ART 2374c: MOVEMENT AND MOTION
INSTRUCTOR: Ye Ma
03 credits
FALL 2019
ROOM: FAD 101; MEETING TIME: M/W 11:45a-2:45p, Periods 5-7
OFFICE HOURS: FAD 225 Monday 2:45- or by appointment
E-MAIL: Yema@ufl.edu
Phone: 859 457 1113

COURSE DESCRIPTION
Movement and Motion is a basic drawing course and an integral part of the foundation program offered by the School of Art + Art History. While this course is intended for drawing majors, all students will benefit from the fundamental concepts and drawing exercises presented. Movement and Motion introduces students to the fundamental principles of visual movement and the historical concepts of motion in two-dimensional art.

OBJECTIVES
□ Introduce students to the fundamental principles of visual movement and the historical concepts of two-dimensional art.
□ Develop both abstract and perceptual drawing skills
□ Investigate mark making as a vehicle for motion and drawing development.
□ Develop skills at image and concept construction, from idea development to finished drawing.
□ Develop critical thinking and studio research skills.

TOPICS
Movement, motion, stillness, line quality, mark making, texture, image construction, critical thinking, image research and development, comic strips, Cubism, Futurism, collage, composition, value.

TEXT and SUGGESTED READINGS
Course handouts
Drawing from Observation: an introduction to perceptual drawing, Brian Curtis, ISBN # 0-07-241024-8

REQUIREMENTS AND EVALUATION
1. RESEARCH/READINGS (10%) - presentations, handouts, paper, etc.
2. SKETCHBOOKS AND ASSIGNMENTS (20%)
3. PROJECTS (55%)
4. PARTICIPATION/EFFORT (15%)
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. Try your best to attend every scheduled class meeting - your participation is largely based on the basic level of your attendance.

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

LATE POLICY
Assignments are due when indicated by the instructor.
Excused late assignments will be critiqued during the following class period and will receive points off of assignment grade. Unexcused late assignments will not be reviewed and will be evaluated as a failing grade. Professor reserves the right to consider failing to turn in an assignment to result in failure of the course.

ATTENDANCE
You are expected to attend and actively participate in ALL scheduled class sessions. Excused absences are for medical reasons and/or family emergencies and require documentation; medical emergencies require a note from a doctor or nurse. You are allowed a maximum of three excused absences.

Attendance will be taken at the beginning of each class session. Your participation grade will be negatively affected by unexcused absences.

Attending critique and presentation dates are mandatory, though an excuse of emergency will be permitted in the event of missing a critique or presentation. Speak with your professor about a potential schedule conflict ahead of time – communication is key.

Attendance will be taken at the beginning of each class. Your participation grade will be negatively affected by unexcused absences. If you are late three times it will be counted as an absence. Lateness of more than 30 minutes or early departure is considered an absence.

Absences will be cause for a lowered grade. Your fourth unexcused absence will result in a loss of 100% of your participation grade. A fifth unexcused absence reduce one letter grade of your final grade. The Sixth unexcused absence will result in failure of the course. Absences will be counted from the first class meeting onward.

Appropriate documentation from the student health service should be obtained for medical excuses. In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused.


If an absence occurs it is the student’s responsibility to make up all work. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor’s note for any class from which they expect to be excused. Please address any concerns, problems, and questions regarding this class to the instructor as they arise.
GRADING
Your assignments grades will be determined by the following criteria: Concept, Solution, Class Work, Craft, Completeness, and Inventiveness.

GRADE EXPLANATIONS
1. A: Extremely well presented exceptional work. Exceptional work demonstrates a full realization of the ideas put forth in assignment, and more. This 'extra' should be the student researching projects by looking up artists mentioned in slide talks, asking questions about artists works/ideas, and being thoroughly engaged with the work to the point of working on your own pieces/ideas and not just doing the minimal expected from the class syllabus. Further, participation in an intelligent analysis of the work including both form and content. Discussing points in the work of you and your peers is expected during the critique sessions. Excellent attendance and no lateness. Clearly projected enthusiasm and joy in the subject, an inquisitive, curious mind, and, finally, a desire to learn and grow as an artist.
2. A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.
3. B: Well presented very good work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. This work conveys an understanding and intelligence, which would only be lacking in the 'special' characteristics mentioned in 'A', above. Participation in critique, attendance, and enthusiasm apply throughout.
4. B-/C+: A bit above average. Slipping in levels of originality, craft, and presentation. The works do not succeed as unified wholes or statements, yet effort was made.
5. C: Well-presented, average work. Average work demonstrates a fairly good attempt at grasping the expectations of each given assignment, and the break down of the particular specifics, (material experimentation and handling, idea development, etc., whatever has been discussed prior to assignment). This work lacks a competent, comprehensive understanding mentioned in 'B' above. Participation in critique, attendance, and enthusiasm are expected, as they would be in the earning of any letter grade.
6. C-/D+: You have solved the problems but there is much room for improving your skills and further developing your concepts. You have neglected the basic craftsmanship skills and breadth and depth of idea development.
7. D: Inadequate work: Extremely poor and/or half-finished work with no care or attention to the assigned problem or presentation. In addition, when someone has missed an enormous amount of classes, (three and above) and has failed to complete assignments, or keep up to date with the studio-based syllabus.
8. E: When someone stops coming to class and stops communicating with instructor. This is a severe grade and is usually given in severe circumstances.

