

Course Outline

Building on the technical and conceptual training introduced in ART 110, this class provides students with the time, support and inspiration to delve deeper into their drawing practice. Work produced in this class will represent not only a higher proficiency of skill level and comfort with materials, but a thorough investigation into the conceptual underpinnings of such work. In addition to making actual drawings, students will foster a language to talk about their work and frame it in a larger art historical perspective.

Over the course of the semester, we will look at pertinent readings, books, lectures, videos and other sources, in the hopes of igniting interesting conversations aimed at making students think deeply about what it means to be artists, as well as how art is perceived and understood. Historical and contemporary drawing practices will be considered, in addition to other forms of expression (painting, sculpture, film, dance and music), all to be framed under the guise of what it means to produce drawings in today's world.

The first half of the semester will be figure based, drawing from live models and exploring self-portraiture and associated topics of body such as: the self, identity, representing others, politics of representation and narrative/movement. While the second part of the semester will be project based and not necessarily figurative, all work will be made with a large amount of conceptual inquiry and development and material exploration. This class is about investigative living and thinking as much as it is about producing physical works of art.

Students will come out of this class having taken risks while making personally meaningful work. Skills learned during the semester center around drawing ability, critical and conceptual thinking about their own and each other's work and having fun while exploring the potentials of what it means to produce drawings in today's world.

Objectives

By the end of this course students will:

Complete a body of work consisting of an in-depth study of figure drawing and 2 other larger pieces developed from assigned prompts.

Develop an understanding of their work thus far, as it fits both into an in-depth personal investigation as well as an art historical and contemporary context. Foster language to speak fluently and articulately about their own work as well as the work of other's in the class.

Review art based upon its context

Conduct research, write, and present on their own practice, as well as assigned artists

Course Requirements and Grading

***ART-310** is open to students who have completed Art 110.

Attendance

This is a studio course, so *attendance is mandatory*. Any more than two absences will result in a lowered grade. If you have to miss a class, it is the student's responsibility to contact a classmate for homework assignments and missed information.

You are permitted two unexcused absences without damage to your grade. 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.

Please note, attendance on all critique days are especially important! Whether you have presented already or not, any unexcused absence on a critique day will immediately lower your grade an entire letter.

Habitual tardiness is not acceptable. Coming late to class, taking more than a 15 min break and leaving class early all constitute a "tardy". Three tardies equals one absence, with consequences as above.

Lastly, coming to class unprepared (without materials and/or assignments or having not done the readings) is not acceptable, and will be noted and reflected in your grade.

***In the event classes will take place on Zoom, please observe the following Zoom etiquette guidelines:**
Mute your sound if you are anywhere with any unavoidable background noise or distractions. Otherwise, please keep your sound on, as we will be talking often as a group.
Turn off or silence 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.

Every class must be attended synchronously and students must use their computer video camera to be visible during class. Please email the professor with any questions or concerns.

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, THE SYLLABUS OR ANY OTHER MATERIAL PROVIDED BY THE PROFESSOR FOR COMMERCIAL PURPOSES.

*Please see the University's policy on page 6

Class Participation and Critiques

One of the goals of this course is to further your growth as an artist and continue building your individual voice. In doing so, looking at and having critical conversations about your work and that of others' is *integral* to this class. You are expected to come to class prepared to talk about your own work and to be an active participant in any group discussions and critiques we may have. In addition to group critiques, there will be discussions held regarding the various reading assignments in which everyone is expected to participate. When you are assigned readings or when we watch videos in class, please make sure to take thorough notes in your sketchbooks in order to contribute to the following discussions.

There will be two formal class critiques (mid semester and end of the semester) and weekly informal critiques of homework and projects.

During each of these "crits" students are expected to come to class prepared to talk about their own development and reflections regarding their progress, in addition to listening to peers and providing insightful and constructive feedback. Critiques are a time for students to recognize technical and conceptual improvements in their own work and the work of their peers and thus participation is mandatory and will be noted. These crits are a privileged time in which everyone gets equal and undivided attention from the rest of the class. *Basic respect is expected and anyone exhibiting anything other will be asked to leave.*

An unexcused absence on a (formal) crit day (regardless of you presenting or not) is unacceptable and will result in the immediate lowering of your grade an *entire letter*. Lastly, whomever is bring critiqued is expected to have their sketchbooks in hand, taking note of the valuable feedback both from their professor as well as fellow classmates.

