ART 120, ADVANCED DRAWING (SECTION 02) CSU, SACRAMENTO
Fall 2010 EVRI KWONG

TUE/TH: 3:00 p.m. to 5:50 p.m., KDM, Room 268; Office: KDM 196
Office Hours: TUE/TH: 7:30-8:00 a.m. and 11:00 a.m.-12:00 p.m. in KDM 196
Phone: 278-6450; E-mail: ekwong@saclink.csus.edu (email is the best form of contact to make an appointment)

ART 120: ADVANCED DRAWING
Continuing investigation of drawing. Emphasis is on the development of individual style. May be taken twice for credit. Prerequisite: ART 20B, Intermediate Drawing, or its equivalent.

COURSE DESCRIPTION:
In this advanced drawing class, students will create, develop, and sustain projects catered to their individual needs and ambitions. Specifically, you will build a series around a form/content theme and style, you will assess it (mid-term and at completion) and you will document it. It will give you the chance to find pleasure, encounter problems to solve, challenges to overcome, and ultimately to sustain a fulfilling creative journey of self-discovery and self-confidence. Gaining control and fluency in drawing, though not always easy, is ultimately a rewarding travel. Students will utilize techniques, materials, and vocabulary learned in earlier courses to make pictures in their own vision, style, and voice. We will also engage in critical discourse where relevant. The course will give you the opportunity for intensive studio work towards the completion of an annotated portfolio, homework assignments to help you sustain a work habit essential for a studio practice, and an ongoing sketchbook (also constitutes homework) that may eventually lead to graduate study or other opportunities. Articles will be assigned as necessary, artist videos will be viewed, and field trips to galleries/museums will occur as necessary. At the beginning of each class, occasional drawing demos will come to pass. While most of what is taught in studio drawing classes emerges from a rich and exciting western tradition of technique, space and representation, we will also consider modern and contemporary “experimental” methods of drawing, emerging from non-western perspectives of space and representation.

OBJECTIVES/OUTCOMES (building on and synthesizing skills learned in Art20A and Art 20B):
1.) To show command of drawing as a visual language.
2.) To deeply explore and sustain a body of cohesive work.
3.) To articulate clearly one’s own unique style.
4.) To demonstrate a sophisticated understanding of the relationship between content and form.
5.) To understand and create works in historical/cultural and contemporary context.

ART PRACTICE: THE STUDIO
The studio is a space of work, contemplation, patience, practice, mistakes, and risk taking. It is a significant domicile to solidify your dedication to your vision. In this class
setting, it is also a place for vital exchange and dialogue and critique with your peers. Your presence, creativity, and sustained commitment are essential. Ultimately, great satisfaction and self-confidence can emerge in working through the forms and content of a complete vision. In the studio, there is always something new to learn, and that is one of its great treasures. Even though you are drawing at the advanced level, in the studio, there is always a place to begin again, practice, and learn anew. Mining the studio and minding it are keys to sustained success.

**EVALUATION:** Based on following course requirements: 1) class attendance (unexcused absences will not be acceptable), 20%; 2) participation in class discussion, 15%; 3) completed assignments and individual development, 50%; and 5) maintaining a daily sketchbook, 15%. -2 written assignments demonstrating a grasp of language and ideas used in critiques and readings will be required as well as additional homework for building skills. 1 of the writing assignments will be to write an artist’s statement, the 2nd: TBA. -Mid-term critique of works completed and in progress (in studio work, homework assignments, and sketchbook). -Final Exam and critique of works: An annotated portfolio of all studio drawings, homework assignments, and a selected group of sketches from your sketchbooks will be due by the end of the semester. For your final portfolio presentation, you will be required to present for class critique your work as an annotated portfolio. The annotated portfolio will consist of the drawings presented as a body of work in an aesthetically presentable structure that matches your vision. Please write 1.) a brief overview of the body of work—as if it were an artist’s statement for presentation with the imagery; and 2.) an annotation (no more than a few sentences) about each work, stating why the piece is important, its strengths, and what it needs to improve. In addition to the annotated portfolio, you will also be required to present still image documentation of one drawing of your choice, as if it were documented for submission to a graduate studio art program admissions application, an art exhibition, or submission for gallery representation, etc.