GRADING SCALE
A 95-100, A- 94-92, B+ 91-89, B 88-85, B- 84-82, C+ 81-78, C 77-75, C- 74-70, D+ 69-67, D 66-64, D- 63-60, E 59-0
A: 4.0, A-: 3.67, B+:3.33, B:3.00, B-: 2.67, C+: 2.33, C: 2.00, C-: 1.67, D+: 1.33, D: 1.00, D-:.67

Notes:
- A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.
- A grade of "C-" or below will not count toward major requirements.

Unexcused late assignments will not be reviewed. Failure to turn in an assignment will result in failure of the course. Each project will receive a numerical grade (i.e. 16/20). If at any point in the semester you are concerned about your standing in the course, please schedule a meeting with me.

Your course grade will reflect the University of Florida grading scale. See the UF grading policy website (grading scale): https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx
PROJECTS & MISCELLANEOUS RESPONSIBILITIES:

Visiting Artists:
I am SO excited for our SAAH Visiting Artists this year! We are super lucky to be welcoming four stellar artists to campus. You are responsible for attending at least one Visiting Artist lecture and handing in a one-page response paper, so clear at least one Thursday free (if Thursdays at 6pm conflicts with your course schedule, please see me).

Artist Presentation Project
You will pick one artist from a list that I’ve compiled (see Project List). Your presentation will be a maximum of 10 minutes in length, with at least ten quality images arranged in a Powerpoint-style presentation (Make sure not to go over this time limit). 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. Presentation tips provided prior to deadline.

Extra Credit
Borrow a book from the AFA library or other library about the artist you are presenting on. If you cannot find a book about your artist, choose another book from the stacks and present it to the class in the same fashion. Just prior to your Artist Presentation, present the physical book to the class, leaf through and explain what you have learned from the book. You will receive extra credit on your participation grade.

Sketchbook: 3 Checks
You will begin a NEW sketchbook for the semester and you will have this sketchbook with you as often as you can and every time you are in the studio. Your sketchbook will include compositional and material experimentation, brainstormings, names of artists you want to remember, diagrams for hypothetical projects, notes from demonstrations, presentations and lectures, collages, sketches, as well as responses to sketchbook assignments. You will work in this sketchbook EVERYDAY, so you will accumulate multiple pages per week and you will fulfill the mandatory sketchbook exercises for each project.
Make sure you look closely at the Sketchbook Assignment Description Sheet for instructions on what your sketchbook should include.

3 Checks:
Check #1: Monday, September 23
Check #2: Monday, October 28
Check #3: Monday, November 25

Presidential Election Drawing
On Election Day – Tuesday, November 8, 2016 – Instead of meeting in class, you will go to your voting poll on this day regardless of whether or not you vote for the next President. Your assignment is to make at least four drawings in your sketchbook in response to this experience. You might choose to draw a continuous line drawing of the building, create a mark-making page based on what you saw, make a rubbing on the sidewalk, etc. If you are unable to vote, you can still make four drawings based on your interpretation and experience. If you are able to vote and plan to, make sure you are registered! https://vote.usa.gov/
Advanced Drawing > List of Artists > Focus: Drawing

Most of you have gone through the UF WARP program. In that course, you were provided with a list of artists. To benefit from your familiarization with both the format of the WARP artist list and your knowledge of these original artists, I have continued the tradition and added new artists to the list. I suggest to Google at least 5 of these artists a day and cross out the artists as you go. Jot down the names and specifics of what you are inspired by in your Sketchbook. By no means is this an exhaustive list of artists who draw—this is just a good way to start looking at artists who use drawing in their practice.

