**Course Description:** Intermediate Drawing. Extension of drawing experiences initiated in Art 20A, with emphasis on surveying materials and concepts pertinent to contemporary and historical drawing. Prerequisite: 20A or equivalent.

**Text: none:** For References and Suggested Readings, *please see page 4.*

**Course Objectives:** In addition to the course description, students will also learn:
1. to articulate and manipulate visual elements and principles of drawing in composition and learn how to see beyond perception
2. to learn how to draw directly from observation through sighting and personal perception
3. to simplify and to translate the structural details of any object into larger units of design in composition.
4. to manipulate the medium and master the mechanical skills of drawing incorporate with variation of traditional and non-traditional materials as artistic expressions
5. to analyze and articulate an old masters’ drawing as well as drawings from contemporary artists
6. to research and gather information and apply it to their class project
7. to cultivate individual attitudes and ideas about drawing

**Methods and Approaches:**

*Slide/Digital presentations:* There will be slide presentations of old masters’ drawing as well as works of contemporary artists. Presentations will be used as models to compare, analyze, and demonstrate different approaches and methods in figure drawings.

*Study and articulation of still life relationship through observation:* Review and introduction to three basic freehand drawing practices, the contour, the gesture/sighting/volume, and the imposition of structure into appearance through still life, portrait, and nature.

*Application of historical style and movements:* The content of this course includes various terms and styles in art practices history, such as representational, abstract and non-representational.

*In-Class assignments:* There will be short drawings and long drawing compositions with and without a still life in every class meeting. Students will experiment various materials in drawing.
Methods and Approaches: (cont.)

Class Critique: Critiques are designed to be supportive and encouraging. Participation in class critiques is required.

Demonstration: The instructor will give individual or class demonstrations on using materials or instruction on viewing the model whenever it is necessary.

Group Projects and Final Project: There will be one or two group projects. These assignments will be counted as a part of your final grade. Participation in group projects is required, and one Final Project.

Independent Project: A self directed on-going Independent Project is required. Please see pages 5 and 6

Mid-term and Final Project Reviews: Please see pages 12 and 13

Field Trip/On-Campus Lectures: Any extra curriculum art activities are encouraged in this class. You may earn extra credit by presenting a report of the event you choose to attend. Please see page 7 for details.

Access to the Electronic Copy of Syllabus
Electronic copy of this syllabus is available at my website, www.brenda-louie.net as well as at the CSUS Library Reserved Room website; and you may check out a hard copy of the syllabus from the Library Reserve Room.

Grading Policy:
Semester grade will reflect each student’s overall performance in the course: Final Grade: A- = 90-93%, A=94-100%; B+ = 87-89%, B=84-86%, B-80-83%; C+ = 77-79%, C=74-76%, C-=70-73%; D+ = 67-69%, D=64-66%, D- =60-63%; F= 59% or less.

CRITERIA FOR ASSIGNMENT AND HOMEWORK EVALUATION:
Concept (25%), Technique (25%), Imagination (20%), Willingness to Explore (20%), Presentation (10%). LATE WORK WILL BE ACCEPTED but will receive 10% reduction from your assignment score.

GRADING ELEMENTS:
1. In-class assignment: All in-class assignments and homework must be Dated, some assignments will take more than two class sections to complete, these work must be include all the dates. Please see pages 11 and 12 of this syllabus.

2. Critique (Required Class Participation) – Participation in art critiques is a part of the learning process in an art studio class, students will learn to verbalize ideas and observations during class critiques.
GRADING ELEMENTS (cont.)

3. **Independent Project:** Please see pages 5 and 6.

4. **Drawing Journal:** An on-going exercise or drawing diary, it is used to record anything you see and read during the semester; we will also use it for homework exercise. (will be reviewed on Nov. 30th.), please see page 7.

5. **Extra Credit** (optional - need instructor’s approval in advance) - On or off campus Art Lecture report, etc. For details, please see page 8.

6. **Final Project:** There will be one Final Project

7. **Two Reviews:** Mid-Term and Final Reviews, please see pages 12 & 13.

**Attendance Policy:**
CLASS ATTENDANCE IS MANDATORY - Learning how to draw is like learning how to play a piano; it requires consistent practice and participation. Poor attendance will interfere your learning processing and lower your semester grade.

