

SAMPLE SYLLABI

**Specifics on projects, grading,
attendance policy and more will
be modified for Spring 2021**

**ALL LEVELS OF EXPERIENCE ARE WELCOME (even none!)
Please do not hesitate to email with any questions**

ART 110: Drawing for Art and Design

Section 33843

Units: 4

Fall 2020, M/W 9:00-11:40am (a 13-week semester)

Location: ZOOM & WAH 118

Instructor: Karen Liebowitz

Office: Zoom (& WAH 117 when not remote)

Office Hours: By appointment only: Mondays and Wednesday
12-3pm. (Possibly other days/times. Email in advance).

Contact Info: kliebowi@usc.edu, School phone: 213.740.2787

Cell: ... (I also have WeChat and WhatsApp. Email to make a phone
appointment.)

Expect replies to emails/calls within 48 hours.

Recurring Zoom Link & Info:

<https://usc.zoom.us...>

Meeting ID: ..., Passcode: ...

IT Help for Blackboard:

<https://studentblackboardhelp.usc.edu/>

Hours of Service: 24 hours a day, 365 days a year

Contact Info: 213-740-5555 and choose option 2, or
blackboard@usc.edu

Course Description

Drawing is the foundation for all of the visual arts and design, and in this class you will establish a foundation for your own creative practice. This course will teach you how to draw and provide both a practical and theoretical introduction to the discipline of drawing within contemporary art and design contexts. These skills are also applicable to other disciplines (concept artists, story boarders, filmmakers, architects, engineers and scientists, among others). A goal of drawing can be to produce compelling and meaningful artworks in and of themselves. In addition, drawing is often used in planning, thinking, communication and experimentation. In a world that communicates increasingly through images, drawing is an essential skill.

Students will learn the fundamental elements of art and design (line, shape, form, space, value, and texture) through an emphasis on direct observation. In drawing you can reproduce what you see. Learning to really *look* and *see* will frame drawing as a new way of experiencing and understanding the world, with a heightened perceptive ability. In addition, students will work on drawing in rapid visualization exercises and use drawing as a thinking tool, for proposals and to make ideas visual. Drawing also incorporates artistic freedom, allowing for expression and experimentation, and personal, social, emotional and intellectual interpretation.

Skills are developed by focusing on the *process* of drawing through many exercises, as well as creating “finished” works. Earlier assignments are more specific yet still with freedom to develop content on a personal level. In time, they expand to more open-ended projects with idea-based prompts through which conceptual development, technique, materials and content ally to create meaning. We will investigate a variety of subject matter and drawing materials to accomplish our goals. Instruction will be provided in all aspects of the class through one-on-one discussions, group critiques and demonstrations. Slide presentations of diverse contemporary and historical works will be shown to investigate a range of concepts addressed *through* drawing and conceptual ideas *about* drawing, including “non-traditional” approaches that expand our ideas of what drawing can be.

"I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle." ~Frederick Franck, *The Zen of Seeing*

“Drawing is the art of hollowing out the paper.” ~Georges Seurat

“Drawing is putting a line (a)round an idea.” ~Henri Matisse

“You only become really fluent in a foreign language when you begin to think in that language. It is the same with drawing; you only begin to draw fluently when you automatically think visually.”

~Keith Mickelwright (KM) in his book *Drawing: Mastering the Language of Visual Expression*

“Drawing requires that we are able to see in a way that does not assume we already know the answer.”

~KM

Catalogue Description: An introduction to drawing, both skill and perception oriented, as the basic tool for all the visual arts and design.

Learning Objectives and Outcomes

The ultimate goal is for each student to deeply engage with drawing and thus expand skills and gain insight into their creative process, individual aesthetic, vision, and direction as an artist/designer. Most importantly, we are going to get excited about drawing, produce a ton of work, and put out a lot of energy!

