

UNIVERSITY OF SOUTHERN CALIFORNIA ROSKI SCHOOL OF ART AND DESIGN

Art 210: Drawing II FALL 2019

Watt 102 T/Th 3:00 – 5:40 pm

INSTRUCTOR INFORMATION

Charla Elizabeth celizabe@usc.edu

Office Hours by appointment T/Th Watt Courtyard

COURSE PREREQUISITE: Art 110: Drawing I

COURSE OUTLINE

Drawing II will further your skills of observation, spatial analysis, and compositional organization through a variety of media and techniques. You will develop your critical thinking and drawing skills through traditional and experimental activities that are conceptually challenging.

You will build on the skills and awareness necessary to develop independent work and deepen your knowledge of drawing as an independent practice. By taking part in developing assignments, you will strengthen the working methods and critical interests that will drive your work, and gain the ability to articulate your emergent interests and processes while taking ownership of your decisions in the studio.

Approaches to the figure include formal structural analysis as well as the figure used as a medium itself, as an object of representation, and as the embodiment of human consciousness. Works of art are studied in their social, political and economic contexts.

Coursework includes in-class lecture and demonstration as well as reading and writing assignments, exercises, critiques and exams.

COURSE OBJECTIVES/COURSE LEARNING OUTCOMES:

Upon completion of this course you will be able to:

1. Use a language of visual communication as it relates to the principles and techniques of drawing.
2. Demonstrate ability to draw with line, and to manipulate negative space and positive form.
3. Create figure drawings, including proper figure proportion, gesture and portraiture.
4. Construct one- and two-point perspective drawings.
5. Utilize sketching and shading techniques to represent mood and tone.
6. Increase conceptual skills and the ability to draw structure and space to generate meaning.
7. Become more proficient at using a range of drawing media, tools, techniques and approaches.
8. Apply critiquing skills/language to analyze/articulate observations of own work and the work of others.
9. Recognize the work of contemporary and historical artists and see how drawing has changed through history.
10. Research, problem solve, and manage time in response to projects.
11. Understand how context (e.g. cultural, social, geographic, etc.) influences one's perceptions.
12. Write about your creative process.

PROCESS

EXERCISES AND PROJECTS: Exercises will focus on building technical skills and deepening your knowledge of drawings as a means of communication. Projects will provide a context for the application of those skills. We will focus on implementing formal principles in order to relay conceptual ideas.

GROUP CRITIQUES: Group critiques and class discussions are a vital part of this course. They allow you to practice the formal vocabulary necessary to communicate visual ideas, as well as provide feedback on the work. Participation in critiques factors into the grade for each project.

EXAMS: A Mid-term and Final Exam will be administered along with informal and formal critiques.

FINAL PROJECT: The final project will include a written analysis (artist' statement) outlining the conceptual framework for your piece. A general guideline will be handed out for assistance in writing about your work.

SKETCHBOOK: You will be required to start and maintain a sketchbook that contains a collection of thoughts, ideas, studies, images, experimentations, observations, notes (from lectures, technical data), questions, scribbles, sketches, poems, lyrics, clippings and photos of your sources of visual inspiration, show announcements, articles, etc. You will need this as a reference and inspiration for projects. Sketchbooks will be collected and graded at midterm and at the end of the semester.

LOCKERS: There are a limited number of lockers available outside the classroom that you may use. They are available on a first come first served basis. You will need to label the locker with your name, class name and semester and provide your own lock.

MEDIA: You may use your laptop, smartphone or iPod for listening to music or doing research during studio time, however, using social media, texting, emailing and other non-class related activities are not permitted during studio time. If you misuse your media during studio time you will lose that privilege entirely. Please make sure your phone is set to “silent” before entering the classroom.

REQUIREMENTS + EXPECTATIONS

READINGS: Readings will be assigned throughout the semester to enhance your understanding of the subject matter.

HOMEWORK: On average, homework assignments are given on a weekly basis and, in each class, students will be critiqued on their work. Homework assignments are due at the beginning of each class. You are responsible for completing homework assignments when absent. 10 points will be deducted for each class period that the assignment is late.