2 absences = minus ½ letter grade; 3 absences = minus 1 letter grade; 4 absences = minus 2 letter grades, 7 or more unexcused absences will result in failing the course. Absences will be excused with formal documents. 2 late arrivals/early departures = 1 absence.

ARRANGE ALL DOCTOR, COUNSELOR, AND OTHER APPOINTMENTS OUTSIDE OF THIS CLASS MEETING TIME. CLASSROOM TIME SHOULD BE USED FULLY AS DESIGNATED.

**Add and Drop Policy:**
Please read your Registration and Advising Handbook.

**Syllabus Availability:**
Electronic copy of this syllabus is available at my website, www.brenda-louie.net as well as at the CSUS Library Reserved Room website; and you may check out a hard copy of the syllabus from the Library Reserve Room.

**Course Fees:**
ART 20B requires a lab fee $25.00. If you drop the class by Census Date, September 27, the fee will be reversed. Financial Services will put holds on your records after Census Date for any unpaid lab fees. For more information, please visit Admission and Records Counter, first floor, Lassen Hall.
MATERIALS REQUIRED:
Students are responsible for bring their necessary supplies to class for each meeting, and for replacing materials as needed.

2 - 4B or 6B drawing pencils
2-3 rolls of Scotch Masking Tape, 1.41 INx60.1YD - MUST
1 Canson or Utrecht Newsprint drawing pad, 18x24” OR equivalent
1 Utrecht Cachet Classic Sketch Book, 7x10” – 70 lb OR equivalent
1 box of Compressed soft charcoal – 12-stick OR equivalent
1-2 pink pearl eraser, Art Gum Eraser OR equivalent
1 utility knife, one pair of scissors
1 box -12 pens – uniball, deluxe (metal point) .2mm or .3mm; black ink
Old magazines, black and white old photos,
   magazines and newspaper that contain some meaningful ideas to you
2 – Shapies Chisel Tip Marker, Black
Cretacolor Drawing Set for Intermediate Drawing Set Blick art materials
   ($24.32) OR Equivalent (12 pencils ranging from Graphite and Charcoals to Sanguine and white, 12 Earth tone pastels
   1 sharpener, 1 kneaded eraser and 1 paper blending stick)
One Utrecht Quill Brush Large, Item # 51712 ($17.59) or
   Medium, Item # 51711 ($12.79)
One set of Van Gogh Oil Pastels Set of 12, Utrecht Item # 52126 ($14.49)
Bamboo pen, any size OR equivalent such as various size of twigs and sticks for Ink Drawing
ONE HOME MADE PORTFOLIO FOLDER – for MID-TERM AND FINAL REVIEW-
   A 24”x36” folder for organizing and protecting your work for this class – please use thick cardboard and necessary materials to create a secured large folder – apply your inventive skill, if you need help, let me know
Dollar Store Supplies: 9”x12”Clipboard, 10-pack mini storage container with lid,
   2-pack 32 oz plastic container with lid, 2 white porcelain dinner plates or salad bowls, Micro Fiber Fluffy Cloth, Antibacterial Wet Wipes and a 9-quart pall
Additional materials may be announced. Special materials will be provided in class.

SUPPLIERS:
Utrecht 1612 Howe Ave., 916-641-6400
Art Ellis 2508 J Street, 916-448-1875
University Art 2601 J Street, 916-443-5721 and 2610 Marconi Avenue, 443-5721
Aaron Brothers (several locations)
Hornet Books Store on campus
Daniel Smith and Dick Blick (on line)
Pearl Art Supplies, San Francisco
REFERENCES:
CSU IMAGE Project  http://worldimages.sjsu.edu
15th-18th centuries  http://worldimages.sjsu.edu/kiosk/renaiiss.htm
19th-20th Centuries Art http://worldimages.sjsu.edu/kiosk/19th20th.htm
Non-western Art & Architecture  http://worldimages.sjsu.edu/kiosk/nonwest.htm
Art Studio Core Courses  http://worldimages.sjsu.edu/kiosk/studiocourses.htm
Site images: Abstract painting/drawing, contour, cross-hatching, drawings, dynamism, figurative, figure/ground, geometric forms, gestural line, line, modeled drawing, monochromatic, narrative art, non-objective painting/drawing, organic shapes, overlapping forms, pastel, perspective, positive negative space, proportion/disproportion, repetition, rhythmic, self portrait, space, studies for art wroks, symmetrical, tenebroso (tenebrous-dark and gloomy), text in art, texture, triangular, value/tone, variety, vertical emphasis, volume, assemblage, conceptual and installation, curvilinear emphasis, distortion, mixed media, negative space, non-objective, organic form, etc…

TEXT: none, students are expected to use the CSUS Library when needed.

