ASTU 4000: Topics in Studio Art: BFA WORKS ON PAPER in Florence Italy
Summer 2018
Instructor: Andrew DeCaen
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Santa Reparata International School of Art, Florence Italy
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COURSE DESCRIPTION: (Florence, Italy)
This course will focus on an interdisciplinary approach to artworks on/of paper employing skills and experiences developed in Studio Core and within any studio concentration (major). We will work within the broader contexts of “works on paper” with special emphasis on integrating experiences in this culturally rich city. Instruction will come from your instructor’s studio practice and expertise in sculptural paper, printmaking, and drawing. Students will be asked to expand their technical experience in these areas, but students are welcome to explore these in relation to the student’s primary discipline.

ASTU 4000 PREREQUISITES: CVAD Junior standing or consent of instructor. May be repeated for credit as topics vary.

COURSE OBJECTIVES:
• Develop fluency with works on paper
• Create a body of work that shows conceptual ethos of works on paper.
• Document and discuss individual contextual research in the city of Florence.
• Document experiences and activities through regular sketchbook work.
• Install a group exhibition of works on paper.

COURSE STRUCTURE:
Pre-Trip Meeting 1: logistics of travel and living in Italy.
Pre-Trip Meeting 2: Discuss course and pre-trip assignments.
In Italy, SRISA All-Day Orientation. This will cover practical matters of living in Italy.
Morning Class: Mon/Wed: 9am-1pm working at the SRISA Printmaking studios.
Afternoon Class: Tues/Thurs: Typically 3-5pm or 4-6pm working in sketchbooks on location at museums or other places of interest.
Friday Siena Day Trip: SRISA will arrange a bus to explore the medieval hill town of Siena with its magnificent cathedral, museums, public spaces, restaurants, and shopping.
Two Flexible Fridays: You will have the option of drawing on location with your instructor, working in the SRISA studios, or drawing at a site of your selection.
Weekends: the flexible Friday with the Saturday/Sunday will allow you shape your own schedule with assignments that can be done on location whether you choose to explore Florence or travel with friends in other locations. The weekend research sketchbook assignments are designed for portability, but the SRISA studio will also be open if you want to work in a comfortable studio.
Venice Weekend: We will take a class trip on the last weekend to get lost among the bridges and canals of Venice where you will do sketchbook work at locations of your selection.
SRISA Optional Trips: Optional day trips to Chianti (6/1/18) and Portovenere (6/9/18) are another way to explore on the weekends. Sign up and pay with SRISA.
SRISA Cultural Programming: These programs include cultural lectures or tours with SRISA faculty. Sign up with SRISA, some are free.
STUDENT GRADE EVALUATION:

