

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>COURSE CHANGE REQUEST</b> <b>Undergraduate Programs</b>		UUPC Approval <u>9-13-21</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> Visual Arts and Art History  <b>College</b> D.F. Schmidt College of Arts and Letters		
<b>Current Course Prefix and Number</b> ART 3383C	<b>Current Course Title</b> Narrative Drawing		
<i>Syllabus must be attached for ANY changes to current course details. See <a href="#">Checklist</a>. Please consult and list departments that may be affected by the changes; attach documentation.</i>			
<b>Change title to:</b> Narrative Painting and Drawing  <b>Change prefix</b> <b>From:</b> _____ <b>To:</b> _____  <b>Change course number</b> <b>From:</b> _____ <b>To:</b> _____  <b>Change credits*</b> <b>From:</b> _____ <b>To:</b> _____  <b>Change grading</b> <b>From:</b> _____ <b>To:</b> _____  <b>Change WAC/Gordon Rule status**</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <b>Change General Education Requirements***</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <small>*Review <a href="#">Provost Memorandum</a></small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See <a href="#">WAC Guidelines</a>.</small> <small>***General Education criteria must be indicated in syllabus and approval attached to this form. See <a href="#">GE Guidelines</a>.</small>		<b>Change description to:</b>  This course focuses on developing narrative content and identifying research interests that will support the development of meaningful bodies of work. Students from across disciplines will use drawing and painting to investigate a variety of topics touching on both historical and contemporary practices. The relationship between drawing and painting and other studio and scholarly disciplines will also be investigated.  <b>Change prerequisites/minimum grades to:</b>     <b>Change corequisites to:</b>     <b>Change registration controls to:</b> This course may be repeated for credit one time.    Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
<b>Effective Term/Year for Changes:</b> Spring 2022		<b>Terminate course? Effective Term/Year for Termination:</b>	
<b>Faculty Contact/Email/Phone</b> Prof. Amy S. Broderick / abroderi@fau.edu / 561-297-3870			
<b>Approved by</b> Department Chair _____ College Curriculum Chair _____ College Dean _____ UUPC Chair <u>Daniel Meeroff</u> Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____		<b>Date</b> _____ <u>8/31/21</u> _____ <u>9.2.21</u> _____ <u>9-7-2021</u> _____ <u>9-13-21</u> _____ <u>9-13-21</u> _____ _____	

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.

ART 3383C: Narrative Painting and Drawing  
Section 005, CRN # 15284  
T/Th 4:00 pm – 6:10 pm  
VA 106, 3 Credits  
Spring 2022

Professor Amy Broderick, abroderi@fau.edu

Department of Visual Arts + Art History Phone: 561-297-3870

Office Hours: By appointment via Zoom, and in person according to schedule posted at VA 113a  
Office Hours held via Zoom and in VA 113a (Prof. Broderick's Office/Studio)

“Now I look at things with different eyes than I did before I began to draw.” – Vincent van Gogh

**COURSE CATALOG INFORMATION:**

This course focuses on developing narrative content and identifying research interests that will support the development of meaningful bodies of work. Students from across disciplines will use drawing and painting to investigate a variety of topics touching on both historical and contemporary practices. The relationship between drawing and painting and other studio and scholarly disciplines will also be investigated.

Prerequisites: ART 1201C, ART 1300C, ART 2600C, ART 2330C

**COURSE DESCRIPTION & OBJECTIVES:**

Narrative Drawing explores the role of narrative, or storytelling, within the field of drawing and within the visual arts in general. Throughout the course, students will improve and expand their drawing skills. At the same time, students will work to develop their personal narrative interests, by exploring autobiography, cultural content, interdisciplinary connections, and other personally relevant content. As students develop their individual narrative sensibilities, they will also deepen their understanding of formal concerns. Students will develop the technical and conceptual skills that are critical to the drawing process, while also developing communication and critical thinking skills through research, writing, and critique. Learning activities will include drawing practice, lectures, and class discussion, along with outside assignments and research. Students will develop their abilities to construct, to interpret, and to discuss their own drawings, their classmates' drawings, and masterworks. Studio work in and outside of class, group and individual critiques, artist talks, gallery visits, and other campus events will be among the activities in which all students are expected to participate.