SUPPLIES: In addition to the preliminary supply list (see attached) you may need additional materials for specific projects during the semester. You are responsible for having all the necessary supplies on hand for each class meeting. Not having the required materials at each class session will affect your participation grade.

Required Readings:

Various handouts, short essays and videos posted on Blackboard under “Content.”

Recommended

The Interaction of Colors, Joseph Albers The Elements of Color, Johannes Itten
Art and Visual Perception, Rudolph Arnheim

BLACKBOARD: This course is posted on Blackboard. You can find course materials posted on the site and you will receive course announcements via this site. Please make sure that your USC email account is active and that you check it regularly as that will be the account used to communicate with you via the Blackboard system. <https://blackboard.usc.edu>

ATTENDANCE

- Due to the nature of this studio course, attendance is mandatory.
- 3 or more unexcused absences will result in a lowered grade. Only absences accompanied with a signed doctor's note are considered excused. For each subsequent absence (excused or otherwise) the student's letter grade will be lowered by the following increment: 1 absence over 3 = the lowering of the final course grade by one full grade.
- Being absent on the day a project or critique is due can lead to an F for that project or critique.
- Tests, quizzes, exams and the final critique cannot be made up. Failure to attend class on those days will result on an F for that test, quiz, exam or final project.
- Tardies can accumulate and become equivalent to an absence. 3 tardies equal one absence. Any student not in class after the first 10 minutes is considered tardy.
- Students will be considered absent if they leave before the class has ended (without the instructor's approval) or if they take un-approved breaks that last longer than 15 minutes.
- Arriving late, leaving early, making poor use of class time or arriving without proper supplies will be considered a tardy and can severely affect student's grade.
- Students are responsible for announcements and assignments missed due to an absence.
- Absence is not an excuse for late work. All late work will be deducted one full grade per late class meeting.
- More than 5 absences will automatically result in a failing grade. NO EXCEPTIONS.
- All students must attend the final critique to receive a grade for the final project. NO EXCEPTIONS.

EVALUATION + GRADING

- The quality of the work submitted will be the most important criterion. This includes resolution and presentation of ideas, attention to detail, level of craftsmanship, and overall presentation.
- Commitment to the work and the creative process as exhibited by research, materials located and processes completed outside of class. The level of experimentation and risk taking demonstrated by this commitment.
- Participation in class discussion, group critiques and presentation of preliminary sketches.
- Understanding of terms and issues relating to the specific project.
- Mid-term and Final exam grades are factored into your overall score.

GRADING SCHEME

A 4.0 or 94 – 100%

A- 3.75 or 90 – 93 %

Student performs in an outstanding way. Student exhibits excellent achievement and craftsmanship in all work. Student exceeds the design criteria and challenges him/herself to seek fresh solutions to design problems. Student exhibits commitment to expanding ideas, vocabulary and performance.

B+ 3.5 or 87 – 89 %

B 3.0 or 84 – 86%

B- 2.75 or 80 – 83 %

Student performs beyond the requirement of the assignments. Student exhibits above average progress and craftsmanship. Student meets and exceeds the design criteria. Student exhibits above average interest in expanding ideas, vocabulary and performance.

C+ 2.5 or 77 – 79%

C 2.0 or 74 – 76%

C- 1.75 or 70 – 73%

Criteria of assignment are met, and all requirements are fulfilled. Student exhibits average progress and improvement. Student spends the minimum time and effort on the assignments. Student exhibits moderate interest in expanding ideas, vocabulary and performance.

D+ 1.5 or 67 – 69%

D 1.0 or 64 – 66%

D- 0.75 or 60 – 63%

Student performance is uneven, and requirements are partially fulfilled. Student exhibits minimal output and improvement in work. Student does not meet the design criteria in all assignments. Student exhibits minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement is less than adequate.