**Sketchbook**  (average of all assignment grades)  50% semester grade

**Assignment 1**  Pre-Trip Site Research Paper (Due May 22)  (not in sketchbook.)

**Assignment 2**  Pre-Trip Sketchbook ID Page (Due May 29)

**Assignment 3**  Pre-Trip Sketchbook writing about Identity and Aspirations (Due May 29)

**Assignment 4**  Pre-Trip Airport/Airplane Drawings in sketchbook (Due May 29)

**Assignment 5**  San Miniato al Monte & Pza Michelangelo Theme: Silhouettes & Patterns (Due May 29)

**Assignment 6**  Siena/Other Locations Theme: Living Here & Found Surfaces/Objects (Due May 29)

**Assignment 7**  Stazzione Santa Maria Novella Theme: Scene and Situation (Due May 29)

**Assignment 8**  Giardino Boboli Theme: Shaped Nature/Space & Frottage (Due June 5)

**Assignment 9**  Self-defined Locations Theme: Drawing series: Monotype Sketches (Due June 5)

**Assignment 10**  Palazzo Vecchio Theme: Space (Due June 5)

**Assignment 11**  Palazzo Pitti Theme: Object (Due June 12)

**Assignment 12**  Self-defined Locations Theme: Time and Movement (Due June 12)

**Assignment 13**  Chiesa di Santa Maria Novella Theme: Light & Shadow (Due June 12)

**Assignment 14**  Palazzo Strozzi Theme: Words (Due June 19)

**Assignment 15**  Venice Theme: Water (Due June 19)

**Assignment 16**  Museo Novecento Theme: Now (Due June 19)

Art work(s) for Critique 1  10% semester grade
Critique 1 will cover work done in SRISA Studios developing material sensitivity and sculptural artworks on paper. Graded on form, technique, craft, and conceptual development.
Avenues of potential exploration: Planar paper forms (collapsible), Reverse engineered mimic-objects, Cut paper (light/shadow drawing), Collage/Decoupage with planar forms, Drawings on found paper objects or surfaces, Modular/Sequential drawings, Altered Books, Group collaborative work.
  • 2-3 small finished artworks
  • 1 large collaborative installation

Art work(s) for Critique 2  10% semester grade
Critique 2 will cover work done in SRISA Studios developing an experience with monotype printmaking and mixed media. Graded on form, technique, craft, and conceptual development.
Avenues of potential exploration: Trace Monotype, Cut Stencil Monotype, Ghost Impression Monotypes, Reductive Monotype, Additive Monotype, Relief Blends, Collaborative Monotype...
  • 2-3 small finished monotypes (at least 3 times pressed each)
  • 1 collaborative monotype

Art work(s) for Final Project  10% semester grade
Critique 3 will cover the final project done in SRISA Studios that assimilates something of your experience living in Italy. You may explore any works on paper process/media. Graded on form, technique, craft, and conceptual development.
  • One large piece or several smaller pieces in a series/group
AM/PM Class Participation & Blog Contributions  
Each week you will receive a grade for participation in the following 3 items:
- Participation in morning studio sessions at SRISA San Gallo Studios
- Participation in sketchbook work at locations around the city.
- Sending at least one photo with description to Andy every Monday and Wednesday for possible blog inclusions. (Send these photos of your experiences to adecaen@gmail.com)

Full Class Participation means: Coming to class on time, coming to class prepared to work, being respectful for the spaces and people where we work, paying close attention during class demonstrations and discussions, using class time productively to make clear progress on artworks, staying the duration of class time, cleaning up after oneself (both in the studio and on location), and coming to critique sessions with completed artworks.

Participation in critiques means: Giving engaged critical attention, comments, and questions with respect to your peers’ work AND thoughtfully discussing & answering questions about your own work. Not meeting any of the above will significantly lower your participation grade.

Attendance:
The nature of this course requires that you attend ALL classes (whether in the studio or on location). It is expected that students be on time and prepared each session. If you do not attend, you cannot participate. Class participation grade will be dramatically effected by poor attendance or poor punctuality. The Semester grade will also be effected by poor attendance:
1 absence will reduce your semester grade by one whole letter.
2 absences will reduce your semester grade by two whole letters.
3 absences will reduce your semester grade by three whole letters.
Up to two class absences may be excused if the student is in very poor health, but the participation grade for that week will still reflect poor participation.

Grading Scale for Projects/Assignments: The plus/minus system of grading will be used for
A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well-conceived and executed.
A- (3.75)
B+(3.25)
B (3.00) Good work that meets the objectives, is very high in originality, and well-conceived and executed.
B- (2.75)
C+(2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C- (1.75)
D+(1.25)
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D- (0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.
A (4.00-3.51) B (3.50-2.51) C (2.50-1.51) D (1.50-0.51) F (0.50-0.00)
COMMUNICATIONS IN ITALY
Communications between instructors and students outside of class time in Italy will primarily be made via text message. All students will be required to have a device that can send/receive international text messages. This device may be one from the USA that you update with an international text plan, an Italian sim card temporary for your phone, or an Italian rental phone that you acquire in Italy. SRISA will identify a rental phone company during orientation in Florence. Text messages will typically deal with routine updates to the schedule or other class details. Your UNT instructors will be available via text for regular issues or phone calls (24-7) for issues that may need more immediate action. We ask that you turn off your i-messaging as this kind of message requires Wi-Fi or data use.

EXTRA CURRICULAR TRAVEL IN EUROPE
Long weekends in the course schedule are designed to encourage students to plan excursions to places in Italy that enrich the educational and overall study abroad experience. For the sake of safety students must contact the professor via text message before departure with the location (city, lodging), travel itinerary (train/bus info/times) and names of travel partners. For the sake of safety, students making an excursion outside of Florence must travel with no less than one (preferably two) other accompanying students from our program. If you contact the instructor early, he may be able to give you travel advice for your excursion.