**COURSE OUTLINE:**

The semester will be defined by five major projects. Each project will have a number of individual steps, including writing, research, artmaking, and critique. You will work on each project in class and outside of class. The exact number of hours you spend will vary based on the project itself, as well as your level of ambition. You will begin each project with an initial brainstorming session. As your ideas become clear, you will develop and turn in a written project proposal. You will then continue your idea development and visual and scholarly research. These steps will build toward the creation of an intelligent, well-crafted, sophisticated drawing or series of drawings. The final phase of each project will be a written self-assessment of the project, which will be turned in on critique day.

Project 1: Drawing Marathon Focusing on One Subject, Concept, Medium, or Mode

This project will emphasize the commitment that the drawing process requires, the

decisions that shape a drawing, and the sources of narrative in drawing-based work. Each of you will make a large number of individual drawings in a short period of time. These drawings will focus on the exploration of one particular subject, concept, medium, or mode. After committing to a focus, you will explore that focal priority from as many directions as possible. In making a large number of drawings that orbit a central idea, visual metaphors emerge. We will identify these and capitalize on them, allowing you to continue to develop meaning and content, to explore your personal interests, to identify your personal obsessions, and to set your personal priorities within artmaking.

#### Project 2: Found in Translation

This project will begin as you read and review text-based works, be they short-form or long-form, poetic or expository. After considering a range of possibilities and focusing on a curated set that interests you, you will select a text (or two) that resonates with you, and immerse yourself in it. You will develop a project that originates in your reading and understanding of part or all of the selected prose, while translating methods and ideas of storytelling from the written word into visual form. You will use the process of idea and project development to explore the wide range of possibilities that exist as text and image relate to one another, as stories are composed and communicated, and as audiences are engaged and transported into and through a narrative.

#### Project 3: Interdisciplinary Connections

This project will begin with research and reading in an academic discipline beyond the visual arts. You will conduct an exploration of one or more topics in another field of inquiry, reflecting and making notes in the process. Pick a discipline that overlaps with and informs your interests in the visual arts. Investigate how your thoughts and actions as an artist are influenced by your experiences in other academic fields. Consider how all of these experiences shape your scholarly work. You will develop a drawing project that unfolds in conversation with, in relationship to, and in response to the discoveries you made and the knowledge you gained during your research. The resulting project will be rooted in the visual arts, while also weaving in form and content that originate in the other discipline. The result will be an example of interdisciplinary critical and creative inquiry.

#### Project 4: Culture, Community, and Context

This project will explore the idea of narrative in an outward-looking way. Each of you will identify personally compelling and relevant source material and influences from our/your culture and/or community. The goal is to find a point of departure that is relevant to your life within and beyond the studio, and one that is woven tightly into the very immediate time and place in which you are alive. Find a subject that shapes your experience, and/or one that you can shape with your work as an artist, scholar, and citizen. Investigate how your chosen subject influences you, and how you and your work might influence it. You will develop a drawing project that participates in the conversation going on in the culture surrounding your focus. Your projects may be lighthearted in tone, intensely serious, or anywhere in between. You may advocate for, respond to, and/or rebel against established cultural norms, or you may propose new directions. Your chief responsibility will be to create a drawing or series of drawings that are successful works of art, as well as alert, responsible and interesting responses to your culture, community, and context.

#### Project 5: Focusing on Personal Narrative

This project will bring together all of the discoveries you have made and everything you

have learned throughout the semester. You will work through extensive idea development to develop and propose a project that will tell viewers something very specific, complex, and compelling about who you are, what drives you, and what your passions and obsessions are as an artist and a human being. Your final project will be executed in a format that explains the new role that drawing plays in your life and work as a scholar and artist.

### **REQUIRED & RECOMMENDED TEXTS**

Required readings will include selected articles and chapter, which will be posted in Canvas.