Specific goals are as follows:

- *Gain an expanded notion of drawing to recognize it is as a tool of thought as much as a craft.
- *Recognize drawing as a universal means of engaging the world at large and a potent way to communicate meaning.
- *Fine-tune one's ability to see and transpose what is seen onto a two-dimensional surface, improving hand/eye coordination and overriding preconceptions for ways of seeing.
- *Learn to use drawing in your thinking process and communicate visually for a wide use of applications: sculpture, installation, concept art, story boarding, design brainstorming, etc.
- *Become more proficient at using a wide range of drawing media, tools, techniques and approaches.
- *Gain confidence in drawing, and in talking about art.
- *Develop critique skills in order to analyze and to articulate observations of your own work and work of others, and acquire a vocabulary to be able to do so.
- *Expand knowledge of contemporary and historical artists/designers and the dialogue surrounding drawing, and see how drawing has developed and changed throughout history.
- *Develop conceptual, research, creative problem solving, and time management skills in response to projects.
- *Develop an understanding of how context (e.g. cultural, social, geographic, etc.) influences one's perceptions and use of drawing— in order to see a relationship of your work to contemporary culture.

Course Notes: Blackboard, Zoom and Google Drive

Certain sections of **Blackboard** are used for this class. All readings, handouts, assignment prompts and Powerpoints (slides shown in class) will be posted under "**Content**". All documents related to the syllabus (art supply information, definitions of letter grades, etc.) are posted under "**Syllabus**". "**Announcements**" is used for, well, announcements; and any postings here will be emailed as well. "**Grade Center**" is where students receive grades throughout the course. Most of these grades will be posted with a comment. **Access Zoom** through Blackboard through the tab "USC Zoom Pro Meeting". The link and meeting ID and Passcode will remain the same all semester (and is also on page 1 here).

Assignment Submission Policy: Our class has a shared **Google Drive folder:**
<https://drive.google.com/drive/u.....>

This is where you will submit assignments and share your work with me and your classmates. We will critique drawings within the folder. During class-time and office hours, in a pinch, you may also email or text me images of work-in-progress for feedback. For info on documenting and editing images of your work, please see the handout "**Documenting 2D Art for Class**". Student presentations and final artist statements will also be submitted through the Google Drive.

We may move to a different platform at some point in the semester if desired, but this is how we will begin. To access the folder, you have to log into the drive with your USC email and not another. There will be shared folders for critiques and you will each have your own folder to upload other works and work-in-progress for discussion.

Technological Proficiency and Hardware/Software Required

You will need access to a computer during class-time with audio/video capacity. A phone can work if there is absolutely no other option, but I prefer you to attend class through a larger screen to see the course content better.

You will also need reliable internet and access to Zoom, Blackboard and Google Drive to fully participate in this class. Any one of us may experience internet issues on a given day, but if you think you will consistently have problems attending class on Zoom during class-time, please let me know. USC's IT department (along with your school's IT department), can be contacted for help.

Lastly, you need a way to take photos of your work that you can then upload online for me and the class to see, (a camera on your phone will be fine.)

Required Readings and Supplementary Materials (subject to change)

Please see handouts under the Syllabus tab on Blackboard for information on required art supplies and the “kit” through Blick Art Store: *Kit Supplies from Blick* and *Blick Flyer*. The handout *Art Supply & Bibliography List* includes readings.

Description and Assessment of Assignments

Homework/ Production Expectations

In addition to class work, there is homework every week. Some projects span a couple of weeks, but I STRONGLY advise you against waiting for the last minute, trying to cram the work in the weekend before. Each assignment prompt will be explained in class and written out on handouts and/or in Powerpoints available on Blackboard. Some assignments will involve research; all will involve making preliminary sketches.

University policy: “For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.”

Sketchbook: A sketchbook is required. You are expected to draw in your sketchbook outside of class and have your sketchbook in class. You may use your sketchbook for drawings and quick studies of things from life, experiment with materials, record thoughts, observations, and questions in class, take notes on lectures, technical advice, and response to your work in critiques. And most importantly, have a place to brainstorm ideas, record your research and conceptual development for projects, make compositional sketches, keep clippings and photos of your sources of visual inspiration, show announcements, articles, etc. You may also use your sketchbook like a journal. Sketchbook size should be approximately 9”x12”.