SUGGESTED READINGS:
Below books can be checked out in the CSUS Library

The Natural Way to Draw by Kimon Nicolaides (on Reserve)
Drawing on the Right Side of the Brain by Betty Edwards (on Reserve)
Drawing Dimensions: A Comprehensive Introduction by Cynthia Maris Dantzic
The Art of Drawing, Third Edition by Bernard Chaet
Creative Drawing by Howard J. Smaqula
Master Class in Figure Drawing by Robert Beverly Hale
Form Function and Design by Paul Jacques Grillo
Drawing: A contemporary Approach by Claudia Betti and Teel Sale

STUDIO CLEANUP: Please clean your work area after each work period. We will stop working 15 minutes before the end of class to allow time for cleanup. Please do not leave a mess for the next person. Students are responsible for removing their projects within a reasonable amount of time after they have been graded. If projects are not removed they will be thrown away without notice.

LOCKERS:
Lockers are available at the back of the ASL building. You need to bring your own pad locks for security. All lockers HAVE to be emptied in the end of semester.

OFFICE HOURS: If you need to meet with the instructor outside class hours, hours are: TR 7:30AM-8:00AM, ASL 108. (You are encouraged to discuss your progress in the class with the instructor). If you cannot meet during these hours, you may make an appointment or email me at: brenda@brenda-louie.net.

YOU ARE EXPECTED TO TURN OFF ALL PERSONAL ELECTRONIC DEVICES BEFORE CLASS INSTRUCTIONS. COME IN LATE OR LEAVE EARLY IS NOT ACCEPTABLE. THANK YOU FOR YOUR COOPERATION!
INDEPENDENT STUDY PROJECT PROPOSAL AND ARTIST’S STATEMENT

Project Proposal
Please briefly describe the followings:

A. Concept of your project – what is the topic or theme? Why?
   There is any, what is the underlying metaphorical meaning?
   What are your influences? If there is any intention, what is it?
   If not, why not?
B. Process – discuss what medium, sizes, and numbers of work.
   Please use below Independent Project Schedule.
C. Timeline – mid term review and final review (the number of works you may produce during these two periods. Please see below Independent Study Project Schedule
D. Summary – keep in mind, in the end of your project, please discuss your presentation/installation, etc.

Artist's Statement
Upon the completion of any project, artists often discover a philosophical statement from the process of making. Please use 200-300 words to discuss the process of creating this body of work from the very beginning to the end; the subject matter, the effects of the work, the expressions and/or your influences, etc.

Independent Study Project Schedule, Critique/Evaluation* – all late work will receive a 10% mark down of the total score.

Tuesday, Sept. 7………… 1st draft of independent project proposal due
Thursday, Sept.9 Return 1st independent project proposal
Tuesday, Sept. 14 …. Final draft of Independent Project Proposal due/Project begins
Thursday, Sept. 23…….. 1st Review with Instructor - Independent Project - work should reflect 10-hour of efforts – to be graded
Thursday, Oct. 7…… 2nd Review with instructor, Independent Project continues – work should reflect 10-hour of efforts – to be graded
Thursday, Oct. 21......... 3rd Review with Instructor, Independent Project – work should reflect 10-hour efforts

Thursday, Oct. 28 MID-TERM INDEPENDENT PROJECT CLASS CRITIQUE -
Total Evaluation Score*: 400 points – please see page 12
Three BEST WORKS – 100 points/each
Your CLASS PARTICIPATION – 100 points

Tuesday, Nov. 9......... 4th Review with instructor – Independent Project - work should reflect 10-hour efforts
Tuesday, Nov. 23......... 5th Review with instructor – Independent Project – work should reflect 10-hour efforts

Tuesday, Nov. 30 FINAL REVIEW INDEPENDENT PROJECT WITH INSTRUCTOR
Total Evaluation Score*: 400 points – please see page 13
Three BEST WORKS AFTER MID TERM CRITIQUE 100 points/each
Artist’s Statement: 100 points

