

# USC Roski School of Art and Design

## ART 280 // STUDIO CRITIQUE I *Fall* 2024

Section: 33801D (2 Units)  
Tues 3-5:40pm, Watt 108

### Instructor

Danie Cansino  
(she/her/hers)  
Part-time lecturer

### Contact

[cansino@usc.edu](mailto:cansino@usc.edu)  
323-216-3309  
Office hours:  
By appointment or email

### COURSE DESCRIPTION

Interdisciplinary forum where students develop research skills, learn how to best articulate their artistic production, discuss materials related to their research interests, and critique the work of their peers. This studio course explores the themes, practices, contexts, and questions undertaken by contemporary artists and designers. Students will learn how to use the critique process to discuss their own work and the work of others.

This course fosters a rigorous dialogue across mediums for Roski students. Studio Critique I will primarily be structured around group discussions and critiques. Artmaking and projects happen outside of class, as homework. The emphasis of these projects is on creating interesting and challenging work in response to open-ended prompts, with the subject matter and formal aspects being self-generated. Class-time will further be structured around in-class exercises, group critiques of exercises and projects, instructor slide lectures, reading discussions and field trips to exhibitions and MFA artist studios to investigate a range of concepts related to contemporary art practices.

### LEARNING OBJECTIVES

- Students learn, practice and integrate strategies, methods, and skills needed to conceive, develop and execute works of art and design.
- Students learn ideation, research skills, exploration and investigation as part of the creative process
- Students learn to describe, analyze, interpret and evaluate their work and the work of others in the context of relevant cultural, historical and global influences.
- Students learn to develop, articulate and express personal content.
- Students learn critical thinking in their verbal and written communication through writing assignments, presentations, participation in class discussions and critiques.
- Students learn ways to become self-directed and to sustain intellectual and creative growth.

### COURSE GUIDELINES

Each student's engaged participation during class critiques is at the heart of this class. You should be prepared to

Speak about your own work, and to contribute meaningful comments and critical observation about the work of your classmates. You are expected to address both the content and formal components of the artworks, with an emphasis on the relationship between the two. You are encouraged to learn how to address the issues in each other's work and to listen to each other carefully and with respect. Critiques help us developing the following skills:

- Develop the ability to think critically and to articulate your observations of art using formal language.
- Hear how your work is received and interpreted by others.
- Present completed work in a professional manner.
- Along with the two (multiple day) major critiques (midterm and final), we will also have critiques on exercises and proposals. For the proposal critiques, you should be able to articulate your ideas and have working visual studies to discuss. After both the mid-term and the final projects, a critique evaluation on your project will be due. A guideline will be handed out for assistance in writing about your work.

## EXPECTATIONS

This class requires at least 4 hours per week of outside class work. For each unit of in-class contact time, the University expects two hours of out of class student work per week over a semester. Thus, this class, as a 2-unit course, has 4 hours of out of class course work.

## REQUIRED MATERIALS

- Notebook/sketchbook and pen or pencil – taking notes is mandatory. Bring to every class.
- Art making materials as needed. You will choose your medium for most of the exercises and mid-term and final projects. The projects will dictate the materials you need. Instructor will advise on how/where you can get materials, fabrication methods or equipment you need to complete your projects.

## CLASSROOM ACCESS

You can access the classroom (when classes are not in session) via your USC ID card. A schedule of classes is posted on the front door. You can visit the facilities office to ensure that your USC ID is listed for this room. Only students enrolled in the class are allowed after-hours access. Always leave the studio clean and tidy at the end of the night in preparation for the next day's classes. Please do not let any strangers in the room after hours. Use caution and common sense when you are in the room late at night. Be safe!

## COURSE GOOGLE DRIVE

[STUDIO CRITIQUE 1](#)

## REQUIRED PROJECT DOCUMENTATION

### Exercises

- (2) JPEGs of each exercise uploaded to the class Google drive folder after the in-class presentation. • Documentation should consist of (1) image of the entire work (without distractions in background) and (1) detail image.
- Label each image as follows:

- Jon\_Snow\_Exercise 1A.jpg; Jon\_Snow\_Exercise 1B.jpg
- JPEG resolution: Please save your image as follows: 72dpi, 1500 pixels

### Mid-term + Final Project

- (3) 300 dpi documentation images uploaded to class Google drive folder.
- For any video or time-based work: Quicktime.MOV uploaded to googledrive. If video is part of installation, please document with (2) still images: (1) image of full installation (pause the video for best image) and (1) detail.
- Label each image or Quicktime as follows: Jon\_Snow\_Mid-termproject1A.jpg, etc.