Portfolio: Keep a portfolio to properly store all of your drawings. This may be hand-made. You must save everything! Your portfolio of classwork and sketchbook (including all exercises) will be turned in via the shared Google Drive folder at midterm and at the end of the semester. Other assignments have their own critique/due dates which are noted in the Course Schedule section below.

Written artist statement: For the final project, a statement outlining the conceptual framework and the what/why/how of your work will be due and read by you at the critique, and will form the basis of our subsequent discussion of your work. A general guideline will be handed out for assistance in writing about your work. I will provide written comments to you regarding your statement if you turn it in in advance.

Participatory Requirements (whether in-person or on Zoom)

Due to COVID restrictions class will take place over Zoom. Individual and small group meetings may be planned for face-to-face interaction if the legal (state, city, county) situation allows.

Group Critiques: In critiques, students and instructor discuss the merits and weakness of each drawing, as well as offer suggestions and constructive criticism. The purpose of the critiques (crits) is to develop the ability to articulate your observations of art and to hear how your work is received and interpreted by others. It is also an opportunity to present completed work in a professional manner, and learn a visual and critical vocabulary. For the critiques, you should be prepared to speak about your work and to contribute meaningful comments and critical observation about the work of your classmates. When applicable, I encourage you to address both the content and formal components of painting, with an emphasis on the relationship between the two. Your engaged participation during class critiques is expected and will be part of your grade.

Studio art courses have a certain level of inherent vulnerability and require a level of trust amongst participants since through creating artwork, we are often sharing ourselves-- our ideas, feelings, etc. (Not to sound too touchy-feely!) That said, no racist, misogynist, homophobic or otherwise bigoted remarks will be tolerated in this class. I do not believe in censorship, but I do believe in sensitivity regarding others, especially within the context of a class atmosphere.

Presentation: Students will give a short presentation on a contemporary painter that they researched (in pairs/groups for this semester due to time constraints). Guidelines and a list of possible artists to research will be provided.

Readings/Handouts Discussion: Your engaged participation during class discussions on distributed texts and topics is expected and will be part of your grade. I will upload all mandatory readings to Blackboard (under "Content"). I am also happy to suggest texts on an individual basis as well.

Grading Breakdown

Grades are based on the drawings produced, meeting deadlines, class participation, attendance, and attitude.

- Attitude refers to enthusiasm about your own work, level of involvement, preparedness, respect for the work of others, and the studio. (You are expected to clean up after yourself.)
 - Participating in class means engaging in discussions and critiques through feedback, questions, etc.
 - Coming to class unprepared (without materials and/or assignments) will be noted and reflected in grading.
 - Drawings will be evaluated on portrayal of accurate observation (when applicable), technical skill and the use of media, complexity, and development of images and ideas. These are all factors:
 - Form & Content: Form refers to execution, craftsmanship, technical quality and handling of materials, aesthetic quality. Content refers to conceptual clarity, originality, complexity, consideration of the image and appropriateness to the assignment (when applicable)
 - Research: Sketches, studies, brainstorming
 - Professionalism: Completion, presentation, punctuality
- **Effort** demonstrated, degree of challenge, ambition, thoughtfulness and creativity will factor into each of these categories.

Breakdown

- 45% All class-time work, exercises and finished drawings- (21% weeks 1-7, 24% weeks 8-12)
- 23% Four specific homework drawings that are critiqued (not all will be worked on during class-time)—
 - #1 = 4.5%, #2 = 6%, #3 (midterm project) = 6.5%, #4 = 6%
- 7% Sketchbook (two grades, split into weeks 1-7 and 8-13)
- 12% Final project (10% + 2% for corresponding artist statement)
- 13% Class participation- All discussions and critiques (5% weeks 1-7, 4% weeks 8-13, 2% final critique) and 2% presentation

Grading Timeline: Grades for each project will be posted on Blackboard after the critique. I will try my best to log in grades within one week. Please read the comments! A midterm grade will be determined by the "weighted total" on Blackboard after our midterm critique and portfolio turn-in, but if you have any questions at any time, please come see me.