EMERGENCY PROCEDURES
In case of emergency during a class, please notify your instructor immediately and follow instructions. In case of natural disaster or terrorist event in the city, please contact both of your instructors to let them know you are alright, where you are, and who you are with, then meet at the SRISA San Gallo Campus and remain there until the situation can be assessed and a plan determined. Your instructors will be in contact with the UNT SAO. Follow the instructions of your instructors and act accordingly.

FUNCTIONAL CAPABILITIES NECESSARY
Some physical/emotional functional capabilities are essential and cannot be modified to participate. For example, we will encounter many buildings with stairs and no elevator, uneven sidewalks and cobblestone streets, and hot/humid environments. Students must carry their own luggage, have the ability to function in a close-knit group, and endure walking and standing for extended times and distances.

COURSE SAFETY PROCEDURES
Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES
Your Instructor will describe and demonstrate expectations for studio safety including personal use of protective wear, safe use/storage of hazardous materials, and safe disposal of waste products.
COURSE RISK FACTOR
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others."

According to University Policy, this course is classified as a category three course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to using sharp tools, using chemicals, lifting heavy objects, or other injury related to other travel activities. Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

ADA ACCOMMODATION
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

ACCEPTABLE STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct
violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts. **No Double Dipping!** Students may NOT turn in the same artwork for two courses.

**NOTE:** *I retain the right to change the syllabus and announce changes if the needs of the course or needs of the students change.*
SKETCHBOOK

4” x 6” minimum size.
80 pages minimum.
Hard-bound.
This sketchbook is to be separate from the one for your “Figure Drawing” class.
I prefer you draw on the Left page so that you are drawing on only one side of the paper.
Label each page: date, time, place, and the assignment number at bottom of the page.

Your sketchbook will be a primary means of learning and evaluation in this class. It affords us a compact way to draw on-site in various museums, and public spaces such as piazzas, train stations, and markets to have a more fully integrated sense of art and life in Florence while documenting the time spent in this historically and culturally rich place. You will be working in your sketchbook every other day. The will happen on class days on location and on weekends when you may travel to draw at a location you decide. These weekend sketchbook assignments are meant to give you time to make sketches, notes, and other forms of ideation for your work in the SRISA studios too.

The sketchbook objectives are decidedly about mark-making, observing, and recording the moment in a specific place and time, and being receptive to inspirations. Your assignments will be directed towards these ends usually with a focus on drawing on location. That said, I want to encourage you to write in it like a journal too – you can write literally or metaphorically about your experiences. You can also use the sketchbook as a way to collect small flat things that you pick up on site and want to bring back to the studio for inspiration or collage elements; things like museum ticket stubs, receipts, or other ephemera may be interesting to integrate into your work in the SRISA studios. I will sometimes specify media, but I encourage you to integrate other media too. If you know you want to use wet media, you might consider a sketchbook with paper appropriate for that.

Your sketchbooks will be reviewed and Due periodically to mark regular progress.

Grades will be based on the development of the drawings in the sketchbook with attention to:
- Responsiveness to daily objectives.
- Sensitivity to your marks’ Pressure, Speed, and Facture.
- Sensitivity to your marks’ Diversity and Unity (thick, thin, light, dark, dense, sparse, etc.).
- Sensitivity to Movement and Balance in Compositions.
- Sensitivity to Page Composition with awareness of the gutter, edge, & page sequence.
- Productivity (Quantity and Investment of the drawings)
- Presentation (attention to craft and care of the drawings with labeling on each page)

Your sketchbook is worth 50% of the semester grade. Sketchbooks will be turned in and Due weekly during the Sketching and Journaling class afternoon sessions. Your evaluation will have a few comments. Please read these so that you can improve the quality of your sketchbooks and ask if you need elaboration on these comments. The final sketchbook grades will be evaluated on May 20.
SUPPLIES:

The cost of materials for the projects required to complete this course will vary according to the choices made by the individual student.

