

**Advancing Drawing**  
Instructor TBA

THIS IS THE  
SYLLABUS FOR  
SPRING 2022 MAY  
CHANGE WITH  
NEW INSTRUCTOR

*Art 410*  
 (4.0 units, max 12)  
 Section 33854  
 Lecture-Lab  
**12:00-2:50 pm**  
**Mon/Wed**  
 Room: Online/Zoom

**Class Description**

Continued directed examination of personal approaches in drawing, emphasis on making visual and artistic decisions and developing a personal attitude towards visual expression. Guided by an understanding of content and form relationships, we will strive to move beyond the illustrative impulse towards new personal modes of representation.

We will look to advance drawing beyond the pencil with introductions into new techniques and researching contemporary art practices. We will work through the formal techniques of drawings with the intention of understanding how techniques and methods have content (meaning) inherent to them.

Per the criteria of an advanced drawing course, students are expected to have taken fundamental drawing courses and already have the ability to draw from observation. Readings, films, studio and gallery visits will also be a part of the class. Your reading list will be supplied in a separate document.

**Readings List:**

- Karen Weiser “Or,\_The\_Ambiguities” Poetry on loss.
- Emmanouel Aretoulakis “LYOTARD NO TEARS FOR THE UNPRESENTABLE” Memory as paradox.
- Pamela Lee “Some Kind of Duration: The Temporality of Performance Art” Drawing and the ephemeral.

**Class Objectives**

- Ideate. Share. Create. Reflect. Repeat.
- Form a Cohort. Maintain an active learning environment with your Cohort, a peer to peer sharing, learning and support group. Share some personal details of your day or week, a general check in from each member. Discuss questions and observations about each others projects. Something you've learned from a reading, movie, project, a conversation, etc. that you want to share with your group. Your cohort will stay with you throughout the class. 3-4 people per Cohort.
- Keep a Journal/Sketchbook. We will write each week. This is your story which will chronicle your processes, questions, conclusions, quotes and sketches. Your writing will be a space for self reflection over our many weeks together.
- Make Stuff. It is expected that you work make more than one drawing per project. Making 6-7 drawings developed from the same investigation becomes a “body” of work that can be discussed more thoroughly.
- Critique. Possess a willingness to discuss your process, as this is the best way to get to the conceptual premises of the work. This is a class that will emphasize the development of an individual language, an

expansion of the materials and language of drawing, and an understanding of each student's aesthetic development and implementation. The best way to achieve this goal is through critique.

- Students will contribute to the discussion of how their ideas, topics and visual imagery are integrated within the discipline and process of drawing, its expanded mediums and its methodologies.
- Your Cohort and group discussions will continue to grow deeper and richer with daily practice. Writing and sketching in your journal each class will further your personal awareness of your energies and artwork.
- **Student's dis-interested in change or expanding their ideas, should take this course next semester.**

### ***Description of Assignments***

- You are required to make a **MINIMUM of SIX** significant drawings during the course of the semester. In lieu of ONE of these, however, should you choose to want to make a significant "magnum opus" that would be a large/dense/rich painting that may take the same period as 2 drawings to complete, you can do this with the advanced approval by the professor. The primary rule in this course is that you care about what you do, work hard, learn, and make drawings that you enjoy (and that have meaning for you).

- Write a one-paragraph (minimum) response for each of drawing you generate in class. These can be formally typed up or written by hand, but must show that you have created the work in a thoughtful manner towards the content of the work. It should capture the process guiding your methods, with references to outside texts, artists and artworks, and ideas that might have inspired you during the creation or the finish of your painting. **These will be due on the day of critique's.**

- **Midterms:** Your written response should not only address your third drawing, but how all three works you have created build upon one another.

- **Finals:** You are expected to address not just your last drawing, but to summarize how all the works created in class relate to one another, culminating in a cohesive (and/or eclectic) body of work--your final response can also act as your artist statement.

- You need to have AT LEAST three references per drawing for image making—(IF YOU ARE CAPABLE) printed out on good paper with great reproduction quality (Print them on glossy paper, the largest size possible). **Do not use images on your cell phone, or computer/screen.**

- For abstract/conceptual work that may not involve visual reference, you still need printed reference materials about artists, articles, or any text or idea. You must provide the "proof" of your research. These all can and should be pasted into your sketchbooks.

- Sketchbooks should be brought to every class and will be checked periodically, and should act as a log for your ideas and inspirations.