The following titles are also **required**:

*Vitamin D: New Perspectives in Drawing*, by Emma Dexter

*Still Life with Oysters and Lemon: On Objects and Intimacy*, Mark Doty

You are encouraged to add to your personal library to support your work in this course. Here are some suggestions:

Art & Fear: Observations on the Perils (and Rewards) of Artmaking, by Bayles and Orland

Sketch Book for the Artist, by Sarah Simblet and other introductory survey texts

Vitamin D2, by Phaidon Publishing and other surveys of contemporary drawing

Art-Write: The Writing Guide for Visual Artists, by Vicki Krohn Amorose

How to Write About Contemporary Art, by Gilda Williams and other art writing guides

Art & Today, by Eleanor Heartney and other surveys of contemporary visual arts

The Annotated Mona Lisa, by Carol Strickland and other brief art history overviews

Drawing from Life: The Journal as Art, by Jennifer New and other drawing surveys

An Illustrated Life, by Danny Gregory and other surveys of sketchbook practice

How to Be an Explorer of the World, by Keri Smith and other idea generators

Art/Work, by Bhandari and Melber and other surveys of professional practices for artists

The Artist's Guide to Grant Writing, by Gigi Rosenberg and other grant-writing guides

Arts & Numbers, by Elaine Grogan Luttrull and other financial guides for creative professionals

Additional readings relating to the historical and contemporary practice of drawing, the creative process, and professional practices in the visual arts will be introduced throughout the term.

Students will be expected to develop individual bibliographies of readings in the visual arts and related fields.

### **CURATING OUR ONLINE RESOURCES:**

You are encouraged and expected to immerse yourself in our discipline via rigorous studio practice and scholarly reading. Surround yourself with artists and images that feed you and provoke you. In addition to the artists and other creative that you might follow on social media, please explore a wide array of scholarly arts resources. We will build our list of daily reads as a group in class, and the links available on my personal website are a good place to get started.

### **EVENTS & EXHIBITIONS:**

We are fortunate to live in South Florida, which is home to a vibrant arts community.

Throughout the semester, you will be invited to attend a variety of exhibits, lectures, and other events. These will be a mixture of on-campus and off-campus happenings, and they will cover a wide array of topics, across and beyond the studio arts. While many options will be presented, you will be required to attend a minimum of eight events and to report on a minimum of four of them. Visiting art collections, seeing special exhibitions, going to openings, and attending lectures are all extremely valuable aspects of a university education, as well as a creative life.

I will regularly announce specific events and exhibitions that I believe are worth seeing. You may also suggest additions to the mix of options. I encourage all of you to plan your time and your responsibilities carefully and to take advantage of as many of these opportunities as possible. If you do so, you will enrich yourselves as scholars and artists, and you will also have the opportunity to support your grade by fulfilling the requirement outlines above. When composing your report, keep in mind that you will deliver at least two short (approximately three minute) slide talks to the class and that you will submit at least two concise (approximately one page) pieces of prose to me. In every case, your report should record the event details, as well as an extraordinarily brief description. You should then focus on sharing your scholarly analysis of the event or exhibition, along with a more personal reflection of what you found informative, surprising, or provocative, and how you will apply what you learned to your current and future work.

By composing four intelligent and elegant reports, you will meet the assigned requirement for the semester. If you make additional reports, you will move on to build your grade in the course by either making up for missed classes or accruing extra credit in the course. Excellent reporting will build your final grade by as much as two points added to your final grade per report beyond the assigned number of four. Four must be completed and submitted by the dates assigned in this syllabus, and additional reports must be submitted no later than the last day of class.

#### **PERFORMANCE EXPECTATIONS:**

*For additional information regarding our university's academic policies and regulations, visit: <http://www.fau.edu/academic/registrar/FAUcatalog/academics.php>*

#### **ATTENDANCE:**

This is an upper-division undergraduate course, and one of the goals of this is to prepare you for professional life. You should think of this class as a professional appointment—a job that requires you to arrive both promptly and consistently. Apropos of that, attendance will be carefully recorded daily. It is essential that you be present (in mind and body) and punctual. Coming to class late (10 minutes) three times is equivalent to 1 absence. You are permitted 2 absences without immediate consequences. A greater number may result in the lowering of your final grade by as many as three points (about one third of one letter grade) for each absence. You are responsible for the work that you miss when you are absent. Please take the initiative to get in touch with your classmates or with me to get up to speed when you are not here. Generally speaking, there are no excused absences. I realize that every student has other responsibilities or activities that sometimes interfere with his or her ability or desire to come to class. Please remember that your actions have consequences. Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated *in advance* and on an individual basis. Emergencies will be dealt with on an individual basis. Incomplete grades will be granted at the discretion of the professor, and only in the case of a grave individual emergency.