Provided:
Cardboard tube: Andy will give you 1 to transport paper to Florence and drawings home from Florence.
Rags (for monotype): Andy will give 10 at the pre-trip meeting to take with you.
Nitrile Gloves: Andy will give 10 at the pre-trip meeting to take with you.
X-acto knife (loaner): Andy will give 1 at the pre-trip meeting; Please return on last day of class.
Bone folder (loaner) Andy will give at the pre-trip meeting; Please return on last day of class.
Printmaking inks (group shared) provided by SRISA Studios
Ink knives, brayers, etc. (group shared) provided by SRISA Studios
Blades for X-acto knife Andy will bring to Florence.
Nori Paste and PVA Glue (group shared) Andy will bring to Florence.

To be purchased Prior to the Trip and bring with you
Sketchbook: 4” x 6” minimum, Hard-bound, at least 80 sheets. Used only for this class.
Strathmore 400 Series Drawing pad 18” x 24,” 80 lb. Carefully remove from pad and roll in tube for transport to Italy. ½ of this paper will be used for this class and ½ will be used for your figure drawing class. Save the pad cover/backing board as a way to flatten your drawings when you return to the US.
2 Staedtler Mars Lumograph Graphite 7B or 8B graphite Pencils (No substitute brands)
1-2 mechanical pencils
1 small Synthetic white eraser.
1 kneaded eraser, 1” x 1” or larger
1 Pencil Sharpener (small)
(Recommended) 2 drawing/writing pens thin tip (e.g. Pitt pen, Micron pen, etc.)
(Recommended) 1 charcoal pencil, black: 4B soft
An assortment of any other drawing materials you like using… (may be purchased in Florence)
For example: colored pencils, watercolors, drawing ink, paint brushes, etc.
(Do not bring any aerosol, flammable products, or oil paints.)
Lightweight Apron (optional)

To be purchased after arrival in Florence at Zecchi’s, Salvini, or another supplier:
2-6 sheets of Quality Printmaking Papers (e.g. Rosaspina or Graphia…) approx. 50cm x 70cm
Other papers (e.g. draw/print papers, marbleized papers, hand-made papers, etc.)
Photocopies or b/w laser prints (.10 Euros ea... 5 Euro minimum debit cards)
Polyethylene glycol plate (if the ones in the studio are not to your preference)
Other art materials

- Bring your Syllabus and Pre-Trip Hand-outs with you to Italy and to class.
- Mark all your materials with your name.

Zecchi Collori Belle Arti [http://www.zecchi.it/](http://www.zecchi.it/)
Via dello Studio, 19r
Mon-Thur: 9am-1pm & 3pm-7pm. Sat 9am-1pm

Salvini Belle Arti [https://www.salvinibellearti.it/](https://www.salvinibellearti.it/)
Via degli Alfani, 111r
Mon-Thurs 8::15am-6:30pm

Rigacci
Via dei Servi, 71R
8:30am-7pm M-F & 8:30am-12:30pm SAT
FIRST DAY SURVEY:

What is “paper”?  

How often do you encounter paper?  

How do you define “Drawing”?  

How do you define “success” for yourself as an artist?  

What does it take to be a successful artist?  

Rank each in order of importance for success:  
“Talent” (What is it really?)  
Skill(s)  
Intelligence  
Luck and Patience  
Consistent Work Ethic  
Desire and Confidence  
Risk  
Something(s) else: _________________________
PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________
Signature: _____________________________________________________________
Date: _________________________________________________________________
Name of Course: ________________________________________________________
STUDENT COPY

Works On Paper, University of North Texas, SRISA Instructor: Andrew DeCaen

Your Name: ________________________________
Name you want to be called: __________________

Phone #: _____________________________ (I will use this to contact you.)
Email: _________________________________ (I will use this to contact you.)

"I have read and fully understand the course content, structure, attendance, and grading requirements as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities."

“I grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University’s public website and possibly in other educational or public relation campaigns.”

Course Risk Factor: 3

Student Signature: ________________________________

Date: ________________________________
INSTRUCTOR COPY

Works On Paper, University of North Texas, SRISA Instructor: Andrew DeCaen

Your Name: _____________________________________
Name you want to be called: ______________________

Phone #: ________________________________ (I will use this to contact you.)
Email: ________________________________ (I will use this to contact you.)

