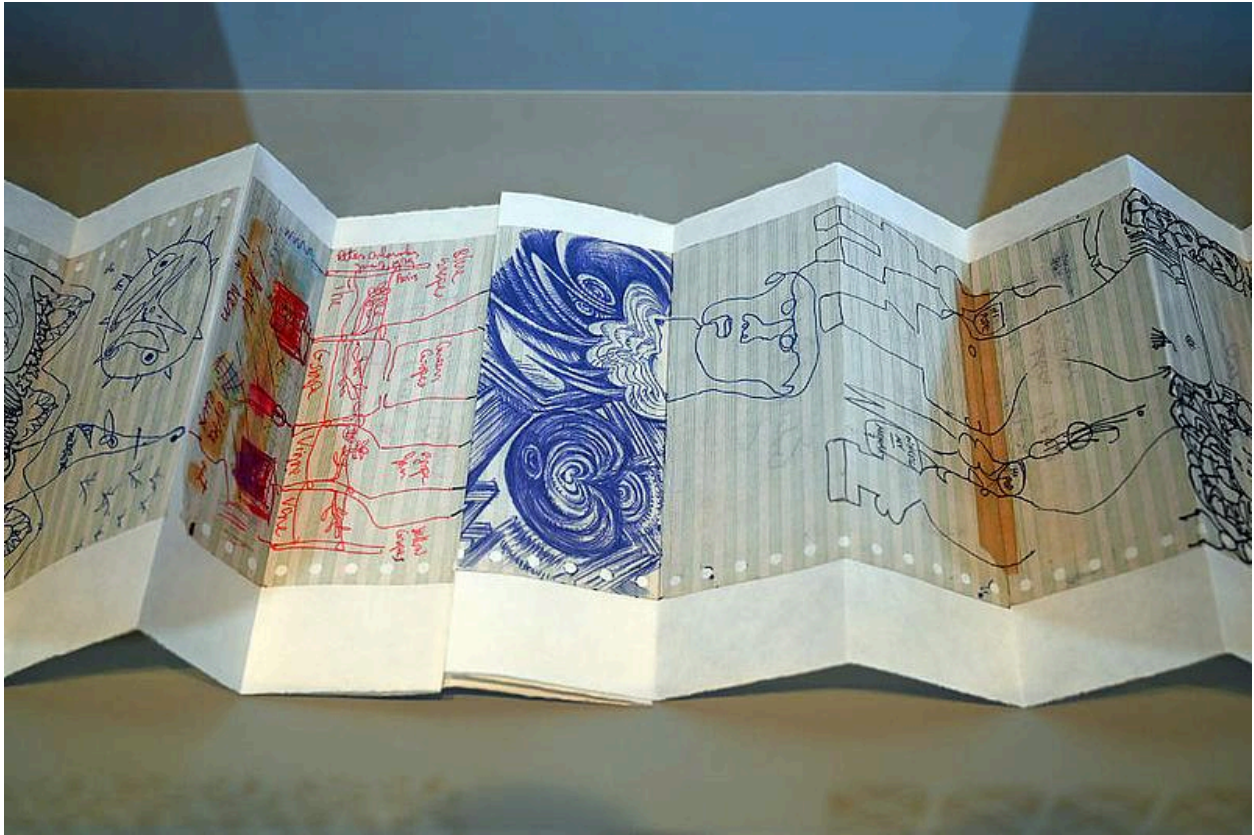


# ART 3381C/5930C – SKETCHBOOK

Fall 2024



Ted Joans, Long Distance Exquisite Corpse, 2019. Ink on washi paper

3 credit hours

Meeting Time: 3:00pm - 6:00pm

Rm: FAD 115

Professor: antoine williams (he/him)

Office-FAD 225

Email: [awilliams25@ufl.edu](mailto:awilliams25@ufl.edu)

Phone: 704.458.6001

Office Hours: Tuesday 10:30am-11:30am

or by appointment [Zoom](#)

Important Dates:

Drop/Add Aug. 22-23, 26-28

Last Day of class 12.03

[24-25 Academic Calendar](#)

[Dates and Deadlines](#)

### ***Course Description***

This interdisciplinary studio course centers on the practice of maintaining a sketchbook as a vital tool in the artistic process. This course emphasizes observation, organization, experimentation and conceptualization. Research, exercises, readings and presentations will be used as vehicles for ideas, diagrams, inspiration and exploration. Drawings, collage, lists, diagrams, proposals, and other visually dynamic strategies for archiving research will transform the potential of 2D, 3D, and 4D projects. Students will work on one consistent sketchbook for the duration of the semester as a site for brainstorming, and iteration in the development of art.