F 0 or 59%

Student fails to meet a minimum of performance levels. Student does not exhibit achievement, progress or adequate levels of craftsmanship in any assignment. Student work is consistently incomplete or unsuccessful. Student's attendance, participation and class involvement is inadequate.

GRADE DISTRIBUTION

Exercises, Homework and Projects 60%

Participation & Attendance 10%

Exams 30%

A progress grade can be given at midterms. However you are encouraged to meet with me at any time if you have questions or concerns about your performance in the class.

ACADEMIC CONDUCT

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu> or to the Department of Public Safety <http://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

SUPPORT SYSTEMS

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute

<http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academic-support/center-programs/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

TENTATIVE SCHEDULE

(subject to change)

Week 1	Introduction to the Course, Drawing Theory, Seeing and Visual Perception, Line, Negative Space
Week 2	Creative Process, Form, Value, Light and Shadow, Composition
Week 3	Composition (continued), Mixed Media
Week 4	Figure Proportion, Gesture, Figure Drawing (Live Model)
Week 5	Facial Proportion (Frontal and Profile), Expression
Week 6	Self Portrait External, Drawing from Nature
Week 7	Self Portrait Internal
Week 8	Midterm Critique/Exam
Week 9	Color Theory, Complementary Colors
Week 10	Color Harmonies
Week 11	One-Point Perspective (Live Model)
Week 12	Two-Point Perspective (Live Model)
Week 13	Political/Conceptual Perspectives
Week 14	Abstraction FINAL PROJECT PROPOSALS DUE
Week 15	Final Project
Week 16	Final Project Due
Week 17	Final Critique/Exam

LIST OF DRAWINGS TO BE COMPLETED

1. MEANINGFUL OBJECT
2. MEANINGFUL STILL LIFE COMPOSITION
3. FULL LENGTH FIGURE
4. EXTERNAL SELF PORTRAIT
5. INTERNAL SELF PORTRAIT
6. ONE-POINT PERSPECTIVE WITH FIGURE
7. TWO-POINT PERSPECTIVE
8. POLITICAL or CONCEPTUAL
9. ABSTRACTION
10. FINAL

WEEK 1, Class One: August 27

Introduction to class, instructor and students. Review class syllabus, requirements and goals.

Drawing theory. In-class "Ice-Breaker" Drawings Using Prompts (x6 @ 20 minutes each): THE SIX SENSES: Sight, Sound, Taste, Hearing, Touch and Intuition

Handout: 14 Reasons Why Artists Keep Visual Journals.

Homework: Buy materials. Sketchbook sketches and/or cut and paste. Apply handout tips to sketchbook assignment and prepare to present your applications.

WEEK 1, Class Two: August 29

Homework presentation/discussion/critique.

Re-introduction to line and how lines communicate — horizontal, vertical, diagonal, crossed, wavy, spiraled, multi-directional, converging lines. "Line" drawings. Creative process. Perceptual skills. Negative space (and positive form). In-class drawing exercises with multiple line drawings, using varied media, and negative space drawing.

Handout: Review of Lessons One and Two

Homework: Complete a large scale line or negative space drawing developed from a thumbnail sketch. Bring in a hand-held meaningful object.

WEEK 2, Class One: September 3

Homework presentation/discussion/critique.

Negative Space continued. Shape and Form. Write about meaningful object. Putting forms together. Draw selected object with light and shadow.

Handout: TBD

Homework: Rewrite re meaningful object applying form lesson. Redraw selected object with media other than graphite. Bring in two more objects (or three new) for meaningful still life composition.

WEEK 2, Class Two: September 5

Homework presentation/discussion/critique.

Composition: Unity, Harmony, Rhythm, Pos/Neg. Thumbnail compositional sketches. Light and shadow review. Observing light and shadow, angle of light, cast shadows, high-contrast. General to specific. In-class compositional still-life drawing applying light and shadow.

Handout: TBD

Homework: Compositional consideration and written exercise.

WEEK 3, Class One: September 10

Homework presentation/discussion/critique.