Grading Scale: Please see handout "Grading Defined" under the Syllabus tab on Blackboard for a letter-to-number rubric and a full explanation of each grade.

Late Work Policy Drawings and other assignments must be uploaded into the shared Google Drive folder by each deadline (usually the same as the critique date). Late work is highly discouraged but will be accepted with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. (The final project will not

be accepted late). For missed assignments: 50/100 points (an 'F') will be factored in as the percentage for that assignment.

Additional Policies: Attendance

Attendance is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, on time, prepared and engaged. Every class session will begin as a group meeting, usually brief, allowing time for discussion, demo, slide presentations, announcements and role taking. If you are unable to attend, it is your responsibility to notify the instructor via email. You should also exchange contact info with your classmates so you can find out what you missed if you are absent, and get the homework assignment. (Each class session will be recorded on Zoom and a link to the recordings will be accessible on Blackboard in the event that you have to miss class.)

*****You must email me ahead of time if you have any issues attending every class synchronously and using your computer video camera to be visible during class. If you have an issue only for one or two classes, make arrangements before the class begins.*****

Class etiquette ("Netiquette" or "internet etiquette"): Although I want everyone to be able to readily contribute and ask questions at all times, please mute your sound if your background noise will be distracting. Turn off cell phones before class so they are not distracting to you or others. Laptops may be used to take notes and for Zoom only. Students who are obviously surfing, checking email, watching videos/television or similar will be asked to leave Zoom and marked absent for that day with results per the following.

- After missing the rough equivalent of 10% of regular class meetings, the student's grade and ability to complete the course will be negatively impacted. A medical excuse or family emergency in writing will be considered "excused". We understand that this may happen which is why we allow 2 absences without the final grade being affected. For every absence beyond 2, excused or unexcused*, students receive a deduction of 1/3 of a letter grade for the course (i.e., a B+ to a B). Students who have a total of 7 or more absences (example: 2 excused + 5 more) will receive a failing grade for the course.
 - *For extenuating circumstances, please make an appt. to speak with me. I consider myself a reasonable person (not a monster) and we can hopefully make a plan for you to finish the course successfully.
- Being absent on a critique day (think of it as a due date or an exam) is strongly discouraged and your work will be marked down for being considered 'late' if not turned in on time, with a penalty of 1/3 of a grade (B+ to B) for each class period it is late. You will also have no credit for class participation in that crit. The final project will not be accepted late.
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- **Tardies** accumulate and become equivalent to an absence. **3 tardies**, early departures, and returning late from breaks = **1 absence**.
- Attendance will be taken at the beginning of each class.
 - After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
 - Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 45 min.

Studio Access & Conduct

I am keeping this section here in the event that Roski facilities and the studio become available at some point in the semester and our original plan goes into action (i.e., Phase 3). As of week 1, there is no access except to pick-up and drop-off equipment with advanced appointment.

Studio Access: There will be no access to the facilities outside of Roski's modified business hours, 8am to 6pm, M-F. Watt Hall (WAH) will be locked after 6pm and on weekends. (This may change depending on circumstances). You must sign up for studio use via the Roski Eventbrite App so staff can ensure that not too many students are in any one studio at once (per Covid regulations). You may sign up to work in any of the Drawing studios—WAH-118, 102a, 102b.