### ***Course Objectives***

- To develop the habit of using a sketchbook for personal project research, as a personal reference for tracing the interaction of ideas and for reflecting on the progression of these ideas.
- To develop visual ideas and to generate personal themes for art making.
- To explore creative solutions to a variety of conceptual assignments.
- To explore a variety of drawing media and techniques and compositional possibilities.
- To develop the habit of using a sketchbook for freehand sketching and annotations of ideas and for documenting the origins of inspiration.

### ***Text***

Course reading materials will be available on Canvas or distributed in studio. No textbook is to be purchased.

Drawing A Contemporary Approach, 6th edition, Salle, Betti

### ***Sketchbook***

Students will begin a NEW sketchbook for the semester (dedicated to this course). It is expected that it will be carried at all times and brought to every single studio class. We will have both graded and pop-up progress checks during the semester. The sketchbook should include compositional and material experimentation, brainstorming, names of artists you want to remember, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, drawings, as well as responses to sketchbook assignments. All sketchbook assignments/criteria will be outlined, along with the 4 sketchbook checkpoint dates, on Canvas. You will work in this sketchbook EVERYDAY, to accumulate multiple pages per-week in addition to fulfilling the mandatory sketchbook exercises for each project.

### ***Projects***

Projects informed by sketchbook experimentation will be part of your semester long process. There will be 4 projects/project critiques. All project descriptions, criteria and

due dates will be outlined on Canvas \*For each project you will need to write a brief project statement and take high-quality documentation photos of both project and the sketchbook pages informing the project. These will be submitted on Canvas.

### **Course Project Outline**

*\*Calendar/projects are subject to modification.*

Section 1 PROJECT: Mutual Influence & Creative Collaboration

Section 2 PROJECT: Collage and the Self-Portrait

Section 3 PROJECT: Surrealist

Section 4 PROJECT: Open or Transformational

### **Creative Prompts**

In addition to projects and related sketchbook assignments there will also be in-class exercises, experiments and/or creative prompts designed to promote conceptual confidence, risk-taking and uninhibited creativity.

### **Reading Response and Discussion**

A “reading” in this course can refer to a text, video, audio, podcast, etc. At various times during the semester you will be given a reading that will prompt a response.

Responses will vary as written reflections, discussion questions on canvas, a quiz or visual piece. Reading responses will usually be followed by an in-class discussion of the reading. Your participation is expected and required.

### **Artists Presentations**

Learning about contemporary artists is a critical part of your trajectory as an artist. You will pick one artist from a compiled list posted on Canvas. Your presentation will be a minimum of 5 minutes and maximum of 10 minutes in length with at least ten quality images arranged in a Powerpoint presentation. Your goal is to give the class a strong and informative introduction to a contemporary artist’s creative practice -- this includes intent/motivation, meaning, and processes. These presentations will be scheduled to occur throughout the semester. \*You will sign-up for a time/date on a google doc that will be posted on Canvas.

### **Art Blogs/Online Magazines/Videos**

[art21.org](http://art21.org)

[burnaway.org](http://burnaway.org)

[drawingcenter.org](http://drawingcenter.org)

[brooklynrail.org](http://brooklynrail.org)

[juxtapoz.com](http://juxtapoz.com)

[hyperallergic.com](http://hyperallergic.com)

[e-flux.com](http://e-flux.com)

[ubu.com](http://ubu.com)  
[contemporaryartdaily.com](http://contemporaryartdaily.com)  
[hifructose.com](http://hifructose.com)  
[fuktmagazine.com](http://fuktmagazine.com)  
[coolhunting.com](http://coolhunting.com)  
[artnews.com](http://artnews.com)  
[artforum.com](http://artforum.com)  
[13waysoflookingatpainting.com](http://13waysoflookingatpainting.com)  
[twocoatsofpaint.com](http://twocoatsofpaint.com)

### ***Visiting Artist Program***

The Harn Museum of Art and School of Art + Art History run active Visiting Artists' Programs. Internationally and nationally respected artists, curators, and critics are invited to lectures, provide studio visits and critique sessions each semester. While the schedule for these events is fluid, you will be given notice of upcoming lectures to attend. You are required to attend and write a one-page response to one speaker.