Composition: Thirds, Leading Line, Shapes, Focal Point. Visualization. Introduction to the third dimension. Introduction to form. Cones, Spheres, Cylinders and Cubes. In-class drawing exercises drawing basic forms.

Handout: TBD

Homework: TBD

WEEK 3, Class Two: September 12

Homework presentation/discussion/critique.

Media: Ink, Charcoal, Mixed media, Color. Historical and contemporary styles and uses.

Handout: TBD

Homework: TBD

WEEK 4, Class One: September 17

Homework presentation/discussion/critique.

Figure Proportion. Gesture Lesson with live model. In-class gesture drawings, short and long poses.

Handout: Notes and Tips for Gesture Drawing

Homework: Have a model pose and draw for 20 minutes in a pose that has personal resonance. Write an accompanying statement explaining why this pose and what you are trying to communicate.

WEEK 4, Class Two: September 19

Homework presentation/discussion/critique.

Figure Drawing. Long poses with live model using varied media.

Handout: Basic Figure Construction and Gesture

Homework: Have a model pose and draw for 20 minutes in a pose that has personal resonance. Write an accompanying statement explaining why this pose and what you are trying to communicate.

WEEK 5, Class One: September 24

Homework presentation/discussion/critique.

Introduction to portraiture. Proportions of the head and face, profile, capturing a mood, details within expression. In-class drawing exercises, self portrait, and partnered profile.

Handouts: Notes on Drawing the Head, Extremities and Expression
Mid-term Exam Study List Handout

Homework Assignment: Prep for Mid-Term

WEEK 5, Class Two: September 26

Homework presentation/discussion/critique.

Expression and extremities. Begin large scale self portrait with light and shadow.

Handout: Basic Figure Construction and Gesture

Homework: TBD

WEEK 6, Class One: October 1

Homework presentation/discussion/critique.

External Self Portrait Part One

Handout: TBD

Homework: TBD

WEEK 6, Class Two: October 3

Homework presentation/discussion/critique.

External Self Portrait Part Two

Handout: TBD

Homework: TBD

WEEK 7, Class One: October 8

Homework presentation/discussion/critique

Internal Self Portrait

Handout: TBD

Homework: TBD

WEEK 7, Class One: October 10

Homework presentation/discussion/critique

Internal Self Portrait

Handout: Midterm Study Guide

Homework: Prepare for Exam

WEEK 8, Class One: October 15

Midterm Exam

Prepare for Critique

Week 8, Class Two: October 17

Midterm Critique

WEEK 9, Class One: October 22

Homework presentation/discussion/critique.

Color. Value and color. Drawing with limited palette.

Handouts: The Language of Color

Homework: TBD

WEEK 9, Class Two: October 24

Homework presentation/discussion/critique.

Color. Color Theory. Value and color. Complementary colors.

Handouts: Color Harmonies

Homework: TBD

WEEK 10, Class One: November 5

Homework presentation/discussion/critique.

Color Harmonies.

Handout: TBD

Homework: TBD

WEEK 10, Class Two: November 7

Homework presentation/discussion/critique.

Color Harmonies. Color on color.

Handout: TBD

Homework: TBD

WEEK 11, Class One: November 12

Homework presentation/discussion/critique.

Introduction to Linear Perspective. One- and two-point perspective.

Handout: Introduction to Linear Perspective
Homework Assignment: Applying one-and two-point perspective

WEEK 11, Class Two: November 14

Homework presentation/discussion/critique.

Perspective continued. Picture plane, ground plane, eye level, plane duplication and rate of diminishment. In-class drawing exercises with live model and compositional choices.

Handout: Perspective Review

Homework Assignment: Compose a live model in a one-point structure. Color drawing for 20 minutes in a pose that has personal resonance. Write an accompanying statement explaining why this pose and what you are trying to communicate.

WEEK 12, Class One: November 19

Perspective continued. In-class drawing exercises with value, light and shadow. Live model.