Aili, Jia
Akunyili, Njideka Al-
Hadid, Diana
Alouche, Dove
Alvarez, D-L
Alys, Francis
Aoki, Ryoko
Applebroog, Ida Aran, Uri
Arceneaux, Edgar Arima,
Arun, Uri
Arico, Kaoru
Ashoona,
Beauvais, Shuvai
Avery,
Bach, Charles
Bachli,
Silvia Baez,
Bamber, Firelei
Banhart,
Bau, Marc
Benjamin,
Beudean, Abdelkader
Boghiguian, Dan
Bool, Shannon
Borja, George
Bozzons, Michael
Bowers, Andrea
Bransford, Jesse
Bronstein, Pablo
Bryce, Fernando
Burgher, Elijah
Burin, Katarina
Caivano,
Calle, Ernesto
Calle,
Johanna
Camplin, Bonnie
Carr, Emily
Chan, Paul
Chaves, Raimond
Chopra, Nikhil
Christensen, Nik
Cinto, Sandra
Clemente,
Coe, Francisco
Coe, Sue
Cook-Dizney,
Cordova, Brett
Crotty, William
Cuoghi, Russell
Curing, Roberto
Cutler, John
Cutler,

Amy Dant, Adam Davis, Jeff

Dean, Tacita
Del Valle, Esteban
Despont, Louise
Diebenkorn, Richard Dine,
Jim
Dix, Otto Dodiya, Anju
Donef, Antonis
Donnelly, Trisha Dr.
Dumas, Marlene
Durant, Sam Durant,
Sam Durer, Albrecht
Duvall, Matias Dzama,
Erdener,
Memed Evans, Simon
Faithfull, Simon Finch,
Spencer Fischer, Urs
Flexner, Roland
Forster, Richard Fox,
Neal Gallagher, Ellen
Gastaldon, Vidya
Gibbs, Ewan Gray,
Alasdair Greene, Matt
Grigely, Joseph
Gudmundsdottir, Anna Sigmund Guo-
Qiang, Cai
Guers, Nilbar Guston,
Phillip Guzman, Daniel
Gyatto, Gonkar
Haendel, Karl Haines,
Davis
Hammwohner, Sebastian
Hancock, Trenton Doyle Harris,
Kira Lynn
Harvey, Steven C. Hart,
Heather Heffernan, Julie
Helms, Adam Herdgart,
Bjorn Herrera, Arturo
Hiebert, Christine Hoki,
Nobuya Holstad,
Christian Hucht, Anna
Lea
EVALUATE YOUR PROFESSOR
Students are expected to give feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at http://evaluations.ufl.edu/results/.

ACADEMIC HONESTY POLICY
http://itl.chem.ufl.edu/honor.htm

ACCOMODATION FOR STUDENTS WITH DISABILITIES
Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

CELL PHONES / PERSONAL ELECTRONICS
Students in the SA+AH must turn off beepers and cell phones during class. Students will not be permitted to use personal music devices during class.

DEMEANOR POLICY
Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure
that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are
prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class and the Professor reserves the right to negatively affect the course grade of the offending student.

LOCKERS/STORAGE
The SA+AH 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. The SA+AH is not responsible for items left in classrooms. Be sure to pick up personal belongings at the end of each class and work at the end of the semester.

UF COUNSELING AND WELLNESS SERVICES
University Counseling & Wellness Center: 3190 Radio Road, PO Box 112662, University of Florida, Gainesville, FL 32611- 4100, (352) 392-1575, http://www.counseling.ufl.edu/cwc/

HEALTH & SAFETY
SA+AH Health & Safety policy and handbook:
http://saahhealthandsafety.weebly.com/

Health & Safety Area Information:
1. Hazards of Media (inherent)
   The hazards of each type of painting or drawing will depend on the toxicity of the ingredients of the materials and how much exposure occurs during use.
   When drawing materials are airborne, they are more dangerous to your system, while many materials cause skin irritation. See the MSDS forms for each material you work with to determine precautions, risks and treatment plan for inhalation, contact or ingestion.
   The hazards of traditional drawing materials arise from exposure to their pigments, vehicles and solvents. Today, as the definition of drawing changes, students should cross reference as needed based on materials they choose to work with.
   Drawing materials are pigments suspended in vehicles. Drawing vehicles include wax (crayons), inert materials (pastels, conte crayons, chalks), and liquids (solvent and water-based inks and marking pens). Pencils contain graphite and clay or pigmented clay/binder mixtures. Fixatives, Mists, Adhesives, Spray Paint
   Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is a high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk of easel. In addition, you can be inhaling the plastic particulates 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.