### ***Course Communication***

We will communicate through a variety of methods in this course. With all forms of communication you are expected to engage your classmates/colleagues and I in a respectful and professional manner. Any type of unwanted or harassing communication will not be tolerated.

This course will have an accompanied Canvas page which will house assignments, grades, the daily schedule and other resources. Therefore, you are expected to check Canvas and your school email on a regular basis. You are responsible for anything posted to Canvas or sent via email

Modes of communication in this course:

- Canvas
- UF email
- Google Suity
- Zoom
- Text (\*For collaborative projects students may choose to communicate via text. No one should feel pressured to share their phone number. Please use the method of communication that is most comfortable for you.)

Learn about accessibility features/guidelines for each:

- [Canvas](#)
- [Zoom](#)

- [Microsoft Outlook](#)
- [Google](#)

### ***Class effort/studio time***

The effort that you invest in this class will be reflected in your work. The grade you earn will also reflect this time and effort. You will be held accountable to the potential I see in you and your work. Please make a commitment to this studio course and you will be rewarded with exciting growth in your art practice. This commitment to yourself and our collective learning community requires cooperation, hard work, dedication, creativity, self-motivation, and perhaps most critically - being open to input and new ideas and a willingness to receive mentorship.

During this course we will have “open studio”, which allows time to freely work on projects and exercises. During this non instruction time, you are able to make, experiment, and research. You must use this time wisely. Everyone must be working during open studio. Failure to do so will result in points taken away from your participation grade and your project/exercise grade. In some cases you may be asked to leave class.

### ***Discussion/Participation/Critical Thinking***

The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Participation is a significant portion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback. Each project will begin with a variety of text, imagery, video, or audio and lectures. You may be asked to prepare questions / or a written response, you will always be expected to participate in the discussion of the assigned material.

Further details will be delivered at each project introduction.

### ***Critique***

A core objective of this course is practicing the art of critique and at the end of each project there will be a live critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by an audience. Ultimately, you will learn how to offer articulate explanations for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have an obligation to speak candidly, honestly, and without unnecessary “prompting” so that your unique ideas can enrich the class.

Because of the collective aspect of the critique, it is mandatory that you are present. A portion of your grade will come from your contributions in critique and everyone is expected to talk during critique. Additionally, for each project you will discuss your

concept and process through informal critiques with your peers and instructor. You will need to submit documentation of your project and artist statement on your website within 24 hours of the project crit. If your work is unfinished on the day it is due or not present it counts as late and will be marked 10% off for each day it's late. Missing a critique with an unexcused absence will drop your project grade by one full letter.

### ***Materials***

Full material list can be found on Canvas

\*Sketchbook for the class will be provided, although you may need to purchase a second when it fills up. Students will explore a variety of materials in this experimental sketchbook course and one may be required to purchase alternate or additional supplies for certain individualized projects during the semester. Most of the items are mandatory, a few are recommended.

### ***Grading/ Evaluation***

All projects will be graded via assignments on canvas, and will be available to see through grades within two weeks of the due date.

#### [UF Grading Policies](#)

Work completed in this course will be graded on specific criteria defined by individual project goals. However, all assignments/projects will be graded on their success within the following rubrics:

- Grasp of project concepts
- Meeting project guidelines
- Research
- Experimentation (risk, process, and ambition)
- Competency in technique, craft and design
- Work ethic/process

The course grade for each student will be evaluated on the basis of:

#### **60% Projects and Sketchbooks**

- Four Projects and one semester-long Sketchbook (4 graded project/sketchbook checks + periodic pop-up sketchbook checks).

#### **20% Creative prompts.**

- A series of in-class exercises, experiments and/or creative prompts designed to promote conceptual confidence, risk-taking and uninhibited creativity.

#### **10% Research/Reading/Writing/Presentation**

- Artist Research Presentation, one Visiting Artist Response Paper, Reading Responses and Discussion etc.

#### **10% Participation/Attendance/Effort**

- Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to get involved. You are expected to participate in a responsive and active manner throughout the duration of every class. Participation includes attendance, arriving at the studio on time, ready to work, with materials, daily engagement with sketchbook, studio clean up, following health and safety guidelines, and active participation in critiques and class exercises and discussions. Participation grades will be determined and submitted on canvas at midterm and then once more at the end of the semester.

\*If concerned about your standing in the course at any point during the semester, please schedule a meeting with me.

#### **Late Work**

Assignments are to be submitted on the date due in the delivery mode specified; late assignments will be penalized 10% per day late. Projects will not be accepted after five days past the due date.