-You will be assigned an artists, musician, writers, or other creatives to research. The research notes should be hand written in your sketch or notebook and photographed. Less art history paper, I want you to form a personal relationship with these figures through your research; take notes, make diagrams and sketches of things. Upload images of their work and your notes into the Google Drive in the folder with their name.

***All assignments are evaluated and considered under the basis of:***

- How well you grasp the concept of the assignment.
- The depth of your involvement in the assignment, as seen in your work (energy and concentration).
- The amount of time and effort devoted to the work, as seen in your finished project (caring).
- Skill and style development (craft and technique).
- The aesthetic quality of the assignment.
- Conceptual and expressive development (visual intelligence, power of perception and creative sensitivity).
- **Improvement.**

### ***Grading Breakdown***

#### Assignments

|  |             |
|--|-------------|
| -Attendance in class working on artworks             | 40%         |
| -Participating in crits in class                     | 20%         |
| -Sketching, writings, readings, cohort participation | 20%         |
| -Turning in completed artworks by critique deadlines | 20%         |
| <b>Total</b>   | <b>100%</b> |

If I feel anyone is falling below a B or C level in this course we will work together & with support to get you back in good standing.

### ***PARTICIPATION AND ATTENDANCE POLICY under COVID / Zoom Situation:***

All students are expected to engage deeply in class discussion. Student must complete the assignments and required readings before the class meeting in order to participate in 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. Arceneaux 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.

***Assignment Submission Policy***

All assignments due during critique deadlines set in this syllabus or discussed in class.

***STUDIO SESSIONS and DRAWING PRACTICE:***

- A** = Performance of the student has been at the highest level, showing sustained excellence in meeting all course requirements and exhibiting an unusual degree of intellectual initiative.
- B** = Performance of the student has been at a high level showing consistent and effective achievement in meeting course requirement.

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- C** = Performance of the student has been at an adequate level, meeting the basic requirements of the course.
- D** = Performance of the student has been at less than adequate, meeting only the minimum course requirement.
- E** = Performance of the student has been such that minimal course requirements have not been met.

1. **Drawing and Studio sessions:** Attendance at each studio session is an essential component of this course. Drawing in-studio on studies, actual projects, research, etc., are all viable on a consistent basis, and expected. Supplies and materials necessary for your work should be available. Arriving early is absolutely advised to make sure that your work are is prepared.
2. **Materials:** All conventional drawing materials are acceptable. *Materials and supplies that are outside of “art store” convention are strongly encouraged.* Through practice and continued use, combined with discussion, almost any material may become a drawing material for your concepts and vision. Start with what you know –lets develop the practice and critical assessment of drawing from that conjunction – from where you ended your last series. As frequently as you require or suggest I will demo (to the best of my ability) any material or process that lies within my experience. Please do not hesitate to ask for any kind of demo on materials, even if basic, we can all learn via demonstration of methods and process.

3. **Surfaces and supports for drawing:** Almost any paper, ephemeral or archival surface, if applicable, may become important in exploration and development of your drawing's. The use of paper or surface other than what you have experienced may take some experimentation and testing. Obviously paper is an immediate, if not, consistent support for our ideas/drawings. Yet, please consider the following: illustration board; cardboard; masonite; plastics; metals; plexiglass, mirror, leather, fabric; woods; handmade paper (you make it); craft materials; found objects; mash ups of all of the above, reconstituted materials that are not bought or made until you fabricate them, etc. The computer and electronic media are also functional components of a drawing practice, to the extent that depth of practice, research and conceptual content are not diminished.

**Note:** Mediums (acrylic gloss, matt mediums, etc.) by necessity can be used over various drawing materials. Gesso, gels and other applications may be necessary to stabilize or provide permanent or temporary adherence to supports and surfaces you wish to use.

**Note:** Mono printing and other printing processes are also applicable though not exclusively a function or method available for this course. No double credit for 301 and 401 Drawing simultaneous with printmaking courses is acceptable. The work if "print" related, must be exclusively developed for this course, and valid as a complex body of "work" on its own. Please see me, let's talk, drawing and printing are not exclusive, it's mainly the logistics and defining your project.

4. **Studies and Research:** Studies are important because they provide visible objective reference to the concepts and interpretations your work will engage. **While your verbal communication may include numerous social and personal references, your studies actually indicate the kinds of visual metaphors you are using in context to drawing.** The "study" is also a physical manifestation of your practice and its direction, intended level of competence, potential knowledge base and "likeness" to other drawing systems, contemporary or otherwise.