Projects and Homework

Work completed in the first half of the semester is worth **45%** of your grade.

In the second part of the semester, there will be two large projects assigned, each with a separate prompt and each accounting for different percentages of your grade.

Project 1 is worth **15%** of your grade

Project 2 is worth **20%** of your grade. This piece will be critiqued during the final.

The last two projects of the semester will include writing a project proposal, an artist statement, researching and sketching preliminary ideas. Upon completion of the project, we will have a group critique in which you will receive a grade. Grades will be given at mid semester and end of the semester. *At any point* during the semester, please feel free to meet with me and discuss your progress.

In addition to working on drawing projects, there will be supplemental reading assignments. These readings will be posted to Blackboard and are aimed at sparking some interesting thoughts and conversations. Please come to class prepared to discuss this material and contribute to the group discussion the following class.

This class will be as interesting and **INSPIRING** as we, as a group, make it!

Lastly, everyone will be assigned an artist with whom they will research and present. These short in class presentations are worth **5%** of your grade, and are meant to be fun, informative and energizing for everyone. Please put your best effort into them with the intention of igniting inspiration.

**The professor will post pertinent readings and information on Blackboard regularly. Please check often and ensure you are receiving notifications.*

You will be held responsible for information emailed to you and/ or posted on Blackboard.

Use of a sketchbook

I highly encourage everyone to regularly sketch and take notes in their sketchbooks. You will be asked to do studies and research in your sketchbooks before starting your drawings and will subsequently be graded on this preparatory work. The more investigative work you put into the project, the stronger your investment and thus more thorough the outcome will be.

Students are expected to always have their sketchbooks in hand and taking notes, especially whenever receiving any feedback on their work either from the professor or fellow classmates.

Image archive

Over the course of the semester students will be asked regularly to gather images they find inspiring and pertinent to their work. You can either glue these images into your sketchbook, or you can create a digital archive. *All sources of the image must be noted- the artist, medium, size and date made.*

Turning work in

After each critique, all work, preparatory sketches and corresponding statements and proposals made for this class must be photographed and uploaded to each student's personal folder on the class Google drive.

Within the student's personal Google Drive folder, there should be separate folders for each project. Each folder should have two sections: 1. for the final images of the piece and 2. for all preparatory sketches, writing and research that went into the piece.

Please document work* as professionally as you can, on a clean white wall, with nice indirect light and straight and properly cropped at the work's borders. There should be no other information besides the piece present in the photo. Please always include images of details to best give us all a feel for the materiality of the work. Furthermore, if scale and installation are important, you can include some form of an "install shot" to indicate the above. Sloppy photos will not be accepted and will result in a lowered grade.

*Refer to the following videos for documentation techniques

For sketchbook documentation: <https://www.youtube.com/watch?v=FKgWlzm3Hs>

For work on the wall documentation: <https://www.youtube.com/watch?v=buQzjCMfFBM>

At mid semester and again at the end of the semester, all work made in the class must be photographed, arranged in *chronological order* and presented in your personal folder on the Google Drive. There should be two groupings of images, one of all work made, and one of all sketchbook entries and your image archive.

For the *mid semester critique*, you are to choose your strongest 5 pieces and have them duplicated in a separate file and uploaded to our Google Drive.

For the second half of the semester, please document your projects as they are evolving, as I may ask to see progress shots in addition to the work in person. When the work is critiqued, you must upload images to the Google Drive and make sure to include the title, date, medium and size of the work. Multiple detail shots are imperative on these larger projects as are potentially install shots.

Grading Breakdown

45% - All work (homework and in class) produced in the first half of the semester (including image archive and sketchbook).

15% - Project 1 (Including any correlating writing assignments, proposals, statements and reference material from the image archive)

20% - Project 2 (Including any correlating writing assignments, proposals, statements and reference material from the image archive)

15% - Participation in class discussions and critiques

5% - Artist presentation

*Grades will be given at mid semester and end of semester. At *any point* during the semester, please feel free to meet with me and discuss your progress.