* Evaluation Score –scores will be based on: Concept, technique, imagination, willingness to explore and representation
Independent Project – Idea/Concept: the area of project for investigation

SUGGESTIONS - along with slide discussion:
In case you don't have any idea how to start your Independent Project, here are some suggestions:

01. Use different approaches in drawing as an expression in your drawing
    Three-Approach – see work of Piet Mondrian, etc.
02. Representational & Abstract – emphasize on still life, human figure, and landscape
03. Non-representational – lines, colors, shapes and form vs. sounds and other senses, movement and texture, etc.
04. Distortion – another form of abstraction
05. Cubism Approach – analytical and synthetic, e.g. works of Gris, and of Braque, etc.
06. De-construction and Re-construction - Found images/objects
07. Use a special technique...e.g. Hatching/Cross Hatching techniques, ink and wash, etc.
08. Mixed Medium...you may combine your drawing with found digital images and computerize/photo shop it
09. Use non traditional drawing materials, e.g. acetate, mylar, vellum...
10. Re-Inventing the Old Master's work...see works of Leonardo and Jean Michel Basquiat, etc.
11. Use pop culture image and graphic design approach to create a body work commenting on consumerism, etc...see work of Andy Warhol's and others, etc.
12. Text Art or Political Art – Poster Art, simply making poster, see work of Malaquias Montoya, etc. OR, create modern graffiti work, see Keith Harring, and others, etc.
13. Non-Western Influences in drawing – materials and concept, see work of Brice Marden and Chinese calligraphy, work of Picasso and African art, etc.
14. Green Art ....draw on recycled materials, such as used plastic water bottles, old shirts or old garments from all ages, different cultural traditions...etc .browse at your nearby Goodwill stores to look for ideas, think and do shopping at the Goodwill stores is another form of donation and keep the world less filled.
15. Collages –pay attention to synthetic cubism and analytical approach in composition; see work of Robert Rauschenberg, etc.
16. Simply draw various expression of yourself or your favorite person...etc.
17. Or just drawing for the sake of drawing project...
18. Your favorite subject matters, designs, comics, political commentary and cartoons, fantasy, illustrations, posters, etc.
19. new media – digital images will be accepted...must be original
    ... the sky is the limit....be inventive, imaginative and free, work hard and and have fun...
DRAWING JOURNAL

We do not use any particular text for this class. However, you are required to use the library as an integral resource. The Drawing Journal is designed for you to record your research work, found ideas and new thoughts. Class handouts and lecture notes should be kept in your Drawing Journal.

Artists: some of the following names will serve as your assigned research artists throughout the semester. - Rembrandt, Durer, Van Gogh, Matisse, Turner, Jasper Johns, Picasso, Jean Michel Basquiat, Elizabeth Murray, Jim Dine, Enrique Chagoya, Robert Longo, David Salle, Mimmo Paladino, Sandro Chia, Nathan Oliveria, Wayne Thiebaud, Robert Motherwell, Joan Mitchell, Picasso, Jay DeFeo John Walker, Terry Winters, James Weeks, David Park, Richard Diebenkorn, Picasso, and more…

This is not a formal research paper. The Drawing Journal should be treated as a drawing diary. The following samples questions might help you start your search work on each artist.

Sample questions:
Who is this artist?
In what social context did the artist compose the work?
What type of painting did the artist do (approach or style)?
Why did I choose to do research on this particular artist?
Does the work deal with some social, political, religious, personal or other issue?
Why is the work relevant (or not relevant)?
Would I like to paint like the artist?
What type of technique did the artist use?
How successful is the work in terms of design elements and composition? Why?
What do I like and dislike about the work? Why?
How would I improve the work?

This Drawing Journal (DJ) is an ongoing project. I expect it to be an informal recording, but it has to be presented with depth.

Your thoughts and ideas derived from group discussions, slide lecture, and class critique could be recorded in your DJ.

Weekly art reviews from newspaper or magazines could be recorded and discussed in your Drawing Journal. For example, the art reviews which might have a relevant connection with what we are doing in the class.
EXTRA CREDIT:

Excellent report will earn up to the maximum of 2 points by adding to your Final Grade. See your instructor before proceeding, please page 13 for details.

On-Campus/Off-Campus Art Activity Report (art lecture, art show, art opening, studio tour, art movies, art video, etc.)