Research is necessary; important for the evolution of your imagery and self-knowledge, and is therefore necessary in critical-discussion with peers. Drawings have a relationship to other academic and non-academic disciplines which are cultural, social, science based, etc. Everything that is in your drawing is your choice, so "it's" current state and history is your conceptual domain. Being purely subjective, non-verbal, or attempts at vacuous conceptual commentary are not acceptable at this level, and in this course. As in research based courses please be prepared to state "sources" whether art, artists, books, museological or curatorial in nature. ***Your critical arguments and conclusions are only as strong as your research sources and often determine the "level of your drawings".*** We often support our point of view and visual production based on what we have researched, so be prepared to discuss what your work may suggest. Since often interesting and remote unexpected communication and discussion on varied topics may occur and lead to further research.

\* Make sure that you keep track of this in your journal!

5. **Body of Drawings and Portfolio:** Purchase or make a light weight portfolio case that can accommodate your output. Please “save/hold-on-to/keep” and have available all of your work from this semester. Curating and organizing from small studies through completed projects is often an important stage in developing work. The material you generate, contains seminal aspects of whatever, and however, you characterize your work and its path, especially during crits, etc. **For each project keep an organized folio of your studies and drawings and in journal writing, information and notes specific to this body of work.** Your portfolio contains all of the growth, shifts and changes within your work history; all will (hopefully) be evident and visible within your cumulative work. Keep a sequential folio of all the Studies and Drawings you make; date and digitize the various stages of your drawing’s early, updating completed versions.
6. **Daily Discussions and Formal Critiques:** All are vital and useful with non-defensive open and meaningful communication about your work. The work it-self is absolutely necessary, but then so are you. Our responsibility is to critically discuss your drawing and visual practice at an advanced level without affectation. Your comments contextualize your “voice” and purpose in the work. Your drawing’s are discussed in context to your earlier work, development of this project, or goals as well as changes within this project. Discussed at each session and in a project crit are researched contemporary and historical work and theories, qualitative issues and perceived strengths and areas for improvement, etc.
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Week 1  
**8/17/20**  
**Meeting 1**

-Introduction, orientation, overview of materials and discussion.

-A bit of Conocimiento, aka. Get to know your neighbor.

-Professor Arceneaux presents his work.

**-Homework assigned.**

-Have all the supplies and materials you hope to use in the course.

-Come prepared to share 3 past works that will give us a sense of your interests.

-In a written form with those three images included, address these questions:

- What was the project? What was your process?
- What are your strengths and challenges you want to explore in this class?
- Share the works of 2-3 artists that you find inspiring.

- Share the work of an artist you don't like and share why.

**-10 mins. Presentations. It will be timed.**

**-The day before class upload all your files to our shared Google Drive Folder.**

**-Start work on your first drawing.** We will have one on one discussions during class Meeting 3 on this first drawing and your goals for the rest of the semester.

**8/19/20**

## **Meeting 2**

-Share 3 past works. What was the project? What was your process? What are the strengths and challenges you want to explore in this class? **10 mins. It will be timed.**

-Show actual work along with well shot images. Have them uploaded in your folder the day before beginning of class.

-Everyone is expected to take detailed notes on each of your classmates presentations.

-Share your notes, feedback, goals and challenges to your cohort. Artists they should be looking at or shows they should see.

-Brainstorm on what ways you can support each other's process.

-Critique groups assigned to you. This will be your critique cohort for the first ½ of the course. Groups will be rearranged midway through the course.

### **Homework assigned.**

-Continue work on your first drawing.

*Week 2*

**8/24/20**

## **Meeting 3**

-A bit of Conocimiento, aka. Get to know your neighbor.

-Creation of class cohorts 2-3 people per group.

-Continue first drawing.

-One on one meetings w/ Professor Arceneaux

**-Here's two useful tutorial's on shooting 2D artwork.**

1) With a stand alone camera. (Better Option)

<https://www.youtube.com/watch?v=Vpj28da03JQ>

2) With a camera phone. (Good Option depending on resolution and lens of the camera.)

How I Edit Pictures of My Drawings on my phone. This uses an app called Snapseed. Free and a good alternative to Photoshop.

<https://www.youtube.com/watch?v=91LLoE4eWK4>

Shooting your work properly is a valuable skill. It will show the world what you see. Bad pics can lose you gigs and present the work in an unflattering light. Its wise to plan 30-60 minutes to shoot and edit your pictures before uploading them.

**8/26/20**

**Meeting 4**

**-Group 1: Crit Drawing One. 2.5 hours**

-Group Two: Continues Drawing One

*Week 3*

**8/31/20**

**Meeting 5**

**-Group 2: Crit Drawing One. 2.5 hours**

-Group One Begins Drawing Two

**9/2/20**

**Meeting 6**

-Continue second Drawing. Individual discussions.