Grading Scale (Example)

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Important Dates

2/16- Informal critique of "8 Pieces of You"

2/28- MID-TERM CRITS DAY 1

3/2- MID-TERM CRITS DAY 2

4/4- CRITIQUE- (Project 1)

4/27- FINAL CRITIQUE day 1 (Project 2)

5/6- FINAL CRITIQUE day 2 (Project 2). 11am-1pm

Required Supplies and Readings

Handouts and readings supplied by the professors

Material List.

Not included in the Blick Kit

-Graphite pencil- 2B or 6B

-Charcoal pencils- 4B, 6B

-Kneaded eraser

-White eraser

-Sanford "Tough Stuff" eraser stick or an equivalent fine point eraser

-Willow (vine) charcoal- assorted sizes and thicknesses

-A pack of compressed charcoal- soft

-X-Acto Knife

-Chamois- 5" x 7"

-Krylon Workable Fixatif

- Black Cat Waterproof India Ink
- Bamboo brushes- a mixture of sizes preferred
- Double plastic mixing cups
- A heavy-duty drawing clipboard- 23 ½" x 26"
- Newsprint- 18" x 24"
- Drawing paper pad- 18" x 24"
- Glue stick
- An empty glass jar or cup for water (any left-over container works fine)
- Paper towels (Bounty is especially absorbent)
- A mirror (large enough but also mobile enough to easily set up and draw yourself)
- Sketchbook- at least 6" x 9"

Included in the Blick Kit-

- A selection of various Golden Acrylic mediums
- A plastic palette knife
- A selection of water-soluble colored pencils (18 count)
- A white round brush, size 6
- A synthetic gesso brush, 1"
- Artist tape, .75 x 60 yds
- 10 sheets of 15" x 22" heavy weight Strathmore paper
- 5 sheets of 22"x 30" watercolor paper
- 1 Caran d'Arche Neocolor pastel, Black
- 1 Caran d'Arche Neocolor pastel, Paynes Gray
- 1 Caran d'Arche Neocolor pastel, Raw Umber
- 1 Caran d'Arche Neocolor pastel, Ochre
- A small spray bottle

Optional

- Larger selection of colored or alternative medias such as : acrylic paints, inks, more water-soluble pencils or blocks ("Inktense"), oil or chalk pastels, etc
- Blending tortillons
- Hairdryer
- Larger selection of Acrylic mediums with or without textures/ gloss or matte
- Powdered charcoal
- Large sheets or a large roll of heavyweight drawing paper
- Tackle box
- Plastic sheeting for your wall or floor if you will be working from home
- Push pins (if you want to hang up the work at some point during the process of making)

*Other materials may be requested later, but this will be our main supply list.

*These are the bare bone materials required for the class. Please feel free to bring in any other material you prefer to use, or those that you'd like to experiment with! Experimentation is encouraged.

Art Supply Stores (Online and close to USC)

Jerry's Artarama

Amazon

Dick Blick (online or brick and mortar)

Blick Art Materials (3 Los Angeles area locations in addition to their website)

-44 South Raymond Avenue^[SEP] Pasadena, CA 91105^[SEP] Phone: (626) 795-4985

-7301 West Beverly Boulevard Los Angeles, CA 90036 Phone: (323) 933-9284

-11531 Santa Monica Blvd West Los Angeles, CA 90025 Phone: (310) 479-1416

Raw Materials^[SEP] 436 South Main Street Los Angeles, CA 90013 Phone (800) 729-7060

Blue Rooster Art Supplies 1718 N. Vermont Ave Los Angeles, CA 90027 (323) 661-9471

Swain's Art Supplies^[SEP] 537 North Glendale Avenue Glendale, California 91206

University Policies taken from [SCampus](#) under *University Student Conduct Code*

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.**

11.12

A. Acquisition of term papers or other assignments from any source and the subsequent presentation of those materials as the student's own work, or providing term papers 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.

Statement on Academic Conduct and Support Systems

Integrity Policy

Any student found guilty of plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will immediately receive a failing grade in the course. There are no exceptions to this policy.

The academic integrity standards for USC are available online at <http://www.usc.edu/student-affairs/SJACS> with two student oriented publications – “Guides to Avoiding Plagiarism” and “Understanding and Avoiding Academic Dishonesty” available in both viewable and printable forms.

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://capsnet.usc.edu/departments/departments-public-safety/online-forms/contact-us>. This is important for the safety 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 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/academicsupport/centerprograms/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.

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.symplicity.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.