### READINGS

Readings will be provided on class Google drive as PDFs:

***The Critique Handbook: The Art Student's Sourcebook and Survival Guide (2nd Edition)***, Buster, Kendall & Crawford, Paula (2010). Upper Saddle River, NJ: Prentice Hall.

***Grapefruit (2nd Edition)***, Ono, Yoko (1970). Simon and Schuster, NY; Peter Owen Ltd., London; Bärmeier & Nickel, Frankfurt.

***Instruction Paintings: Yoko Ono and 1960s Conceptual Art***, Yi Hsuan Lu, Eva (2013). Shift: Graduate Journal of Visual and Material Culture Issue 6. Queen's University: Kingston, Ontario.

### HOMEWORK

Project proposals and Written Critique Evaluations should be uploaded by the due date to the class Google drive. Expect to have an average of 4 hours of homework per week. All class projects are to be generated specifically for this class. Presenting projects created for other classes this semester, previous semesters or work done in the past may result in a failing grade.

### COMMUNICATION

USC email account. Check your email daily for class communications from the instructor.

### SYLLABUS + TECHNICAL HANDOUTS

These will be provided to you on the class Google drive.

### FIELD TRIP FORMS

[https://roski.usc.edu/sites/default/files/Roski%20Travel%20form-%20Students%20Carpool\\_oct2018.pdf](https://roski.usc.edu/sites/default/files/Roski%20Travel%20form-%20Students%20Carpool_oct2018.pdf)

Fill out and load to the Google drive under "field trip forms" folder.

## TECHNOLOGY

All students will be given access to the Adobe Suite provided by Roski. Technology will be used as necessary for any given project. Access is administered by completing the following form:

<https://roski.wufoo.com/forms/r1b7enax1jr7xfq/>

## GRADING AND ATTENDANCE POLICY

Attendance will be taken at all meetings and is mandatory. Participation in class discussions is a large component of your grade and is impossible without your attendance. The class relies on student discourse at its core; therefore, the discussion of reading, the ongoing critique and critical discussion of ideas and proposals by classmates, and the desire to think together through group discussion will play heavily into your grade. Two unexcused absences will result in your grade being lowered by a full letter. Five absences will result in a failing grade regardless of your coursework. Two late arrivals or early departures will equal one unexcused absence. Your attention and active participation in class is expected, so naturally the following is not acceptable behavior in class: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session.

Note: All field trips are required. Any event missed must be attended on student's own time.

## CLASS CONDUCT

Cell phone usage and online browsing (other than for class purposes) will not be tolerated in class. Note taking for class is to be done in a sketchbook or notebook. **NO CELL PHONE USE IN CLASS PLEASE.**

## GRADING

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

## GRADING TIMELINE

You will receive a grade for each assignment on blackboard. Individual grades will be received for exercises and

mid-term and final projects. You will receive the grade via blackboard within three weeks of the due date.

## GRADE BREAKDOWN

15% - Participation in all reading discussions, presentations and critique  
20% - Completion of exercises and presentation in critique. Grade includes documentation. 30% - Presentation and quality of completed project [MID-TERM project] Grade includes project proposal, presentation in critique, critique evaluation and photo documentation. 35% - Final presentation and quality of completed project presented in critique [FINAL] Grade includes project, presentation in critique, critique evaluation and photo documentation.

