

## **ROSKI SCHOOL OF ART AND DESIGN**

### **Drawing 110 for ART and DESIGN**

TIME: Tuesdays-Thursdays, 3:00pm to 5:40pm.

Instructor: Bob Alderette

Office Hours: Please make an appointment.

Email: [alderett@usc.edu](mailto:alderett@usc.edu) (do not use Gmail I will not answer email.)

(Please Read this entire Syllabus/document)



**Catalogue Description:** A Foundation class in Drawing. A course in visual and conceptual communication through the mediums of drawing, for Art and Design students.

#### **Course Description**

#### **READ**

Drawing is a foundation for visual Arts and Design. Drawing 110 establishes a visual and conceptual foundation for a creative practice in Art and Design. Each project examines different drawing approaches from the conceptual and theoretical through the practice and dynamic processes of drawing. Projects are based on Art and Design principles, observation, environmental, cultural and personal creative imagery. Contemporary and historical mediums and methods are an integrative part of this course. The knowledge and practical experience gained in this course will provide a sound basis for drawing as practiced in all visual areas, e.g., painting and advanced drawing; Design; Installation and video projects; Digital imagery, Animation, Illustration and 3-D studies. A preparatory course for artists intending to exhibit creative work.

**Additional Information:** Communication of ideas, events, conditions, etc., are all part of the graphic drawing experience and practice. The methods and materials used in this class will develop a confident visual practice for expressing personal insight and perceptual experience. Through the practice and examination of contemporary and historical methods and materials in drawing, student artists will focus on drawing as a means of expressing communication, information and creative content.

We will formally study the Elements of Art, and how they apply within the means, mediums and practice of a foundational drawing course. We will draw from intense observation; also explore conceptual and imaginative visual representations, (notions of the Real, Ideal and Natural). Moreover, we will experiment with inventive and *expressive imagery*, directly communicating thoughts, actions and subjectivity. The semesters work and project assignments will include Rapid Visualization exercises, conceptual studies, collaboration drawings with peers, in-studio drawing with long term projects(two-weeks, due to current on-line courses) and frequent homework.

The initial weeks will include foundational learning exercises and practice, mainly the elements of art. Before mid-semester the drawings will open to include more conceptual and individual choices and responses to the project's goals and prompts. Social content, personal points of view and critical thinking will be components of the drawings completed. All sessions will have either

an informal or a formal critique. All work must be discussed and seen by peers and instructor prior to any formal critique. The materials will include the essential mediums and tools of a foundational college level art drawing course. Lectures, demonstrations and discussion will precede all projects and homework.

All drawing projects will be submitted with in-progress images/jpgs/slides in PowerPoint presentation(s). No work/drawings/projects will be accepted without imagery showing a drawing in its various stages of completion. It's assumed that most students want to present their work without using software and virtual affectation. Hand-drawn imagery is different than what's produced in Photoshop, etc. We trust your integrity and ethics to submit actual hand drawn work that truly represents your knowledge and efforts.

## Course Objectives

**READ**

Whether a Design or Art student the immediate goal is to expand what you presently do know and practice as a visual artist, which includes communicating ideas about Art, and specifically, your art.

Communicating, especially what you want others to graphically see and experience, is gained through the practice of drawing; including, participating in all verbal discussion in critiques, informal discussions, drawing-studies and critical-visual problem solving.

A primary objective is to enhance and further develop your knowledge, as a visual artist, with relevant drawing materials. Mediums and materials that provide a visual content for information and representation. Information and imagery that the student-artist wants perceived and graphically represented.

Drawing, as a discipline of Art provides a means for visualizing your thought and knowledge, via graphic imagery, marks, signs, symbols and text. Projects will encourage student-artists to use the Art Elements, materials and methods in drawing as well conceptual prompts to express the latter.

### Specific goals for Drawing Projects:

-Improve or learn to represent objects in 3-d space on a 2-d surface; using different systems of perspective and spatial-depth via graphic approaches.

-Practice and explore the representation of concrete and abstract ideas using different mediums, tools and application-processes and methods.

-Through critical discussion and presentation, you'll understand if your work, graphically and visually, is effective in communicating your ideas to a wider and interested "drawing culture" (your peers).

-Expand analytical examination of a drawing by expanding terminology, interpretive, descriptive and critical content through focused assessment of peer's drawings.

-Research and discover new artists, designers whether in contemporary, post-modern, modern and/or in a historical timeline. New work is always based on previous work, ad infinitum.

-Problem solving, critical examination of your graphic ideas per project, and learning to respond to production, completion of work, its presentation and comments by others is an emphatic goal of this course.

**READ: ATTENDANCE AND COURSE MATERIAL:** Additional criteria has become relevant since the exclusive online teaching learning format. PLEASE READ since it is important to know what the rules and parameters are during this course and semester.