"I have read and fully understand the course content, structure, attendance, and grading requirements as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities."

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Course Risk Factor: 3

Student Signature; ________________________________

Date: ________________________________
Pre-trip Assignment 1: Florence Site Research:

1. Rigatoni Garrido: Chiesa di San Miniato al Monte e Cimitero delle Porte Sante
2. Mariana Flores: Piazza della Signoria & Loggia de Lanzi
3. Kate Walker: La Specola
4. Scierra Waldron: Giardino Boboli
5. Lauren Dennis: Galleria dell’Accademia
6. Hannah Ottinger: Palazzo Vecchio
7. Morgan Newsoroff: Galleria Uffizi
8. Kendall Bose: Palazzo Pitti (La Galleria d’Arte Moderna)
9. Maddi Wood: Palazzo Pitti (Il Museo della Moda e del Costume)
10. Amber Synnett: Palazzo Pitti (La Galleria Palatina e gli Appartamenti Reali)
11. Brandon Gunderson: Chiesa di Santa Maria Novella
12. Susan Seaborn: Monastero e Chiesa e Cenacolo di Ognisanti
13. Rebecca Thomas: Palazzo Strozzi
14. Madison Turner: Museo Bargello
15. Phil Samson: Peggy Guggenheim Museum (Venezia)
16. Elizabeth Thomas: Museo Novecento
17. Anika Major: Il Duomo (Cattedrale di Santa Maria del Fiore)
18. Michelle Young: Campanile Giotto & Battistero di San Giovanni Battista

We will visit the above sites in Andy’s and Christian’s classes. You will research the assigned site and prepare a one-page fact sheet about the site. The bulleted list will be comprised of 12 significant factual statements pertaining to the site. Your bulleted list may include: any historical significance of the site, the architect(s) or designer(s), the Art/architectural periods associated with the art/architecture, the way the space was originally used or how that has changed through history and today, major historical events that happened on this site, major artworks that are on site (name of important artwork and artist). You will research your site from at least three distinct online sources and list these sources in a bibliography at the bottom of the page. You will give a copy of your site research to each of your fellow students after the SRISA Orientation on May 22. The report is designed to give context to the places you visit.

Your Florence Site Research will fit on one page with 1” margins.

- Type the site name (in Italian) on top left and your name on top right of the page.
- Place an English translation of the site name below the Italian name.
- Use 10 point Ariel or Times Font.
- Include 12 bulleted significant factual statements about the site. Each statement should be one complete sentence with conventional grammar. Do not copy and paste from a source; write it in your own words.
- The Bibliography should include At least 2 web sources (No Wikipedia) cited as follows: Author Last Name, First Name. date of publish, article/post title, Title of Website, URL link, date assessed from the web.
- The report is to be complete before leaving for Italy.
- Each student should print 20 paper copies (one for each student and one for each instructor) while in the USA, then bring them to Italy to be distributed immediately following the SRISA Orientation on May 22.
Pre-trip Sketchbook Assignment 2: Identification page:

Write legibly the following on the inside of your sketchbook:

"Se trovato, si prega di tornare al seguente indirizzo
(If found, please return to the following address:)

(21 maggio-21 giugno, 2018)
May 21-June 21, 2018) Your First and Last Name
Santa Reparata International School of Art (SRISA)
Via San Gallo 53/Red
50129 Firenze, Italia
tel. 055 462 7374

(Dopo 21 giugno, 2018)
(after June 21, 2018) Your First and Last Name
Your USA address
Your cell phone number”

Pre-trip Sketchbook Assignment 3:

2 page minimum: Self-reflection writing on the plane or in the airport.

You are about to embark on your Italian adventure. Let’s take this time to reflect on a few things to document who you are and where you are now, and also to muse on aspirations for your time in Italy. To this end, reflect on the following prompts to fill several pages of writing:

IDENTITY: You know who you are now, yet you are dynamic - You reshape yourself daily by the way you live experiences big and small. Identify the most important experiences that have shaped who you are today. Identify why these experiences are so significant. Your identity is also shaped by your relationship with people and your world view. Identify the people who have shaped who you are today. Identify the groups with whom you connect most, your circles of association. What are the spheres of citizenship where you feel most connection?