**ATTENDANCE AND MAKE-UP POLICY:** Attendance is required. Your success in the studio course depends upon direct and active participation—by using the class time as your studio time. Make-up work will not be accepted without documented evidence of extenuating circumstances such as medical circumstances. Please be ready to work, and show up regularly and on time. More than 2 unexcused absences will result in a reduction of your grade. More than 2 late arrivals and 2 early departures will result in the equivalence of 1 class absence.

**ADD/DROP POLICY:** Please refer to http://www.csus.edu/schedule/Fall2010Spring2011/

**COURSE FEE:** $25
When you register for a class requiring a course fee, the charge will appear on your Sac State student account. If you drop the class by the Census Date, the fee will be reversed. Lab fees can be paid online, in person, or by mail. You will not be dropped from a class due to non-payment of course lab fees. The hold will prevent you from registering from future semester and getting transcripts and diplomas. When an overdue
course lab fee is paid, the hold will automatically be removed. For further questions, visit Admissions and Records Counter, Lassen Hall. We will use the Course Fees to purchase materials for work on individual projects and for demonstrations.

**DISABILITY SERVICES:**
If you have a disability and require academic accommodation, please provide written verification from SSWD, Lassen Hall 1008, 916-278-6955. Please also discuss your accommodation needs with me after class or during my office hours.

**REQUIRED TEXTS (no books, required articles will be handed out in class, use of smarthistory.org requires access to the internet):**
- http://smarthistory.org/: You will be required to research a particular topic, view a video (on the site) and write about it. You will be required to cross check your web reference with University library materials. Art Books are located on the 3rd Floor (art: “N”; drawing: “NC”; painting: “ND”)
--Catherine de Zegher and Hendel Teichler, *3X Abstraction: New Methods of Drawing*, Yale University Press (excerpts will be handed out in class)
-Be prepared to recite any required readings for a written pop quiz. Hand outs to supplement assignments will also be given. Art Books will also be brought to class to look at reproductions of works by Masters (classical and contemporary).

**LOCKER POLICY:**
Lockers are available in the ground-floor breezeways. Priority is given to ceramics students for the first two weeks. Lockers must be signed out through the Art Department (Kadema 185). To sign out a locker, a student must bring in a current printout of their My Sac State account showing there are no outstanding charges for lab fees. Lockers must be emptied no later than the end of the last week of the semester. Any materials found in lockers after that date will be removed and discarded. Any student unable to empty their locker by the deadline must contact both the instructor and the Art Department office staff in writing prior to the last day of finals week.

**ALL ELECTRONIC DEVICES:**
Please turn them off during class.

**SNACKS:**
Please enjoy only beverages in class; save a snack for the class break time, outside the studio.

**MATERIALS:***
-Sharpie Permanent Marker
-Drawing board 20” x 30” or larger Sketchbook
-One bottle of India ink
-Three sticks of very soft charcoal, vine
-One very soft charcoal pencil
-One small set of oil pastels
-One kneaded eraser
-One pink pearl eraser
- Drawing board 24” x 30”
- One 18” x 24” rough newsprint pad
- Two medium (2B) and two soft (6B) graphite pencils
- One roll of masking tape
- One plastic ice cube tray, or paint-mixing tray
- One 13 oz. can of matte workable fixative
- Inch wide, round watercolor brush with natural bristle
- One stick each of Conte crayon: soft black, burnt sienna, white
- One medium size charcoal blending stub
- One pencil sharpener or Exacto knife
- Push pins
- One small set of Prisma color pencils
- Assorted sheets of better paper as needed, 18” x 24” minimum
- Any other drawing materials you wish to experiment with during the course of your developing ideas

*Materials may change according to individual projects

**Art Supply Sources in Sacramento, online, or mail order:**
- Art Ellis, 2508 J. Street, 448-1875
- University Art, 2601 J. Street, 443-5721
- Utrecht, 1612 Howe Ave., 641-6400
- Aaron Brothers, 2345 Arden Way, 924-8831
- Dick Blick; www.dickblick.com
- Daniel Smith (800-426-6740); www.danielsmith.com; www.enasco.com

**Schedule (this is flexible and will be adjusted to serve the needs of the class):**

**Week 1:** Introduction
T 8/31
TH 9/2: Second Class Meeting: Bring required materials and be ready to work!

**Week 2:** Discussion of technique; first assignment: larger scale representational drawing; work on a drawing 3’ x 4’ or larger; must work in graphite pencil; begin working on a daily sketchbook (homework)
T 9/7
TH 9/9