Participation and attendance policy for ZOOM / COVID situation:

Participation: 15%

All students are expected to engage deeply in class discussion. Student must complete the artwork assigned; view art, slides, lectures, videos and required readings before the next studio meeting in order to participate in class discussion.

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

Attendance policy: Participation is REQUIRED for every class meeting. You are expected to show up on Zoom in every class, on time, prepared, and engaged. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those absences that have not been cleared with professor) will receive a failing grade for the course. Habitual tardiness is not acceptable. Three “tardies” equals one absence, with consequences as above.

\*\*\*You must email Prof. Alderette ahead of the beginning of the semester 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: MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used to make 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 above.

- ALL CLASSES WILL BE OFFICIALLY RECORDED via Zoom FOR STUDENTS OUTSIDE OF TIME ZONE.
- NO STUDENT IS ALLOWED TO RECORD AT ANY TIME.

- NO STUDENT IS ALLOWED TO DISSEMINATE RECORDINGS OF THE CLASS.
- NO STUDENT IS ALLOWED TO DISSEMINATE CLASS NOTES FOR COMMERCIAL PURPOSES.

**Per explicit USC policy (<https://policy.usc.edu/scampus-part-c/>):**

Notes or recordings made by students based on a university class or lecture may only be made for purposes of individual or group study, or for other usual non-commercial purposes that reasonably arise from the student's membership in the class or attendance at the university. This restriction also applies to any information distributed, disseminated or in any way displayed for use in relationship to the class, whether obtained in class, via email or otherwise on the internet, or via any other medium. Actions in violation of this policy constitute a violation of the Student Conduct Code, and may subject an individual or entity to university discipline and/or legal proceedings.

- 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, PowerPoints or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.**

<https://policy.usc.edu/scampus-part-b/>

**11.12.** Consequences and possible dismissal from course:

- A. Acquisition of art or other assignments from any source (Photoshop/Illustrator/virtual, etc.), and the subsequent presentation of those materials as the student's own work or providing "work for critique" or assignments that another student submits as their own work.**
- 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.

This is a studio-based class attendance is mandatory. We will begin promptly every session. Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade. If you are unable to attend, it is your responsibility to notify the instructor via email.

- Being absent on a critique day (think of it as a due date for a paper, or an exam) is strongly discouraged; work will be marked down for being considered 'late' with a penalty of a grade 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. PLEASE DO NOT SUMITT YOUR DRAWING WITHOUT BEING PRESENT IN THE CRITIQUE.
  - 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. *Some drawing is a one time in-class collaborative or critique event.*
  - 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.
  - Tardiness can 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.
- Any student not in class after the first 10 minutes is considered tardy.
  - 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 10 min per hour.

### **Evaluation/ Grading**

All drawings must be saved and turned in for review. Grades are based on the drawings produced, meeting deadlines, class participation and attendance.

•Attitude refers to enthusiasm about your own work, level of involvement, preparedness, respect for the others and their drawings. (And the studio. (You are expected to clean up after yourself.))

•Participating in class means engaging in discussions and critiques through feedback, questions, comments, your observations based on experience with project, etc.

•Coming to class unprepared (without materials and/or assignments) will also be noted and reflected in your grade.

•Drawings/projects will be graded based on the objectives and issues of the project assigned. Demonstration of the conceptual parameters, topics, appropriate mediums and assigned methods; whether depictive, from observation, or creative expression. Problem solving for each project is challenging and requires thoughtfulness, studies, creativity, professionalism (presentation and contribution), research, and relationship between Form and Content.

Form & Content: Form refers to the nature of the drawing's Formal characteristics, its properties and appearance; also, technical aspects and use of materials; and comparison to other drawing systems. Content refers to conceptualization and thought, originality, analogy, metaphor, context of the image to personal, social and cultural topics.

•Final grades are also based on overall development of drawings; research and drawing , and level of commitment towards your work in general.

**Grading breakdown will be posted on Blackboard (blackboard.usc.edu). The final grade is based on:**

45% Drawings, classwork, studies, PowerPoints.

40% Homework (includes sketchbook and final project)

15% Class participation (includes all discussions, critiques and student presentations).

→A full breakdown with specific percentage points is on the Blackboard Grade Center. Grades for each project will be posted on Blackboard after the critique. A midterm grade will be determined by the “weighted total” on Blackboard. If you have any questions at any time, please come see me.

→Classwork and sketchbook will be turned in two times during the semester for grading. See day-by-day Course Outline for dates (subject to change).

### **PLEASE READ**

**A**≡ Performance of the student and their drawings, has been at *the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual initiative.* This grade is not automatic because of past experience.

**B**≡ Performance of the student, and their drawings, has been at *a high level* showing consistent and *effective achievement* in meeting course requirement.