Use of Images and Student Projects

The University reserves the right to use images, photos, and samples of student's work to showcase the class and Design program through publications or on the USC Roski School of Art and Design website or Instagram. Credit for student work will be given when appropriate.

Disabilities and Academic Accommodations

Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the term as possible. DSP is open Monday through Friday, 8:30-5:00. The office is located in the Student Union room 301 and their phone number is (213) 740-0776.

Class Sessions

Week 1

1/10 - Introduction to the Course.

Discussion of course expectations, attendance, grading policies and material list.

Discuss drawing documentation and protocol for turning work in

Fill out the First Day Questionnaire posted on Blackboard.

Homework-

-Read the first chapter in Berger's, "Ways of Seeing" (on Blackboard). There will be a class discussion next class in which everyone is expected to participate.

-Buy materials

1/12 - Learning to see the body as a visual form

Discuss "Ways of Seeing" and talk about body representation and contextualization of form and content.

Drawing what you *see* and not what you *think* you see. The body versus the figure.

Basic sighting techniques reiterated from Art 110

-Exercise: Upside-down drawing

Homework-

Paste into your sketchbook or upload into your digital image archive, 12 images of figurative art that inspires you. These can be anything made by hand regarding a figure- drawing, painting, collage, photo etc. This exercise is meant to help you become aware of what figurative visual language you respond to.

Week 2- Portraiture

1/17 – MARTIN LUTHER KING DAY. NO SCHOOL

1/19 –

Powerpoint and demo on drawing the human head.

Blocking in the frame and working macro to micro- seeing the whole composition.

-Exercise: Draw a neighbor and map-out a self-portrait.

Homework- Writing exercise

and upload 5 images of self-portraits that interest you to your digital image archive file. They do not have to be merely portraiture, but can be anything deemed a self portrait by the artist

Week 3- Portraiture

1/24- Self-portrait and the concept of self-representation.

Discussion and Powerpoint on notion of the self-portrait.

Discuss writing exercise

-Exercise: Self-portrait.

1/26 -

-Exercise: Contin. with self-portrait

Homework- "8 Pieces of You" assignment. Complete the first 4 portraits by 2/7

Week 4-The Figure in Charcoal

Visual elements of figure drawing- line, value, shape and volume.

Macro to micro- seeing the whole composition.

1/31- Intro to gesture drawing.

Finding the lines of the shoulders, lines of the hips and the central axis line.

Powerpoint on gesture drawing

-Exercise: Draw from the model

2/2- Visual elements of a figure in action- gesture, rhythm, visual weight and tension.

Powerpoint on "muscles in motion".

-Exercise: Draw from the model in the tradition of Muybridge's motion studies. We will draw the model in a progression of poses exploring the succession of a simple movement

Homework- "8 Pieces of You" assignment.

And

Paste into your sketchbook or upload into your digital file 5 images of figurative using ink that you respond to.

Week 5 The Figure and Intro to Ink

2/7-

Check in on the first 4 portraits for "8 Pieces of You"

Exercise- Draw from the model with charcoal, long pose

2/9- Introduction to working with ink

Powerpoint and demo

Ink washes and learning how to control the darks

-Exercise: Draw from the model using ink

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*Assignment of artist presentations- all presentations are to be uploaded onto the Google Drive.

Homework- Finish "8 Pieces of You" assignment.

Photograph all 8 works as individual works and also together as a group. Please include a 300 word statement and upload everything to Google Drive.

Week 6 -Ink contin. and Informal Crit

2/14- Ink and "non traditional" mark making tools

Different line qualities- fat, bold, thin, wispy, long or short.

-Exercise- Draw from the model using found drawing utensils

2/16- Informal crit of "10 pieces of You" assignment.

Homework- Mixed media homework

Reading assigned

And

Paste into your sketchbook or upload into your digital file 5 images of any type of work using mixed media (more than one medium). The subject matter is entirely open. Think about what kinds of work you're interested in (subject, medium, installation and concept wise).

Week 7 The Figure and Mixed media

2/21- Mixed media techniques introduced

Powerpoint and demo

Discuss reading

-Exercise: Draw from the model using mixed media

2/23 -Mixed media contin.

-Exercise: Draw from the model using mixed media

* Artist presentations

Homework-Complete mixed media project and upload images of ALL works completed this semester and your statement to the Google Drive. See page 4, under "Turning work in" for guidelines.