And this official university language:

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of nonattendance.*

*Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include*

*participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.*

### **PREPAREDNESS:**

Preparedness is absolutely essential. Coming to class without the appropriate materials and/or without having completed assignments makes it difficult for you to be truly "present," that is, ready to work and to contribute to the class. Please come to class each day with the appropriate materials, and having completed any out-of-class assignments. Doing so will ensure that you stay up-to-date with your responsibilities, and it will also contribute to the strength of your grade. While enrolled in studio classes, you may reserve one of the courtyard lockers for storage of your studio supplies. Use these lockers at your own discretion, with the awareness that they are neither perfectly secure nor perfectly weatherproof.

### **SPECIAL CIRCUMSTANCES:**

If your life is influenced by a set of special circumstances that may affect your performance in this class, please let me know as soon as possible. If you anticipate missing class to fulfill duties as a representative of the university, if you are a student with a learning difference or a developmental difference, or if there is some other aspect of your life that may affect your ability to meet the expectations of this class, then please talk to me.

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. Contact information for SAS is as follows: SU 133 and 561-297-3880 in Boca Raton; LA 131 and 954-236-1222 in Davie; SR 111F and 561-799-8585 in Jupiter.

It is your responsibility to take the initiative to ensure your success in this class – and in life. Please be proactive, and remember that your graduation depends on your success in this course.

### **CLASS PARTICIPATION & PROFESSIONALISM:**

Participation is very important in studio art classes. You are expected to participate fully, actively, and professionally in class each day. This means that you work efficiently and effectively both individually and within small groups. You are also encouraged to speak up and to share your thoughts in discussion and critique. Discussions and critiques will provide a forum in which you will have the opportunity to articulate your ideas, to collaborate with your colleagues, to appreciate multiple points of view, to understand and explore complex concepts, and to learn from one another. Professional and respectful conduct is expected from everyone at all times.

Phones may be used as research devices during class, but all other uses are absolutely prohibited during class. You may conduct online research and refer to image resources. You may also take photos of your own work and your workspace. Due to copyright and privacy concerns, you may not photograph other people, you may not photograph other people's work, and you may not make audio or video recordings without prior permission. You may not make or receive calls or texts, nor may you use social media during class. To avoid disruption, please silence your phones, put them in airplane mode, or turn them off. Build the practice of not taking them out

during class. Each time your phone rings or vibrates in my class, your final grade will drop by two points. Each time I notice you texting or posting in class, your final grade will drop by two points. In fairness, if I violate any of these same rules during class, everyone's final grade will go up by two points.

### **THE STUDIO ENVIRONMENT:**

The studio should be a place that is productive, challenging, safe, and enjoyable. It is important to develop working relationships with your classmates and to discuss and support their work, as well as your own. You are responsible for cleaning up after yourself at the end of each work session, and we will also work together at several points during the semester to maintain the studio. In general, please make sure that your work area is tidy, and please do not leave any items (especially food items) behind when you leave the studio. Studio maintenance is part of the art-making process, and your participation in this process is expected and appreciated.

You may take breaks as you need them during class, remembering that productive use of time is essential for staying caught up with your work and completing assignments on time. You may listen to music during times that are devoted to independent work. Make sure the volume is low enough that you can still alert to your surroundings.

### **GROUP CRITIQUES & DISCUSSIONS:**

There will be formal, announced critiques periodically throughout the semester, typically in conjunction with major projects. Occasionally there will be spontaneous discussions of projects in progress. Each student must demonstrate a sharpening of her or his critical looking, reading, and thinking processes through extensive, active participation in both the creative process and in the self- and group-evaluation process. One of our priorities in this course will be sharpening our abilities to look at, think about, and discuss a variety of topics in the arts in an informed, specific, and articulate way. Everyone in the class will be held to high professional standards during these discussions and critiques. Your enrollment in a university arts class indicates your interest in developing your creative practice, responding thoughtfully to constructive criticism, developing your critical thinking skills, and deepening your scholarly life.

