

ART 2374c - Movement and Motion



amaryllis dejesus moleski

Fall 2023
3 credit hours

Meeting Time: TR 11:45am - 2:45pm
Rm: FAD 215

Professor: Antoine Williams (he/him)
Office: FAD 225

Email: awilliams25@ufl.edu
Phone: 704.458.6001
I will respond within 48 hours

Office Hours:
Thursday 10:30am -11:30pm
or by appointment
[Zoom](#)

Important Dates:
Drop Deadline 8.29
[Other important dates](#)
Last Day of Class 12.05

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.

Books

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

Topics/Themes covered in this course

Section 1:

- Gestural mark making
- Line

Section 2:

- Implied Motion
- Value
- Counter-narrative

Section 3:

- Sequential movement
- Temporal drawing
- Texture/materiality

The New Abnormal

COVID has affected us all. Even though things may be better than they were in 2020, as society wants to move along with business as usual, we are still dealing with the physical, emotional, psychological, political and economic fallout from the pandemic. Therefore, we must do the balancing act of reacclimating students back into the class environment while still having grace with living in a post/not post COVID world.

Course mode for this class will proceed as in-person synchronous. Although there may be days that are online or asynchronous. Unless otherwise noted you are expected to show up in class, in person. My office hours will be in person, but I will have a Zoom option.

If you are having any health, financial, or family issues related to the pandemic that will affect your performance in the course, it is your responsibility to reach out to me as soon as possible.

Given that some of us may have or live with people who have autoimmune conditions, mask wearing is encouraged in class.

Course Structure

This course consists of lectures, demos, in-class exercises, readings/research, written responses, projects, and critiques. Students should expect to work a minimum of 6 hours weekly beyond class time.

Course Conduct

I want this classroom to be an inclusive communal space where your experiences and interests are combined with art making, critical thinking, social awareness and experimentation that will develop you as artists and or thinkers in the 21st century. Therefore, 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 behaviors in the classroom shall result, minimally, in a request to leave class. Any racist, misogynistic, ableist, queerphobic, xenophobia, etc. behavior will be addressed. All students are expected to behave in a manner that contributes to a professional classroom environment. All class discussions, email correspondence, and critiques that are part of this course should be professional and respectful.

Open Studio

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.

Cell Phones

Phones and other communication devices are not to be used during class unless otherwise allowed. There will be certain projects/exercises where phones will be necessary but until then phones are not to be used. We will listen to music as a class while working

Exercises

Each project will begin with technical demonstrations and in-class exercises. Exercises will often be evaluated on participation and commitment to the prompts. Exercises are designed to allow you to try out new techniques and concepts.

Projects this semester

Project 1: Collaborative Drawing

- Students will explore gestural mark making to create a large scale work of art..

Project 2: Re-imagined myths

- Use the elements of art to create implied movement within a drawing.

Project 3: Sequential Narrative

- Create a series of artworks that utilize movement and motion.

Sketchbook

Sketchbooks are a great way to keep note of your thoughts, inspirations, references and visual ideas. Feel free to use your sketchbooks for drawings, photos, reference images, material explorations, notes from lectures, discussions, and critiques.

You are to draw, sketch, collage, paint in your sketchbook at least 4 times a week. Each entry should take at least 15 minutes. Sketchbook will be due at the end of each section.

For an entry to be counted, it will need the following:

- Date
- Number of minutes entry took to complete
- Number drawing for that week (1-4)

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 Suite

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](#)

Discussion & Participation

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.

Grading

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](#)

Projects 50%

Sketchbook 10%

Exercises 30%

Participation/attendance/discussions 10%

Project rubrics will measure the following:

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

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.....94-100

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-.....90-93

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+.....87-89

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.....84-86

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-.....80-83

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

C+.....77-79

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.....74-76

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-.....70-73

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+.....67-69

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.....64-66

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-.....60-63

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.

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.

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, 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.

[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](#).