**Week 3:** Continue larger scale drawing
T 9/14

**Week 4:** Second assignment: Sharpie Permanent Marker Drawing on any material other than the traditional 100% rag paper; Objective: to work with materials in a new way and in a contemporary context; to think about presentation and the work as if it were to be installed in a gallery.
T 9/21
TH 9/23

**Week 5:** Continue Sharpie drawing; slide presentation, continue work on sketchbooks (homework; discuss the project of working in a series and begin to think ahead for the later assignment of working in a series—how does the work you are now doing set a foundation for series work?
T 9/28
TH 2/30

**Week 6:** Third assignment: charcoal drawing; must have a foreground, middle ground
and background
T 10/5
TH 10/7
**Week 7**: Continue charcoal drawing; article to read; discuss first writing assignment
T 10/12
TH 10/14
**Week 8**: Fourth assignment: larger scale abstract drawing (same dimensions as larger representational drawing or even a larger format than that; the objective is to explore color forms and mark making that are not understood in traditional western perspectives of linear space and representation. Exploration of materials associated with these kinds of works will include india ink and sumi-e brush work, etc.
T 10/19
TH 10/21
**Week 9**: Continue abstract drawing; class discussion reviewing concepts and sketchbooks; first writing assignment due; go over the assignment of documenting your final portfolio project
T 10/26
TH 10/28
**Week 10**: Mid-term portfolio review; Sketchbook review
T 11/2
Th 11/4
**Week 11**: Fifth, Sixth, Seventh, and 8th assignment (a series): work on four drawing simultaneously, dealing with a particular theme; Discussion about content and working in a series; slide presentation
T 11/9:
TH 11/11—NO CLASS: VETERENS DAY
**Week 12**: Continue fifth, sixth, seventh, eights assignments (a series); Philip Guston video; article to read; discuss second writing assignment: Artist Statement—articulate your overall vision and the concepts (relationships between each piece, how working in a series is different from working on a single piece, etc.) of your series/body of work. You are expected to work on these outside of the studio class as well
T 11/16
TH 11/18
**Week 13**: 
T 11/23
TH 11/25—NO CLASS: THANKSGIVING BREAK
**Week 14**: Continue individual projects (whatever you want to draw--continuation of the series); discussion of content/form; second writing assignment due; Continue individual projects; sketchbooks (homework)
T 11/30
TH 12/2
**Week 15**: 
T 12/7
TH 12/9—LAST DAY OF CLASS: **FINAL PORTFOLIO CRITIQUES** with annotation and artist statement; photographic documentation of one drawing of your choice (or if you prefer to document your series) to be turned in as a color
print on paper no larger than 8” x 11” (think of it as a presentation for a graduate school portfolio or a submission to an art exhibition or gallery representation).

**California State University, Sacramento Art Department**

**STANDARD GRADING RUBRIC FOR ART STUDIO COURSE**

**Excellent Work (A)**

(90 - 100%) Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity. Regarding Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. For written assignments, oral presentations, and research, the work/presentation/document, presents sound research and is well written and well presented.

**Better Than Average Work (B)**

(80 - 89%) Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity. Regarding Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents research and is reasonably well written and suitably presented.

**Average Work (C)**

(70 - 79%) Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated. Regarding Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work; communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and research, the student makes a modest effort as evidenced by a satisfactory presentation/document. Research may be incomplete, or lacking in organization.

**Below Average (D)**

(60 - 69%) Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated. Regarding Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and
terminology used in the discipline. Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

**Failing (F)**

(40 – 59%)

Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated. Regarding Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline.

Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

**Incomplete (I)**

Incomplete: Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an “I” grade is to be awarded. A grade of incomplete will be granted in instances such as medical emergencies where there is evidence the student understands the material and remaining assignments but has been prevented by outside forces from completing the work. The period allowed for completion is described in the petition for the incomplete and must be determined by the faculty member granting the grade (the University maximum is one year). In effect, the petition is a contract between student and faculty.

**Withdrawal Unauthorized (WU)** The WU grade is assigned by the instructor if student withdraws from the class without notification, or fails to attend after University assigned deadlines. It is treated like an F in GPA calculations but, under some circumstances, can be removed by petition.

**Authorized Withdrawal (W)** The “W” grade is assigned by the University if a student formally withdraws from a course after the University’s census date, but within the deadlines (a “W” cannot be assigned by instructor).