## EXPLANATION OF GRADING

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: Because the overall process is often the most challenging and innovative aspect of artmaking, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

## ROSKI LABS

### **Beginning Photo Lab:** (projectors)

Jon Wingo  
(213) 740-7431  
wingo@usc.edu

### **Roski Facilities** (pedestals, rooms, gallery)

Juan Carlos Morales, Facilities Manager  
213.821.9611 office  
jcmorale@usc.edu

### **Intermedia Computer Lab (Galen Lab):**

Michael Shroads

213. 821.3899  
[shroads@usc.edu](mailto:shroads@usc.edu)

**USC ITS Customer Support Center**

Hours of Service: 24 hours per day, 7 days per week; Telephone: 213-821-1414  
Email support: [consult@usc.edu](mailto:consult@usc.edu)

**ROSKI ITS Office**

Hayk Avetisyan  
213-740-5555, ext. 11414  
[havetisy@usc.edu](mailto:havetisy@usc.edu)

**TENTATIVE COURSE CALENDAR**

<b>Week 1</b>	<b>Introductions + Syllabus Review</b>  Critique Handbook Set up Crit Groups In Class: group mindmap + start reading <i>Chapter 5: Critique Dynamics</i>  HW: <ul style="list-style-type: none"><li>• Finish reading <i>Chapter 5 "Critique Dynamics"</i> – write 1 page notes (upload to drive)</li><li>• Read <i>Chapter 2 Meaning</i> – write 1 page notes (upload to drive)</li></ul>
<b>Week 2</b>	<b>MFA Studio Visits</b> 1pm at MFA Roski Grad building, LA Arts District 1262 Palmetto St. LA, 90013  HW: • Read <i>Chapter 2 Meaning</i> – write 1 page notes (upload to drive)  Exercise #1
<b>Week 3</b>	<b>Exercise #1 Presentation Due</b> + Discuss notes on <i>Chapter 2 Meaning</i> Introduce Exercise #2  HW: Exercise #2
<b>Week 4</b>	<b>Critique Exercise #2</b> (Group 1)  Mid-term Project Introduced + Field Trip Carpool List  HW: Read Yoko Ono's "Grapefruit" (1964) and "Instruction Paintings: Yoko Ono and 1960s Conceptual Art" by Eva Yi Hsuan Lu (2013)

<b>Week 5</b>	<p><b>Critique Exercise #2</b> (Group 2)</p> <p>HW: Exercise #3 + Mid-term project proposal (upload to drive)</p>
<b>Week 6</b>	<p><b>Discussion:</b> <i>"Instruction Paintings..."</i> Eva Yi Hsuan Lu</p> <p><b>Presentations:</b> Students present midterm project proposals and supporting materials.</p> <p>HW: Complete Mid-term Project</p>
<b>Week 7</b>	<p><b>Field Trip:</b> at USC Fisher Museum (TBC)</p> <p><b>Midterm check-in</b> - Individual instructor meetings</p> <p>HW: Mid-term project critique evaluation + Final Project Proposal</p>

<b>Week 8</b>	<p><b>MID-TERM CRITIQUES group 1</b></p> <p>Introduce Final Project</p> <p>HW: Final Project Proposal</p>
<b>Week 9</b>	<p><b>MID-TERM CRITIQUES group 2</b></p> <p>HW: Final Project Proposal</p>
<b>Week 10</b>	<p><b>In-class Exercise #3:</b> Present final project proposals with supporting materials</p> <p>HW:</p> <ul style="list-style-type: none"> <li>• Read Chapters #3 Craft &amp; Appropriation</li> <li>• Chapter #4 Context - Complete Exercise #4</li> <li>• Final Project</li> </ul>
<b>Week 11</b>	<p><b>Exercise #4 Presentations</b> + Discussion on Craft &amp; Appropriation &amp; Context</p> <p>HW: Final Project</p>

<b>Week 12</b>	Studio Day // Individual instructor meetings  HW: Final Project
<b>Week 13</b>	<b>FINAL CRITIQUES</b> Group #1 Present + Document
<b>Week 14</b>	thanksgiving- no class
<b>Week 15</b>	<b>FINAL CRITIQUES</b> Group #2 Present + Document
<b>Week16</b>	DUE: Final Critique Evaluations (uploaded to drive)

#### Statement on Academic Conduct and Support Systems

##### **Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the



university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

### **Course Content Distribution and Synchronous Session Recordings Policies**

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, 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 course materials. 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. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

### **Course Evaluations**

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided.

### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### **Support Systems:**

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

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

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week,

across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call Free and confidential therapy services, workshops, and training for situations related to gender- and power based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086  
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  
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776  
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411  
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101  
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  
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) 442-1200 – 24/7 on call  
Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)  
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)  
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.