**C**≡ Performance of the student, and their drawings, has been at an adequate level, meeting the basic requirements of the course.

**D**≡ Performance of the student, and their drawings, has been at less than adequate, meeting only the minimum course requirement.

**F**≡ Performance of the student, and their drawings, has been such that minimal course requirements have not been met/performed/submitted.

### **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” <https://policy.usc.edu/student/scampus/part-b>. 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, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

**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://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> 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.

*Drawing 110 Class schedule of Projects, Critiques and Homework.* Please be advised that based on the possibility that this course may be On-Line only, some projects are listed as, To Be Determined. Time, student work, mediums and other factors may change the duration and number of projects given.

### Week 1.

T-8/18 Introduction; Materials and supplies; Syllabus; Zoom Meetings; Project Ethics; Office Hours; 1st. Project/Line/Rapid Visualization Drawings in Zoom, Submit on Blackboard in Power-point.

Th-8/20 Slides on “Elements of Line”; Demo and assign Project; Mediums; Pen, Graphite pencils, Lyra, Ink line, etc.  
**Homework** Due Tuesday at 3:00pm

### Week 2.

T-8/25 Critique Elements of Line 3-4pm; 4-5:30 Slides/Demo., 2nd Project, “Perspective”.

**Homework** To be turned in on Black Board by 9/1 or project will be late. In-progress. Discussion/critique at beginning of class on Thursday 8/27th.

Th-8/27

Project 3 Line; Project; "What Narrative?" Mixed media to be determined.

**Homework** over weekend, due Tue. 9/1 at 3pm.

**Week 3.**

T-9/1

**Critique** of "What Narrative?" Brief discussion of the next area and project "Value and Light".

**Homework:**

Th-9/3

Slides/Demo/ on "Value and Light." Demo. on Vine, Compressed & Charcoal pencils.

**Homework:** Quick 1-hour Vine Charcoal assignment on Value. Due T-9/8 at 3:00pm.

**Week 4.**

T-9/8

**Critique:** Quick 1-hour Vine Charcoal drawing.

Discuss "5-Unattached Drifting Objects"; Study in Light Logic, form, space and charcoal.

**Homework:** Assignment, due 9/15 at 3:00pm.

Th-9/10

**Critique**, In Progress: Groups of 4-students per critique.

**Homework:** Assignment, due 9/15 at 3:00pm.

**Week 5.**

T-9/15

**Critique:** "Strange Matter; 5-Unattached Floating Objects"

Th-9/17

Slides/Lecture/Demo on, LINE AND VALUE. Mediums; Ink, Ink wash, Graphite, Charcoal, Conte; Mixed Mediums.

**HOMEWORK:** The nature of work to be determined. The drawings will be due on Tuesday 10/22 at 3:00pm.

**Week 6.**

T-9/22

**CRITIQUE** of Line & Value. Demo of new assignment in Line and Value. Mixed Mediums.

**HOMEWORK:** Project to be determined, due on 9/29.

Th-9/24

In-Progress CRITIQUE of Line & Value.



**HOMEWORK:** Project due on Tuesday 10/29

Week 7.

T-9/29

CRITIQUE of Line & Value.

Th-10/1

Slides/Lecture/Demo on RUBBINGS/FROTTAGE Drawings; "Between the Medium and the Surface". Mediums will be discussed.

**HOMEWORK:** Rubbings due on 10/8 at 3:00pm.

Week 8.

T-10/6

Rubbings IN-Progress Critique; groups of 4.

**HOMEWORK:** Continue

Th-10/8

CRITIQUE of RUBBING DRAWINGS:

Week 9.

T-10/13

TEXT/IMAGE/COLLAGES: Project may be subject to change dependent on course work, time left in semester.

Th-10/15

Text/Image

Week 10.

T-10/20

Portraits: We Speak, Hear, Smell and See"

Th-10/22

Portraits: Critique Speak, Hear, Smell and See". Next Portrait; The SELF.

**HOMEWORK:** SELF PORTRAIT crit on Tuesday 10/27 3:00pm.

Week 11.

T-10/27

SELF Portrait: Critique

**HOMEWORK:** Continue

Th-10/29

Color PORTRAITS:

**HOMEWORK:** Continue

Week 12.

T-11/3

Portrait: Critique

**HOMEWORK:** Continue

Th-11/5

Final Project: Content, Topics, Mediums, size, number of drawings, etc., to be discussed.

**HOMEWORK:** Continue

Week 13.

T-11/10 In-Progress Critique of work on Final Drawings. Individual and group critiques.

**HOMEWORK:** Continue

Th-11/12 In-Progress Critique of work on Final Drawings. Last session of 110 class.

**HOMEWORK:** Continue working on Final

Finals Week.

Th-11/19 2-4:00 pm Final Critique