### **GRADING:**

Grades are earned based on the quality of your work (your technical ability, your mastery of individual concepts, and your knowledge of course content), your effort and improvement over the course of the semester, and your communication skills (oral and written skills, along with participation). You will be graded based on your successfully completed projects (studio, writing, and reading assignments), your involvement in critique and discussion (and your ability to think critically during these times), and your professionalism (including preparedness, promptness, attendance, and academic conduct). While the specific expectations and evaluation procedures for each project will be discussed when each is assigned, it is also wise to keep in mind the following:

**A:** Excellent work. This is work that is an exceptional solution to the problem. This work demonstrates strong effort (often more than was required by the assignment), and confidence and fluency with the technical and conceptual skills being assessed. This work demonstrates critical thinking; it shows that risks have been taken and that they have been taken successfully. The execution is consistent and aesthetic.

**B:** Above-average work. The work is strong, but not exceptional. It solves the problem presented in the assignment, but not necessarily in a creative or inventive way. The work is well executed, and it shows a solid effort.

**C:** Average work. This work is a somewhat minimal solution to the problem at hand. The work does not demonstrate that risks have been taken, nor does it suggest that the maker thought critically or creatively about the solution that has been devised. Execution may be inconsistent or reflect that the maker does not have a firm grasp of the skills necessary to complete the assignment.

**D:** Below-average work. This work indicates that a partial attempt has been made to solve the problem at hand and that the maker may have limited engagement with the assignment. Overall, the work fails to grasp the main objective of the assignment, demonstrates a lack of skill on the part of the maker, is poorly executed, and/or otherwise does not solve the problem as stated.

**F:** Failing. The work reflects little or no understanding of the problem at hand, little or no thought and/or effort, and/or a complete lack of skill. Work that shows neither awareness of nor attention to the project assignment may also earn a failing grade. Work that shows evidence of academic dishonesty will always earn a failing grade.

A- = 90 – 92 A = 93 – 100

B- = 80 – 82 B = 83 – 87 B+ = 88 – 90

C- = 70 – 72 C = 73 – 77 C+ = 78 – 80

D- = 60 – 62 D = 63 – 67 D+ = 68 – 70

F = 0 – 60

### **ASSIGNMENTS:**

Contributions to class discussion and critique, completion of out-of-class assignments, and professional development of works in progress are part of each project grade.

Project #1: 12 points

Project #2: 12 points

Project #3: 12 points

Midterm Event Reports: 10 points

Participation & Professionalism (Midterm): 5 points

Project #4: 12 points

Project #5: 12 points

Final Event Reports: 10 points

Final Documentation: 10 points

Participation & Professionalism (Final): 5 points

Total: 100 points

Major assignments, along with performance expectations and evaluation metrics, will be discussed in detail in class and distributed in writing.

### **LATE WORK:**

Prompt completion of projects is essential for academic and professional success. It is essential that all assignments be turned in on or before the due date. Late work will be accepted at my discretion. The minimum deduction for late work will be one full letter grade per day.

### **ACADEMIC HONOR:**

We are all members of a scholarly academic community. This is a community of professionals, and our interactions with one another should be characterized by tolerance, respect, and understanding. Professional behavior will be expected of everyone in this class. Standards of professionalism will be applied to conduct in class, as well as to the completion of class



assignments. All work should be original to the student who turns it in. All research should be used appropriately and documented properly. Any and all forms of unprofessional and/or dishonorable conduct will not be tolerated and may result in a failing grade in the class and/or the perpetrator's removal from the class. For example, any instance of cheating and/or plagiarism will result in an automatic F in this course.

And this official university language:

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).*

### **GETTING IN TOUCH WITH ME:**

You will find that, in order to get to my office, you must pass through an active classroom (VA 113). If you would like to see me while a class or a meeting is going on, please proceed quietly, but confidently through the classroom. My office hours are listed at the top of this syllabus, and my teaching schedule is posted on my studio door. I am generally on campus and available to you throughout the day on Tuesdays and Thursdays (from morning until evening). I am also on campus on selected Mondays, and I am available to you at this time, especially if we make arrangements in advance. I am generally not on campus on Wednesdays and Fridays (I spend these days working in my studio in Jupiter). I check my e-mail about twice a day during the week, and almost never on weekends. I am committed to your learning and your progress, and I want each of you to do well, not only in this class, but in everything that you attempt. If you would like to speak to me, please stop by my studio during office hours, e-mail me, and/or schedule a meeting with me. When you email me about official business, please always do so from your official FAU e-mail address.