*Week 4*

**9/7/20**

**Meeting 7**

**-LABOR DAY HOLIDAY. NO CLASS.**

**9/9/20**

**Meeting 8**

-Continue second Drawing. Individual discussions.

*Week 5*

**9/14/20**

**Meeting 9**

**-Group 1: Crit Drawing Two. 2.5 hours**

-Group Two: Continues Drawing Two

**9/16/20**

**Meeting 10**

**-Group 2: Crit. Crit Drawing Two. 2.5 hours**

-Group One Begins Drawing Three

*Week 6*

**9/21/20**

**Meeting 11**

-Continue third drawing. Individual discussions.

**9/23/20**

**Meeting 12**

-Continue third drawing. Individual discussions.

*Week 7*

**9/28/20**

**Meeting 13**

-Continue third drawing. Individual discussions.

**9/30/20**

**Meeting 14**

-Group 2 Continue third Drawing.

**-Group 1 Critique Third Drawing.**

*Week 8*

**10/5/20**



- Meeting 15** -Group 1 Start fourth Drawing.  
**-Group 2 Critique Third Drawing.**
- 10/7/20**  
**Meeting 16** -Field trip: *Discuss in class what physical and virtual location could be.*
- Week 9*  
**10/12/20**  
**Meeting 17** -Continue Fourth drawing. Individual discussions.
- 10/14/20**  
**Meeting 18** -Continue Fourth drawing. Individual discussions.
- Week 10*  
**10/19/20**  
**Meeting 19** -Continue Fourth drawing. Individual discussions.
- 10/21/20**  
**Meeting 20** -Group 2 Continue Fourth Drawing.  
**-Group 1 Critique Fourth Drawing.**
- Week 11*  
**10/26/20**  
**Meeting 21** -Group 1 Start Fifth Drawing.  
**-Group 2 Critique Fourth Drawing.**
- 10/28/20**  
**Meeting 22** -Continue Fifth Drawing. Individual discussions.
- Week 12*  
**11/2/20**  
**Meeting 23** -Continue Fifth Drawing. Individual discussions.
- 11/4/20**  
**Meeting 24** -Group 2 Continue Fifth Drawing.  
**-Group 1 Critique Fifth Drawing.**
- Week 13*  
**11/9/20**  
**Meeting 25** -Group 1 Start Sixth Drawing.  
**-Group 2 Critique Fifth Drawing.**
- 11/11/20**  
**Meeting 26** -Continue Sixth Drawing. Individual crits and discussions.  
**-Last in class session.**
- Week 14*  
**11/20**  
**Meeting 27** -**Final Day. All Class Critique of Sixth Drawing.**

-Potluck and celebration of our journey

## Some Potential Lecture Themes or Conversations:

- Apple. Draw. Eat. Repeat. Using the drawing technique of Construction we will examine the question, "what makes an apple an apple?" In class assignment.  
Discussion: What makes an apple an apple? Is it its color? Shape? Taste? Smell? Apples have a long history of symbolism in western culture but how do we make an artwork that examines its substance?
- Isomorphism> When two things look alike or are very similar but are composed of two very different things.

My introduction to Isomorphism in art came through the Permutations on a Open Cube by Sol Lewitt and the Walnut, Tree, Orchard Series by Charles Gaines. How do you allow for decisions to be inspired by something other than feelings? The result was that the feelings you had around the work, was inspired by you and not from the work itself.

Bad Education by Pedro Almodóvar and Vertigo by Alfred Hitchcock are both films that use isomorphism as thematic for their story arcs. Like the swing of pendulum the second half of the film swings back to the beginning, changing everything that you thought you knew. 12 Angry Men, the *knife scenes* explores this through racist and class fears projected onto a hispanic youth on trial for murder of his father. The knife becomes a metaphor for biases around racial identity, crime and othering. Isomorphism turns the tables on the argument. Is the story really about 12 angry men? Or something greater?

-Too Abstract, Too Literal, Just Right. Looking at the history of the uncanny valley, kawaii and lego building block construction, we'll explore three different modes of drawing the same figure.

- Jokes Paradoxes and Miracles. How does juxtaposition of fields say more than the individual parts. Metonymic relations open up possibilities that are free to play more openly than metaphor may. Play apples to apples in class. Argue for what cards make the most enlightening juxtapositions. Random orders may reveal deeper meanings than literal readings.