Pencils
   Pencils are made with graphite, and are not considered a hazard. Colored pencils have pigments added to the graphite, but the amounts are small so that there is no significant risk of exposure. Charcoal
   Charcoal is usually made from willow or vine sticks, where wood cellulose has been heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Although charcoal is just considered a nuisance dust, inhalation of large amounts of charcoal dust can create chronic lung problems through a mechanical irritation and clogging effect. A major source of charcoal inhalation is from the habit of blowing excess charcoal dust off the drawing.

Chalks
   Colored chalks are also considered nuisance dusts. Some chalks are dustier than others. Individuals who have asthma sometimes have problems with dusty chalks, but this is a nonspecific dust reaction, not a toxic reaction. Pastel
   Pastel sticks and pencils consist or pigments bound into solid form by a resin. Inhalation of pastel dusts is the major hazard. Some pastels are dustier than others. Pastels can contain toxic pigments such as chrome yellow (lead chromate), which can cause lung cancer, and cadmium pigments (which can cause kidney and lung damage and are suspect human carcinogens). Blowing excess pastel dust off the drawing is one major source of inhalation of pastel pigments Pastel artists have often complained of blowing their nose different colors for days after using pastels, a clear
indication of inhalation.
Crayons and Oil Pastels

Crayons and oil pastels do not present an inhalation hazard, and thus are much safer than pastels. Some oil pastels can contain toxic pigments, but this is only a hazard by accidental ingestion.

Liquid Drawing Material

Drawing inks are usually water-based, but there are some solvent-based drawing inks. These usually contain toxic solvents like xylene. Many permanent felt tip markers used in design or graphic arts contain solvents. Xylene, which is a highly toxic aromatic hydrocarbon, is the most common ingredient; newer brands contain the less toxic propyl alcohol (although it is an eye, nose and throat irritant). The major hazard from using permanent markers results from using a number of them at the same time at close range. Water-based markers do not have an inhalation hazard although there is a concern about the dyes used in these (and the permanent markers).

2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Good hygiene, reviewing MSDS forms and working safely can prevent many problems caused by pigments and exposure or accidental ingestion. Wear gloves, wash hands regularly and avoid any over-exposure to materials.

Spray Materials

- Try to brush items rather than spraying if possible.
- Use water-based airbrushing paints and inks rather than solvent-based paints.
- Use spray cans or an airbrush in a spray booth (FAC 211A).
- Never try to spray paint by blowing air from your mouth through a tube. This can lead to accidental ingestion of the paint.

Pastels, Chalks, etc.

- Use the least dusty type or pastels, chalks, etc. Asthmatics in particular might want to switch to oil pastels or similar non-dusty media.
- Don't blow off excess pastel or charcoal dust with your mouth. Instead, tap off the built up dust so it falls to the floor (or paper on floor).
- Wet-mop, vacuum or wet-wipe all surfaces clean of dusts, do not sweep.

Liquid Drawing Material

- Use water-based markers and drawing inks if possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers.
- Solvent-based drawing inks and permanent markers should be used with good dilution ventilation (e.g. near classroom vents).

3. Links to more information on Health & Safety for Drawing

http://www.modernalchemyair.com/common-uses/business/art-studios/
http://www.uic.edu/sph/glakes/harts1/HARTS_library/paintdrw.txt

4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health and safety guidelines posted for your media.
- In case of an emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SA+AH H&S handbook, the SA+AH faculty handbook and in the main office. Turn completed forms into the SA+AH Director of Operations within 48 hours of the event.
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
- Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
- Familiarize yourself with the closest eyewash unit.
- Do not spray any aerosols in any SA+AH classroom/studio/doorway or exterior wall/floor. A spray booth is located in FAC room 211A.
- Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
- Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must immediately be taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side of FAC and placed beside the dumpster in the area.
designated for oversized trash. Broken glass must be packed inside paper and labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.

- No eating, consumption of alcohol or smoking is permitted in all studios.
- Clean up after yourself - wipe down surfaces (easels, drawing boards, stools with a wet towel).
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “diary chains“ with multiple electrical cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep your instructor if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of semester clean up.
- NO SOLVENT USE ALLOWED IN DRAWING ROOMS
- Follow the SA+AH Container Policy (see policy below)

There are two types of labels used in the SA+AH - yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.

**White**

- All new and/or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents, and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

**Yellow**

**WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE**

- All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.
  - Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
  - 5 gallon jugs must have yellow hazardous waste label on the outside.
  - Fibrous containers must have a yellow hazardous waste label on the outside (top).
  - Each item in the blue bin must have a yellow hazardous waste label. NOTE: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the Waste Management Area,