Handout: Perspective Review

Homework Assignment: Compose a live model in a two-point structure. Color drawing for 20 minutes in a pose that has personal resonance. Write an accompanying statement explaining why this pose and what you are trying to communicate.

WEEK 12, Class Two: November 21

Homework presentation/discussion/critique.

Political/Conceptual Art.

Handout: TBD

Homework Assignment: TBD

WEEK 13, Class One: November 26

Homework presentation/discussion/critique.

Political/Conceptual Art.

Handout: TBD

Homework Assignment: TBD

WEEK 13, Class Two: November 28

THANKSGIVING. No Class

WEEK 14, Class One: December 3

Homework presentation/discussion/critique. FINAL PROJECT PROPOSALS DUE.

Abstraction. Frottage.

Homework Assignment: Final Project

WEEK 14, Class Two: December 5

Homework presentation/discussion/critique.

Final Project

Homework Assignment: Final Project

WEEK 15, Class One: December 10
Final Project Due

WEEK 15, Class Two: December 12
Final Exam

SUPPLY LIST

Blick Art Supplies
7301 West Beverly Boulevard Los Angeles, CA 90036.
Phone: (323) 933-9284
Hours: M-F 9am – 8pm, Sat 9am – 7pm, Sun 10am – 6pm

DRAWING 2 MATERIALS AND SUPPLIES LIST (Dick Blick Vendor)									
Newsprint Pad, 50 Sheets			10311-1049	Blick Brand	18" x 24"			\$6.38	
Drawing Paper Pad			10312-1125	Strathmore Drawing Pad	18" x 24" 80lb 24 sheets			\$10.03	
Watercolor Pad			10180-1015	Watercolor Pad, 15 Sheets	11" x 15"			\$4.89	
Sketchbook (8.5" x 11")			11872-1085	Daler-Rowney Hardbound	8.5" x 11"			\$3.05	
Drawing Pencil 6H			22220-2062	Blick Studio Drawing Pencil				\$0.87	
Drawing Pencil 4H			22220-2042	Blick Studio Drawing Pencil				\$0.87	
Drawing Pencil 2H			22220-2022	Blick Studio Drawing Pencil				\$0.87	
Drawing Pencil HB			22220-2110	Blick Studio Drawing Pencil				\$0.87	
Drawing Pencil 2B			22220-2021	Blick Studio Drawing Pencil				\$0.87	
Drawing Pencil 4B			22220-2042	Blick Studio Drawing Pencil				\$0.87	
Drawing Pencil 6B			22220-2061	Blick Studio Drawing Pencil				\$0.87	
Pastel Pencils			20517-1009	Conte Pastel Pencil Set				\$20.96	
Charcoal Pencil Soft			22623-2010	Pitt Charcoal Pencil	Soft			\$2.19	
Charcoal Pencil Medium			22623-2020	Pitt Charcoal Pencil	Medium			\$2.19	
Charcoal Pencil Hard			22623-2030	Pitt Charcoal Pencil	Hard			\$2.19	
Kneaded Rubber Eraser			21026-1020	Kneaded Eraser, Medium	1/4" x 1-1/4" x 1-3/4"			\$0.65	
Pink Pearl Eraser			21518-3068	Paper Mate Medium Eraser	Large			\$0.66	
Tortillon Stumps			22866-1059	Tortillons	Pkg of 5			\$5.49	
Chamois Cloths			03462-1001	Natural Artist Chamois	Approximately 5" x 7"			\$4.95	
Pencil Sharpener			21460-1001	Blick Sharpener				\$1.48	
Sharpie Marker			21316-2001	Black	Fine Point			\$0.95	
12" Rulers			55430-1012	Blick Aluminum Ruler	12"			\$2.04	
Brush Pen Black			21882-2020	Big Brush Nib				\$6.00	
Brush Pen Cold Gray			21882-2830	Big Brush Nib				\$6.00	
Paint Brushes			05956-0069	Set of Six Sable				\$13.96	
Art Box			15904-2021	Art Box, One Tray	13" x 6.5" x 7.875"			\$18.49	
									\$118.64