Write my Gmail address here:

### **INDIVIDUAL MEETINGS & CRITIQUES:**

If you would like to discuss your progress in this class at any time during the semester, I am happy to do so. Just let me know that you would like to schedule a meeting, and we will sit down and arrange a time. It is important in this class (and in all classes) for each student to take individual responsibility for his or her performance. Please get into the habit of taking initiative when it comes to making sure that you succeed. I am happy to arrange meetings to discuss works in progress, project ideas, questions you may have about assignments and/or readings, and questions you may have about your grade, or, more importantly, your progress in the class. Please bring your work(s) in progress, as well as any other relevant materials, to these discussions.

### **CAMPUS RESOURCES:**

Please be aware that our campus has resources available which can help you to succeed. For instance, our department's Digital Documentation Lab is a fully equipped and monitored space where you can document your studio projects. The library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels—these services will be of particular use to

you as you work your way through the writing assignments in this course. The career center has resources available that will help you build your career both now and across your future. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

And this official University language:

*Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

### **PORTFOLIO REVIEW:**

All studio art majors are required to participate in the Department of Visual Arts & Art History's portfolio review. The portfolio review normally takes place twice each year. The portfolio review process will provide participants with feedback about the progress of their studio work. More importantly, the review determines which degree options are open to you as studio major. Students who pass the review are eligible to become BA majors or BFA majors, while students who do not pass are limited to the BA major. The BFA degree track allows you to specialize in an individual studio field (such as painting or graphic design), while the BA degree is a more generalized degree track. BFA degrees are generally considered more prestigious and rigorous than BA degrees in the visual arts. The current guidelines for portfolio review are available on the department website. The best way to begin preparing is by reviewing the guidelines and carefully preserving the projects you make in all of your studio classes. The right time to go through the review varies somewhat from student to student, but in general, you should participate in the review while you are in your last semester of foundations (1000- and 2000-level) courses.

### **ADDITIONAL SUPPLIES:**

In addition to our studio supplies, it is also important that you bring a pen or pencil and a notebook or sketchbook to class each day. Even if you normally prefer to take your notes digitally, you need the physical tools with you. All the time. You should also have a folder (physical, digital, or both) for research and notes, assignment briefs, and work documentation. You will need to make sure you have the supplies necessary to keep your projects and art materials clean and to keep yourself and your residence clean. You might decide to keep paper towels or cotton rags on hand, along with one or more aprons, and lots of plastic bags or tarps. Finally, make sure that you have a calendar and a fully functional alarm clock. All of these are essential tools for effective time management and overall academic success.

### **WHERE TO GET YOUR SUPPLIES:**

We are lucky to have a number of excellent art supply stores in South Florida, and most online retailers run great sales at the beginning of each semester. Please work to purchase your materials at professional art suppliers, and set aside time to visit one or more stores and browse supplies in person. You will learn a great deal about art materials this way. Other big-box stores sell art supplies. These stores might be convenient, but the drawing supplies they sell are generally lower in quality and/or more expensive.

Get to know these retailers:

Jerry's Art-o-Rama: [www.jerrysartarama.com](http://www.jerrysartarama.com)

Dick Blick Art Materials: [www.dickblick.com](http://www.dickblick.com)

Utrecht Art Supplies: [www.utrechtart.com](http://www.utrechtart.com)

Pearl Art Supply: [www.pearlpaint.com](http://www.pearlpaint.com)

Daniel Smith: [www.daniel.smith.com](http://www.daniel.smith.com)

Cheap Joe's Art Stuff: [www.cheapjoes.com](http://www.cheapjoes.com)

**MARK YOUR CALENDAR:**

Any revisions and/or updates to our course outline will be announced on Canvas.

*For additional information regarding our university's academic calendar, visit:*

<https://www.fau.edu/registrar/registration/calendar.php>