Some Studio Rules

- No guests
- You must thoroughly clean your work area at the end of each class session. No still-life material, drawings, art supplies, or trash may be left out.
- Do not spray paint or use fixative in the studios (or indoors anywhere); only outside.
- If you're working in the studio with others present and playing music, please be mindful of your neighbors and use earbuds if they do not want to listen with you.
- Do not share or lend your USCard to anyone. Remember that you are responsible for the individuals that you allow into the buildings.
- In the event that your USCard is lost or stolen, please notify the USCard office by calling 213.740.8709 or by visiting the Customer Service Office Located in Parking Structure X.
- Please immediately notify DPS at (213) 740-4321 if you believe that secure access to the USC Roski School of Art and Design buildings or classrooms has been jeopardized through the unauthorized use of the access system or USCard.

Additional regulations in this time of remote teaching

The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: "Faculty members may include additional classroom and assignment policies, as articulated in their syllabus". Under the authority of this section's general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another's work as one's own, students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, Zoom recordings, PowerPoints, PDFs or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.

Please see [SCampus](#) for *University Student Conduct Code*:

Section 11 – Behavior Violating University Standards and Appropriate Sanctions

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, [...] and the obligations both to protect one's own academic work from misuse by others [...]. All students are expected to understand and abide by these principles.

11.12 B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

Course Schedule: A Weekly Breakdown

Specific dates and activities are subject to change. Assume that we are drawing every day. Many class days will begin with a brief showing of slides/demo, even if not noted. The slides are meant to visually demonstrate, inspire, and help place what we are doing in the classroom into a larger art context.

Week 1 M, 8/17: Introductions, and review of syllabus, Blackboard site and shared Google Drive folder. • Go through kit of art supplies • “Ice-breaker” drawing. • Demo viewfinder • Make viewfinders in class (or as homework).

Homework (HW) for Wednesday: **1.** Bring materials to next class, including objects*. **2.** Read handouts on Blackboard in “Early Handouts” folder under “Content”: *Home Drawing Studio, Glossary of Materials, Form/Content, Picture-Plane, Types and Functions of Line*. **3.** Make viewfinder (if not done in class).

*Objects can be anything but organic-shaped objects are preferred (as opposed to inorganic, geometric-shaped objects that behave in linear perspective such as cube-like forms, books, furniture, etc.) “Natural” forms are great like a houseplant or matter gathered outdoors, but you can always use a shoe or crumpled paper in a pinch.

W, 8/19: Slides/ Demo: **Mark-Making to Line**– The fundamental aspects of drawing, gesture/ rapid visualization, and the concept of the Picture-Plane. • First Exercises for learning to “see”: sighting and seeing the picture-plane (with viewfinder/ frame), practice working from the general to the specific.

HW: **1)** Self-flow-chart (handout is on Blackboard in folder under Content)

2) Get to know the materials, explore the kit supplies (except for the ink-related supplies)-- Try out different ways to make marks and lines; fill a page/s (sketchbook or newsprint; optional prompt noted in class).

3) Read Annie Dillard excerpt.

4) Upload an image from your portfolio into the class’ G-Drive folder. This need not be a drawing. This can be an image from your Roski application or a newer work. If you’re not a Roski student and truly have no prior art-making experience, you may upload a work of someone else’s work that speaks to you. Please title the file with your name.

Week 2 8/24: Look at uploaded work together. • Discuss Dillard text. • Draw w/focus on LINE– Slides & exercises focus on gesture, drawing through the form, continuous-line, blind & sighted contour, weight of line variation, modeled lines & line quality, diagrammatic & cross-contour analysis. • Assign **HW#1**, due Monday 8/31, content TBA. **HW:** Brainstorm for Wednesday.

8/26: Begin HW#1 drawing on 18x24 paper. • Discuss digital documentation of your work for critiques and “turning in” via Google Drive. (See handout *Documenting 2D Art for Class*) • Discuss artist/designer presentations and create groups w/sign-up for week 6 (?) start (*dates TBD depending on class size*).

HW: Finish drawing #1 for critique. & Watch demo on editing/doctored images of artwork.