ASPIRATIONS: Your experiences on this trip may be wildly different than you expect now. Identify the things you are most excited about? Are you thinking about all the boxes to check on a bucket list? What are the things you are most looking forward to doing/seeing: specific artworks you want to see? Food you want to eat? Are you also excited about the big and little things that may surprise you?
Pre-trip Sketchbook Assignment 4:
4 pages of drawings minimum: Drawing on the plane or in the airport.

Make a series of observational drawings in the airport and/or airplane: people, objects, spaces... any subject you can see is free game. These drawings may be drawn from direct observation, or draw from phone snap shots if that helps. Focus your drawing on the composition and marks.

Spend at least 20 minutes on each page.
Label each page to identify the date, place, assignment number.

Composition: Look at each page as a composition. Aim at Dynamic Balance. A dynamic composition creates dramatic avenues for the eye to move around the composition. A dynamic composition has at least three focal points. A dynamic composition uses Diversity and Unity of formal design elements (line, value, shape, etc.).

Marks: Give attention and care to the marks. If it helps, draw very lightly and fluidly to find a Strong composition, then decisively create the marks with a range of pressure, speed, and density on the page. The images can aim at accurate proportion and scale or work with a dramatically exaggerated forms. You want to make marks that reward the viewer for spending time looking at the generous marks. Unity and diversity of marks is necessary. Work with marks that are thin and thick, light and dark, dense and sparse, and lines that show diversity and unity of character.

EXAMPLES of excellent student sketchbook pages:
## Works On Paper (& Figure Drawing) in Florence, Italy  
Summer 2018  
(Dates and Locations are Approximations and Subject to change.)

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAY 20</td>
<td>Traveling USA to Italy</td>
<td>21</td>
<td>12pm-5pm: Arrive Florence. &amp; Check-In to Apartments</td>
<td>22</td>
<td>ALL DAY: DECAEN &amp; FAGERLUND Piazza del Signoria &amp; Loggia de Lanzi</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5pm-7pm Walking Tour Central Florence.</td>
<td>23</td>
<td>DECAEN Print Studio Paper 2d-3d: Collapsible Planar Forms &amp; cut paper</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3-5pm: San Miniato al Monte &amp; Piazza Michelangelo</td>
<td>3-5pm: SRISA Orientation WOP Site Research Paper Due.</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SB #5. Silhouettes &amp; Patterns</td>
<td>23 DECAEN 9am-1pm: SRISA Print Studio Paper 2d-3d: Collapsible Planar Forms &amp; cut paper</td>
<td>12-11pm: SRISA Open Studios</td>
</tr>
<tr>
<td>MAY 27</td>
<td>Independent Travel encouraged.</td>
<td>28</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Modular formats on Paper &amp; Found Surfaces</td>
<td>29</td>
<td>FAGERLUND AM: La Specola</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>12-11pm: SRISA Open Studios</td>
<td></td>
<td>3-5pm: Stazione Santa Maria Novella</td>
<td>4-8pm SRISA Draw Studio WOP Sketchbook 3pm: Giardino Boboli &amp; Fortezza Belvedere</td>
<td>30</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Collaboration/installation &amp; Critique #1</td>
</tr>
<tr>
<td>JUNE 3</td>
<td>Independent Travel encouraged.</td>
<td>4</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Monotype: Stencil and Trace</td>
<td>5</td>
<td>FAGERLUND AM: Galleria Uffizi (1st visit)</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>12-11pm: SRISA Open Studios</td>
<td></td>
<td>3-5pm: Palazzo Vecchio</td>
<td>4-8pm SRISA Draw Studio WOP Sketchbook</td>
<td>6</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Monotype: Reductive/Additive</td>
</tr>
<tr>
<td>JUNE 10</td>
<td>Independent Travel encouraged.</td>
<td>11</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Collaborative Monotype &amp; Critique #2</td>
<td>12</td>
<td>FAGERLUND AM: Cenacolo di Ognissanti</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>12-11pm: SRISA Open Studios</td>
<td></td>
<td>3-5pm: Chiesa di Santa Maria Novella</td>
<td>4-8pm SRISA Draw Studio WOP Sketchbook</td>
<td>13</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Final Project work</td>
</tr>
<tr>
<td>JUNE 17</td>
<td>Venice Field trip</td>
<td>18</td>
<td>DECAEN 9am-1pm: SRISA Print Studio Final Project Critique</td>
<td>19</td>
<td>FAGERLUND AM: Duomo Museum, Duomo, Campanile, Baptistery, Crypt...</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>PM Travel to Florence</td>
<td></td>
<td>Term Portfolio Due</td>
<td>4-8pm SRISA Draw Studio WOP Sketchbook</td>
<td>20</td>
<td>DECAEN &amp; FAGERLUND *WOP Sketchbook Due AM: Critiques and Exhibition Installation, SRISA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>#14, 15, 16 Due</td>
<td>3-5pm: Museo Novecento</td>
<td>21</td>
<td>Housing check-out before 10am Check into Hostel of your choice.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SB #16</td>
<td>21</td>
<td>22</td>
</tr>
</tbody>
</table>