## A Potential Class Project: Mail Art.

Mail art has been around for a long time, and as the name implies it involves sending art through the postal system. As such it relies on stamps, cancellation marks, address labels, and the random abuse of mail carriers to add interest to the image. The envelope itself provides the primary surface for this drawing.

Embellish an envelope/postcard with drawing, collage, rubber stamps, etc. Send it away with explicit instructions for the receiver to reuse the envelope and to somehow add additional drawing information to the surface. This means that the new sender will have to add new postage and somehow deal with covering up or reworking the original address label. All of this stuff becomes part of the creative process and you will have to work out the details. The piece will ultimately be sent back to you and you will dazzle us all with it.

Additional things to think about:

1. Postage- multiple stamps of smaller increments can add interest.

2. International postage- those stamps from the Ivory Coast are cool. Got any friends there?
3. Round robin- route the piece to two or three local artist friends for a heavily layered look.

Instructor notes: Procrastinators will absolutely get killed by this project. Make sure they send the mail art on its way as soon as possible.

Credit: <http://www.drawingforum.net/>

### **Suggested (Conventional) Materials**

2 ebony pencils

1 kneaded eraser

1 Pink Pearl rubber eraser

1 white drafting eraser **(optional)**

1 pencil sharpener

1 box of compressed charcoal: black, 6 sticks

1 box of compressed charcoal: assorted colors, 8-10 sticks **(optional)**

1 black charcoal pencil

1 white charcoal pencil

1 burnt sienna or brown charcoal pencil

1 india ink **(optional)**

1 bamboo brush **(optional)**

1 calligraphy pen w/ medium nib **(optional)**

1 tube of black acrylic paint (40 ml.) **(optional)**

1 pair scissors

1 exacto knife w/ blade

1 2" white bristle brush (the cheap kind, with plain wooden handle)

1 roll masking tape

2 roll of black crepe tape, 1/4"

1 Prisma Colored Pencil set, 12 colors

1 pad Strathmore bond paper (approx. 18 X 24)

1 spiral sketch book (minimum 8.5 x 11)

1 drawing board **(optional)**

1 portfolio (for storing drawings)

### **Additional Materials**

Illustration board; cardboard; masonite; plastics; metals; plexiglass, mirror, leather, fabric; woods; handmade paper (you make it); craft materials; found objects; mash ups

of all of the above, reconstituted materials that are not bought or made until you fabricate them, etc.

food stuff, powdered graphite and alcohol, poop, the landscape, the city scape, the sky, dirt, and the list goes on. Mediums (acrylic gloss, matt mediums, etc.) by necessity can be used over various drawing materials. Gesso, gels and other applications may be necessary to stabilize or provide permanent or temporary adherence to supports and surfaces you wish to use.

### **Support Local Businesses!! Get extra credit if you support local businesses!**

Raw Materials Art Supplies  
436 South Main Street, LA, 90013  
info@rawmaterialsla.com

Artist & Craftsman Supply  
1917-1921 E 7th St. LA, 90021 Arts District, Downtown  
<http://www.artistcraftsman.com>

Dick Blick Art Supplies  
<http://www.dickblick.com/items/01637-0069/>

### **BEHAVIOR VIOLATING UNIVERSITY STANDARDS AND APPROPRIATE SANCTIONS**

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

General principles of academic integrity include and incorporate the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Faculty members may include additional classroom and assignment policies, as articulated on their syllabus.

The Student Conduct Code articulates violations that are most common and readily identifiable. Conduct violating university community standards that is not specifically mentioned may still be subject to disciplinary action.

Where conduct under any provision of this Code involves student sexual, interpersonal, or protected class misconduct, a **separate policy** applies.

The following are examples of violations of these and other university standards:

11.11

A. The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.

B. The submission of material subjected to editorial revision by another person that results in substantive changes in content or major alteration of writing style.

C. Improper acknowledgment of sources in essays or papers.

Note: Culpability is not diminished when plagiarism occurs in drafts which are not the final version. Also, if any material is prepared or submitted by another person on the student's behalf, the student is expected to proofread the results and is responsible for all particulars of the final draft.

## **11.12**

**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.**

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.

## **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](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.

## **Artwork Documentation Request**

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before December 19th.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor  
(Example: Doe\_Jane\_FA14\_FACE310\_Koblitz.doc)

All works in word doc MUST include title, date, medium, dimensions Example:

Best Work Thus Far, 2011

inkjet print 30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name\_First Name\_Title.extension

(Example: Doe\_Jane\_BestPieceThusFar\_.tif)