*****By 9am on 8/31, upload documentation of HW#1*****

Week 3 8/31: Critique HW#1. • Slides: **COMPOSITION/ NEGATIVE SPACE:** Positive-negative shape relationships, foreground/ background, principles and elements of art/design. • Exercises to draw “negative space”; learn how attention to negative spaces strengthens visual perception and composition. • **In-class together (or for HW)**, read handouts on *Perspective* and copy exercises in sketchbook.

9/2: Go over handouts if not done already. Slides/demo: **PERSPECTIVE** and perceptual phenomenon. Creating illusionistic space (implied depth and space) through linear 1, 2, and 3 point, atmospheric, circles/cylinders in perspective/ellipses, proportional division, etc. Make schematic drawings of each type. Exercises with horizon line, vanishing points and various points of view.

• **Assign HW#2** due Wednesday 9/16, (work on it over long weekend): Related to perspective; specific prompt TBD. If applicable, take photo of your view to print out and diagram for vanishing points. & Sketchbook writing HW: Announced and noted on Blackboard, also not due on Monday.

Week 4 (9/7: LABOR DAY, no class)

9/9: Perspective continued— Work on HW#2 in class. • Explain needs for next week*.

HW: Continue HW#2, & for Monday 9/14: Read handout: *On Value and Light Logic* and do exercises in sketchbook (explained on handout & Blackboard).

*Bring object/s to class on Monday and be ready to set them up with a light source. Objects should be volumetric and preferably white or neutral-light-colored. Examples: eggs, fabric, objects you make—using paper, tape, plasticine etc.

Week 5 9/14: Sketchbook homework due (turned in on G-Drive). Slides/demo for **VALUE/ TONE:**

Rendering light and modeling to create illusion and establish volume, using “light logic”. • Draw your objects with a single light source. Focus on hatching/ cross-hatching/ “optical grays”, actual grays/ shading, chiaroscuro, sfumato. • **Assign HW#3- midterm project**

9/16: Critique HW #2. If time, continue Monday’s drawing or begin week 6’s drawing.

HW: Work on HW#3- sketches, lists, gathering, thumbnails... then get started on 18x24. The project next week will inform how to use charcoal to achieve a full, “painterly” drawing.

Week 6 9/21: Value continued with a focus on sfumato. A project to loosen up, get messy w/charcoal and learn “edge control”, additive and subtractive value, and atmospheric effects.

9/23: Continue Monday’s drawing, (for 1 hour or so) • *1st Student presentation?* • Time to work on #3 in class and/or check-in on WIP. **HW: Work on #3**

Week 7 9/28: Work on #3 in class • *Student presentation?* • Assign weekend HW today*

HW: Finish #3 & upload for mid-semester crit on Wednesday.

9/30: MID-SEMESTER CRITIQUE. Critique HW#3

***HW:** For Monday, 10/5- **1.** Prepare printed reference material for the ink project. (Concept of prompt TBD). **2.** Prepare and upload ALL other work for mid-semester “turn-in” (including sketchbook and newsprint drawings)- Due Sunday by midnight. **3.** Continue sketchbook writing assignment.

Week 8 10/5: [Critique continued if need be.] Slides/demo for **INK/ Distortion→Abstraction.** Drawing with liquid media. Achieve value and expressive mark-making with liquid media. Ink wash exercises will lead to sustained drawing/s from your references (on watercolor paper). Learn wash techniques and use alternative drawing tools (found utensils outside-- sticks, rocks, leaves, etc.)

10/7: Continue with ink drawing. • Assign **HW#4:** Narrative-based, prompt TBA, due week 10, 10/21.

HW: **1)** Begin work for HW#4. **2)** Preview handouts for the human head and figure, and do related sketchbook exercises.

Week 9 10/12: Slides/demo for the **HEAD/Portraiture**, proportions and structural analysis of the head. Exercises in sketchbook and drawing heads (students as models).

***Have mirror and light on Wednesday**

10/14: Longer head drawing w/lighting, self-portrait.

HW: Work on #4, due Wednesday & preview handouts on the figure- full body and do related exercises.