For the Mid Semester Crit- Prepare to show 5 of the strongest works you have done all semester. Make sure you have a question prepared for the group. Have these works duplicated in a separate folder.

Week 8- MIDTERM CRITIQUES

2/28

-MIDTERM CRITIQUES day 1.

Homework- Upload images and statement for the midterm crit to the Google Drive. See page 4 for guidelines.

3/2

- MIDTERM CRITIQUES day 2

Assignment of Project 1

Homework- Writing exercise for Project 1. (See Blackboard)

Week 9

3/7- Project 1 is Assigned

* Artist presentations

*****INDIVIDUAL MID SEMESTER MEETINGS**

Homework- Brainstorm in your sketchbooks about Project 1. Jot down some ideas about what you want this work to be about. How do you plan to aesthetically and conceptually execute this idea? In addition, do a few sketches in your sketchbook and have at least 2 reference photos that you are thinking about for this piece.

Once you have some ideas jotted down, write a ½ page proposal for what you'd like to do for Project 1. (Please have all material when you meet with the professor. You will upload everything, proposal, sketches and ref material to the Google Drive before the crit)

3/9-Work in class on Project 1.
* Artist presentations
****INDIVIDUAL MID SEMESTER MEETINGS CONTIN.*

Homework-.Work on Project 1

Week 10 – SPRING BREAK. NO SCHOOL.

3/14-
3/16-

Week 11- Project 1

3/21- Work on Project 1
* Artist presentations

3/23-Work in class on Project 1
* Artist presentations

Homework- Work on Project 1

Week 12- Project 1

3/28- Work in class on Project 1
* Artist presentations

3/30- Work in class on Project 1
* Artist presentations

Homework- Finish Project 1. and upload final images and all material to the Google Drive (proposal, sketches, ref material). Make sure you include your work's title, medium and dimensions. In addition, please include images of details and installation shots if scale or environment is important to the piece.

Week 13- Crit of Project 1

4/4- Crit of Project 1

Homework-Assign Project 2.

4/6- Work on Project 2

Homework- Work on Project 2. Must have final sketches and ref images by next class.

Week 14- Project 2

4/11- Work on Project 2

4/13-Work on Project 2

Homework- Work on Project 2

Week 15- Project 2

4/18- Work on Project 2

4/20- Work on Project 2

Homework- Work on Project 2

Week 16- Project 2

4/25- Work on Project 2

Homework- Finish Project 2. and upload final images and all material to the Google Drive (proposal, sketches, ref material). In addition, turn in a 300 word artist's statement. Make sure you include your work's title, medium and dimensions. Remember to include images of details and installation shots if scale or environment is important to the piece.

Make sure EVERYTHING is uploaded to your personal folder in the Google Drive. Follow mid semester protocols.

4/27

FINAL CRIT day 1

Week 17- Final Crit

5/6

FINAL CRIT day 2

Friday 11-1 pm

* as per the University's final schedule

***Syllabus subject to change.

SOME RULES AND HINTS FOR STUDENTS AND TEACHERS

BY JOHN CAGE

Rule 1: Find a place you trust and then, try trusting it for a while

Rule 2: General Duties as a Student

Pull everything out of your teacher

Pull everything out of your fellow students

Rule 3: General Duty as a Teacher

Pull everything out of your students.

Rule 4: Consider everything an experiment

Rule 5: Be Self-Disciplined

This means finding someone smart or wise and choosing to follow them.

To be disciplined is to follow in a good way.

To be self-disciplined is to follow in a better way.

Rule 6: Follow the Leader

Nothing is a mistake.

There is no win and no fail.

There is only MAKE.

Rule 7: The only rule is work.

If you work it will lead to something.

It is the people who do all of the work all of the time who eventually catch onto things.

You can fool the fans – but not the players.

Rule 8: Do not try to create and analyze at the same time.

They are different processes.

Rule 9: Be happy whenever you can manage it.

Enjoy yourself. It is lighter than you think.

Rule 10: We are breaking all the rules, even our own rules and how do we do that?

By leaving plenty of room for 'x' qualities.

HELPFUL HINTS:

Always be around. Come and go to everything. Always go to classes. Read everything you can get your hands on. Look at movies carefully and often. Save everything. It may come in handy later.