*\*Please note that a C- or below is not an acceptable grade for any course in which a 2.0 GPA (or C) is required, i.e., any course in the major. All grades are tabulated based on your assignment numerical grade (which is ultimately figured into a percentage) and your participation. You must speak with your instructor within one week of receiving a grade in order to dispute an assignment grade.*

#### **Grading Scale**

##### **A 95-100**

Exceptional work; all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in course content.

##### **A- 90-94**

Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

##### **B+ 84-89**

Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring the piece together. Studio practice was exceptional.

**B 85**

Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the Project was commendable.

**B- 80-84**

Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

**C+ 74-79**

Slightly above average work: most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

**C 75**

Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation. Studio practice was adequate, but could be more reflective and thoughtful.

**C- 70-74**

Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs improvement. There is some evidence of studio practice, but the quality and quantity is lacking.

**D+ 64-69**

Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity are lacking.

**D 65**

Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

**D- 60-64**

Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

**E below 60**



Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard or the assignment was not submitted.

### ***Honor Code***

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” [Honor Code Process](#)

The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click [here to read the Conduct Code](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

### ***Attendance Policy***

Participation in class is necessary to achieve the course objectives. Attendance is taken at the beginning of each class. Students are expected to arrive on time, stay for the entirety of class and be prepared to participate in all activities. You will be considered tardy if you arrive after class start time. Three late arrivals or early self-dismissals will count as an absence. An unexcused absence does not constitute an extension of an assignment. If you show up to class unprepared, you may be asked to leave, which will count as an unexcused absence.

Attendance is your responsibility. You get three unexcused absences before it affects your grade (use them wisely). After three unexcused absences, your grade will drop by full letter. Your participation grade will drop a full letter after two unexcused absences. Following that, each unexcused absence will drop your participation grade by another letter. Six unexcused absences will result in failing the course.

For any planned absences, in a situation that allows for an excused absence, you must inform me as early as possible prior to class. For all unplanned absences because of an emergency situation, you should contact me as soon as conditions permit.

Students must be present for the final critique in order to receive credit for their final project. Appropriate documentation from the student health service must be obtained for medical excuses. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or critiques. If you do have a conflict, contact the instructor in advance.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

### ***UF Illness Policy***

Students who are absent from classes or examinations because of illness should contact the professor. If you are unable to attend class due to illness, please email the instructor prior to the class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

### ***UF Policy for Religious Holidays***

Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Read the full UF policy here:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaytext>

### ***Studio Use***

You have 24-hour access to the studio. You will be given the combination to the studio. It is for Your use only. Please do not let anyone who doesn't already have the class code into the studio. You will need to follow studio guidelines at all times. There is a first aid kit in each room. Remember, the studio is a shared space. While working in studio please respect your classmates/colleagues' personal space and property. Any behavior that makes another student uncomfortable will not be tolerated.

### ***Shared Studio***

Always leave the studio clean. Regardless of the condition you find it in, we request that you leave it clean for the next person. Remember to place all work in progress on the storage shelves. Leave the worktables clear and clean. This is a shared workspace, and we all need to be diligent together to keep it an immaculate and productive environment.

### ***UF Safety and Security***

University Police Department: <https://police.ufl.edu> or call 352-392-1111 (or 9-1-1 for emergencies). Student Nighttime Auxiliary Patrol (Snap) call 392-SNAP (92-7627) SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. Contact SNAP via telephone providing first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched to the location.

### ***Lockers and Storage***

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You

are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials, you must write your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

### ***UF Policy for Class Recordings***

“Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab/studio sessions, student presentations, academic exercises involving solely student participation, assessments, field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.”

### ***Health & Safety Guidelines***

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies which can be found [here](#).

You will receive health and safety training for this course. Afterwards you must sign a document confirming your training, no later than the third class meeting.

\*Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

Fixatives, Mists, Adhesives, Spray Paint

- Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. Additionally, you can be inhaling the plastic particles that comprise the fixative itself.
- Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush.
- Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

### ***Accommodations***

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting the [Disability Resource Center's page](#) found [here](#).

Please share your accommodation letter and discuss your access needs with me, as early as possible in the semester.

### ***Course Evaluations***

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### ***Content Warning***

In this course, we will cover content and materials that some may find difficult. It is important that in an art course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence

### ***Campus Resources***

Health and

Wellness U Matter,

We Care:

If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter. We Care](#) website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center:

[Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: Visit [UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.