Week 10 10/19: FIGURE, model: Slides/demo for the figure- proportions, body construction, rhythm and gesture. Draw from the model online; a mix of short and longer poses.

10/21: Critique HW #4 • Slides on **COLOR** theory and using color in drawing*. **Assign** related project.
HW: Specifics TBA—Drawing in color, including studies and experiments. (*If you do not have color media, you may use collage instead*).

Week 11 10/26: Continue **COLOR** drawing/s– with expressive and symbolic/constructive color approaches, as opposed to perceptual/impressionistic, and considering color’s relation to energy- the scientific, etc.
Assign week 12 project with option to begin this Wednesday, content prompt TBD.

10/28: Continue drawing in color and/or begin next project. • **Assign Final Project.**
HW: 1) Begin to think about final project: Make at least 3 sketches in your sketchbook of preliminary ideas. Begin taking/gathering reference photos if needed. **2)** Have idea for working in class next week.

Week 12 *Initial check-in regarding final project ideas (we can meet outside of class too)*

11/2: EXPERIMENTATION & Abstraction. Drawing with non-drawing materials and/or processes, mixed-media, captured textures, etc.

11/4: Continue from Monday. *Student presentation?* **HW:** Work on final project. & Continue working on any of the above “class” works. Prepare to turn in final portfolio by Friday, 11/13, 12am.

Week 13 *(Possible scheduling of “casual” critique of other works to date, 1-2 drawings each, on one of these days; or asynchronously on G-Drive)*

11/9: Work in class on final project. *Student presentation?*

11/11: Work in class on final project. *Student presentation?*

HW: 1) All work due for final review-- Prepare and upload ALL work post midterm (including sketchbook and newsprint drawings). Due on G-Drive this Friday by midnight. **2)** Final project and the artist statement you will turn in during the final critique.

Final Exam-Critique: FINAL CRITIQUE w/artist statements. Monday, November 23, 11 a.m.-1 p.m*. Poll to expand 2-hr. time slot; if we can’t, we’ll have to upload earlier and begin reviewing online, with comments, etc.) (*Possible date/time switch per other M/W times we overlap with; TBD)

Statement on Academic Conduct and Support Systems

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

MY ADDITIONAL NOTES: 1) In the Art classes, plagiarism would not only mean turning in someone else’s work as if it were your own, but includes self-plagiarism. In 11.16 it is stated that “Using any portion of an essay, term paper, project or other assignment more than once, without permission of the

instructor(s) [is a violation].” You cannot turn in older work for our class’ assignments nor “double dip” (i.e., turn in a project that you are turning in for another class as well).

“Plagiarism” is a funny word for painters because of course we will and should be influenced by existing works, and there was an entire art movement of “Appropriation”. In fact there are famous quotes regarding this:

- 1) Steve Jobs said “It comes down to trying to expose yourself to the best things humans have done and then try to bring those things in to what you are doing. Because of the saying that ‘Good artists copy, great artists steal’, we have been shameless about stealing great ideas.” In this, he quotes Picasso!
- 2) Jim Jarmusch, Indie filmmaker: “Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, streets, signs, trees, clouds, bodies of water, light and shadows. Select only things to steal, from that- speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don’t bother concealing your thievery – celebrate it, if you feel like it. In any case, always remember what Jean-Luc Godard said, “It’s not where you take things from – it’s where you take things to.”

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplcity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, *HSC:* (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, *HSC:* (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

My note: If you have a health condition that will affect your performance in this class, please let me know. If you have an accommodation letter from Disability Services & Programs (DSP), please send that to me at the start of the semester. This information will be kept confidential.

Roski admissions information

For information and an application to become a Roski **minor**, please visit

<https://roski.usc.edu/admissions/admission-minors> To become a Roski **major**, please visit

<https://roski.usc.edu/admissions/undergraduate-admission> Please contact the art advisors in Watt 104, at 213-740-6260 with any questions. Applications are due October 1st and March 1st every year.