, so please take the steps you need to feel comfortable in an in-person setting. Should the university's masking requirements change, we will update our practices as well. [Tufts COVID-19 policy](#).

ACADEMIC INTEGRITY

Tufts holds its students strictly accountable for adherence to academic integrity. The consequences for violations can be severe. It is critical that you understand the requirements of ethical behavior and academic work as described in [Tufts' Academic Integrity handbook](#). If you ever have a question about the expectations concerning a particular assignment or project in this course, be sure to ask me for clarification. The Faculty of the School of Arts and Sciences and the School of Engineering are required to report suspected cases of academic integrity violations to the Dean of Student Affairs Office. If I suspect that you have cheated or plagiarized, I must report the situation to the Office of Community Standards.

This course encourages students to explore the use of generative artificial intelligence (GAI) tools such as ChatGPT for all assignments and assessments. Any such use must be appropriately acknowledged and cited, and it is each student's responsibility to assess the validity and applicability of any GAI output that is submitted - you bear the final responsibility. Violations of this policy will be considered academic misconduct. We draw your attention to the fact that different classes at Harvard could implement different AI policies, and it is the student's responsibility to conform to expectations for each course. ([Source: Harvard University](#))

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Tufts University values the diversity of our students, staff and faculty; recognizing the important contribution each student makes to our unique community. Tufts is committed to providing equal access and support to all qualified students through the provision of reasonable accommodations. If you have a disability that requires reasonable accommodations, please contact the StAAR Center at StaarCenter@tufts.edu or 617-627-4539 to make an appointment. Please be aware that accommodations cannot be enacted retroactively, making timeliness a critical aspect for their provision.

ACADEMIC SUPPORT AT THE STAAR CENTER

The StAAR Center offers a variety of FREE resources to all students. Students may make an appointment to work on any writing-related project or assignment, attend subject tutoring in a variety of disciplines, or meet with an academic coach to hone skills like time management and navigating procrastination.

[Visit here to make an appointment.](#)

BASIC NEEDS SECURITY

If you have difficulty affording groceries or accessing sufficient food to eat every day, or if you lack a safe and stable place to live, there are resources to help you. Some of them may be found [here](#).

The FIRST Resource Center has a network of resources for first generation, low-income, and undocumented populations. FIRST welcomes any student who self identifies with the first generation college student experience. [More here](#). There are also unexpected hardship funds available [here](#).

[Financial support](#)

[Food insecurity](#)

[Student support](#)

Other benefits may be available to you from the city or state. Be sure to research opportunities. If you need help finding additional services, I can help direct you to further resources. You may also contact your advisor or advising dean for assistance.

IMPORTANT RESOURCES

From housing to health and wellness, to leadership development and community building, [Student Affairs](#) is a central resource for all undergraduate and graduate students. Our staff and campus partners work together to support an inclusive and safe community, and to provide the programming and resources every Tufts student needs to thrive.

HEALTH SUPPORT

MENTAL HEALTH: As a student, there may be times when personal stressors or difficulties interfere with your academic performance or well-being. [The Dean of Student Affairs Office](#) offers support and care to undergraduates and graduate students who are experiencing difficulties, and can also aid faculty in their work with students. In addition, through Tufts' [Counseling and Mental Health Service](#) (CMHS) students can access mental health support 24/7, and can provide information on additional resources. CMHS also provides confidential consultation, brief counseling, and urgent care at no cost for all Tufts undergraduates and graduates who have paid the health fee.

Appointments: call 617-627-3360. Visit the [CMHS website](#) to learn more about their services and resources.

ADDICTION: [Counseling and Mental Health Service](#)
 [Greater Boston Addiction Centers](#)
 [BMC Rapid access](#)

SEXUAL HEALTH: [CARE – Center for Awareness, Resources, and Education](#) at Tufts
Massachusetts [Sexual and Reproductive Health Program \(SRHP\)](#)

RELIGIOUS ACCOMMODATIONS

Tufts University faculty, staff, and administration highly value and acknowledge the religious diversity of its student body. Students seeking religious accommodations related to their holy days are encouraged to collaborate with faculty to make arrangements during the first week of each semester. Consult the [Multifaith Calendar](#) for upcoming holidays, links to the University Religious Accommodations Policy, and members of the University Chaplaincy who are available to respond to questions on religious observances.

Students seeking additional support may refer to the [University Religious Accommodations Policy](#). The [University Chaplaincy](#) is also available to respond to questions on religious observances as well as other personal issues.