**DECAEN & FAGERLUND**

- **SRISA Open Studios:**
  - **11pm:** SRISA Open Studios
  - **3-5pm:** SRISA Draw Studio
  - **4pm:** SRISA Draw Studio
  - **5pm:** SRISA Draw Studio

**SRISA Print Studio**

- **11am-5pm:** SRISA Print Studio
  - Modular formats on Paper & Found Surfaces
  - Monotype: Stencil and Trace

**SRISA Print Studio Collaboration/installation & Critique**

- **11am-1pm:** SRISA Print Studio
  - Collaborative Monotype & Critique #2

**SRISA Print Studio Final Project work**

- **11am-1pm:** SRISA Print Studio
  - Final Project work

**SRISA Draw Studio**

- **3-5pm:** SRISA Draw Studio WOP Sketchbook
  - Duomo Museum, Duomo, Campanile, Baptistery, Crypt...
  - Sketchbook 
  - Portfolio returned.

**SRISA Draw Studio**

- **9am-1pm:** SRISA Draw Studio
  - Sketches.
  - Theme Drawing series: Space & Shadow
  - Sketchbook

**SRISA Print Studio**

- **4-8pm:** SRISA Print Studio
  - Modular formats on Paper & Found Surfaces

**SRISA Print Studio**

- **3-5pm:** SRISA Print Studio
  - Collaborative Monotype & Critique #2

**SRISA Print Studio**

- **9am-1pm:** SRISA Print Studio
  - Modular formats on Paper & Found Surfaces

**SRISA Print Studio**

- **3-5pm:** SRISA Print Studio
  - Collaborative Monotype & Critique #2

**SRISA Print Studio**

- **9am-1pm:** SRISA Print Studio
  - Collaborative Monotype & Critique #2

**SRISA Print Studio**

- **3-5pm:** SRISA Print Studio
  - Collaborative Monotype & Critique #2

**SRISA Open Studios**

- **11am-5pm:** SRISA Open Studios
  - Collaborative Monotype & Critique #2

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  - Collaborative Monotype & Critique #2

**SRISA Open Studios**

- **11am-5pm:** SRISA Open Studios
  - Collaborative Monotype & Critique #2
Works On Paper (& Figure Drawing) in Florence, Italy

Summer 2018  (Dates and Locations are Approximations and Subject to change.)

- San Gallo Campus: **Room 105 (Printmaking/Book Arts Studio)**
  - 9:00am-1:00pm Mondays and Wednesdays, reserved for UNT
  - 7:00pm-11:00pm Monday - Thursday, open studio (all programs will have access)
  - 9:00am-11:00pm Fridays, open studio (all programs will have access)
  - 12:00pm-11:00pm Saturday - Sunday, open studio (all programs will have access)

- San Gallo Campus: **Room 107 (Painting/Drawing Studio)**
  - 4:00pm-8pm Tuesdays and Thursdays, reserved for UNT
  - 7:30pm-11:00pm Monday - Thursday, open studio (all programs will have access)
  - 9:00am-11:00pm Fridays, open studio (all programs will have access)
  - 12:00pm-11:00pm Saturday - Sunday, open studio (all programs will have access)