Course Schedule

*This is a tentative schedule that is subject to change

	Tuesday	Thursday. .
Week 1		8.24 Intro to Course & Syllabus Course Expectations Safety Training Intro Sketchbook Supplies Drawing Homework: <ul style="list-style-type: none"> ● Get supplies ● Sign H&S Waiver ● Read: <i>Drawing A Contemporary Approach p.22-39</i> ● <i>Watch gesture drawing videos</i>
Week 2	8.29 Section 1: Gesture Exercise:Blind Contour Exercise: Visual Memory Exercise: Timed Gesture Drawings Homework: 3 blind contour drawings 5 gestures drawings	8.31 Section 1: Gesture Exercise:Blind Contour Exercise: Visual Memory Exercise: Timed Gesture Drawings Homework: 3 blind contour drawings 5 gestures drawings Upload class in-drawings

Week 3	<p>9.05 Section 1: Gesture</p> <p>Exercise: Timed Gesture Drawings Pivot overlapping gesture drawings 3 views group drawing</p> <p>Homework: 5 gestures drawings Overlapping drawing</p>	<p>9.07 Section 1: Gesture</p> <p>Harn Museum Visit</p> <ul style="list-style-type: none"> • Garden Drawing • Blind Contour • Gesture Drawing • Overlapping drawing
Week 4	<p>9.12 Section 1: Gesture UNC-out of town</p> <p>Harn Assignment</p>	<p>9.14 Section 1: Gesture Crit: Harn Assignment</p> <p>Section 2: Implied Movement Implied Movement Lecture Exercise: Objects in Motion</p> <p>Sketchbook review Homework: Complete Objects in Motion Motion Photos</p>
Week 5	<p>9.19</p> <p>Section 2: Implied Movement</p> <p>Crit: Objects in Motion</p> <p>Exercise: PIVOT video</p> <p>Homework: PIVOT drawings Motion Photos</p>	<p>9.21 Section 2: Implied Movement</p> <p>Crit: PIVOT drawings</p> <p>Project: Collaborative drawing Motion Photos Collage</p> <p>Homework: Motion Photos Collage</p>
Week 6	<p>9.26 Section 2: Implied Movement</p> <p>Exercise: value Project: Collaborative drawing Crit: Motion Photos Collage Choose final collage</p>	<p>9.28 Section 2: Implied Movement</p> <p>Exercise: value Pass out drawing sections Project: Collaborative drawing Open studio</p>
Week 7	10.03	10.05

	<p>Section 2: Implied Movement</p> <p>Project: Collaborative drawing Open studio Sketchbook review</p>	<p>Section 2: Implied Movement</p> <p>Project: Collaborative drawing Open studio</p> <p>Out of town</p>
Week 8	<p>10.10 Section 2: Implied Movement</p> <p>Project: Collaborative drawing Crit</p> <p>Project: Re-imagined myth</p> <p>Homework: Proposal</p>	<p>10.12 Section 2: Implied Movement</p> <p>Project: Re-imagined myth One-on-one proposals</p>
Week 9	<p>10.17 Section 2: Implied Movement</p> <p>Project: Re-imagined myth Open Studio</p>	<p>10.19 Section 2: Implied Movement</p> <p>Project: Re-imagined myth Open Studio</p>
Week 10	<p>10.24 Section 2: Implied Movement</p> <p>Project: Re-imagined myth Open Studio In-progress crit</p>	<p>10.26 Section 2: Implied Movement</p> <p>Project: Re-imagined myth Crit</p>
Week 11	<p>10.31 Section 3: Sequential Movement</p> <p>Exercise: Group GIF drawing</p>	<p>11.02 Section 3: Sequential Movement</p> <p>Exercise: Group GIF drawing</p> <p>Homework: Read Scott McCloud</p>
Week 12	<p>11.07 Section 3: Sequential Movement Exercise: Surrealist zine Sequential Transitions</p>	<p>11.09 Section 3: Sequential Movement</p> <p>Exercise: Texture Project: Sequential Movement & Texture Work on proposal</p> <p>Homework: Proposal</p>
Week 13	<p>11.14 Section 3: Sequential Movement</p>	<p>11.16 Section 3: Sequential Movement</p>

	One-on-one proposals	Project: Sequential Movement & Texture Share studies with class Open studio
Week 14	11.21 Section 3: Sequential Movement Project: Sequential Movement & Texture Open studio	11.23 No Class
Week 15	11.28 Section 3: Sequential Movement Project: Sequential Movement & Texture Open studio	11.30 Section 3: Sequential Movement Project: Sequential Movement & Texture Open studio
Week 16	12.05 Section 3: Sequential Movement Final Crit	