There are on-campus and off-campus art lectures in the region every semester. One of the objectives for this assignment is to encourage students to take advantage of these special opportunities to extend their art education beyond the classroom. While this is a drawing class and most often these lectures are not specifically about drawing, this is also an art class. Drawing is not just about drawing. Rather, like most of the useful things we learn in life, it is related to everything else.

Some of you may be thinking, “This is a drawing class. I have never written an art lecture report. Where do I start? What is expected of me?” Here are some suggestions that may give some form to the assignment.

- Check the art lecture lists in both CSUS and UCD Art Departments (visit the Websites provided). Pay attention to announcements in the weekly CSUS Bulletin, Hornet newspaper, CSUS gallery show announcements: CSUS Library Gallery, Robert Else Gallery and Witt Gallery. Also, pay attention to announcements made in classrooms.
- Select one artist’s talk that fits your schedule.
- Make sure to bring your Drawing Journal to the lecture for note taking. (You will get credit for filling up your Journal. Read the instructions in your syllabus/class orientation package.)
- Your report should include: the artist’s name, artist’s discipline, the medium used by the artist, any special techniques that the artist employed in their works, the date and location of the lecture.
- Is there any resonance between your experience and the artist’s? If so, describe it. If not, you might write about that too.
- Does the artist address any specific issues (e.g. political, social, religious gender personal etc.) in their work? If so, do you feel they are successful in this intention?
- What is the relevancy (or irrelevancy) of the lecture and works to the content of the drawing class?
- Did you find something in the lecture you might apply to your art, career or life?

Remember, this is an art studio class. Be informative and be creative.

NOTE: NO PLAGIARISM

For the University policy information (penalties), please visit website at: http://library.csus.edu/content2.asp?pageID=353
CLASS SCHEDULE AND OUTLINE

In-Class Drawing Assignment will be given out on each class section, independent project is an on-going assignment which will be reviewed and evaluated as scheduled. For detailed information, please see p. 5.

Week One
Aug. 31 Discuss class syllabus and class materials and Independent Project
Bring five of your own works (drawings) to next class for review,
2-3 objects with apparent contours to next class
Newsprint drawing pad
4B or 6B pencils
Bring necessary materials and tools

Sept. 2 Slide Lecture discuss drawing in conceptual and historical context
study masters’ work and contemporary artists work
Review – Gesture and contour drawing techniques
Bring pencil and newsprint drawing pad to class
Review students’ pre-instructions works

PART I - DRAWING - BASICS REVIEW and INDEPENDENT STUDY PROJECT BEGINS

Sept. 7 Discussion the Nature of Drawing
Interpretation of Gesture and Contours in objects - structure and motion in form
In –Class Drawing Problem Solving Exercise
1st draft of independent project proposal due- no more than one page

Sept. 9 Observation Drawing Still Life- Introduction to sighting techniques
Return 1st Independent Study Project Proposal
In-Class Drawing Problem Solving Exercise
Reminder: Capitol Artists’ Studio Tour – sponsored by Contemporary Center for The Arts in Sacramento CCAS, Sept. 11 and 12 – for studio maps and And information, 916-489-9811/www.ccasac.org or visit in person, 1519 – 19th Street, Sacramento, Ca 95814

Week Three
Sept. 14 Initial Experiences, Learning How to See
Observation study – still life – applying sighting technique
One – hour drawing – sighting and shading technique
Study from Old Masters’ work- emphasize on use of line & motion/form
In-Class Drawing Project - Re-invented Old Master’s drawing
Final draft of Independent Project Proposal due

Sept. 16 Continue to investigate the Old Master’s Drawing
Independent Project begins the weekend of this weekend

Week Four
Sept. 21 Copying, Sketching and the Power of Influences
Observational Drawing from still life – your interpretation of a still life drawing
In-Class Drawing Problem Solving Exercise

Sept. 23 Observation study from images from Pop Images/Photo– Pop image/
consumerism from newspaper/magazine
In-Class Drawing Problem Solving - Reversal of Chromatic Values in Black and White – use graphite
1st Independent Project Review with Instructor – work should reflect 6 hours of effort – will be graded
CLASS SCHEDULE AND OUTLINE (cont.)

Week Five
Sept. 26  The Art Elements – Discussion on Line/Shape/Form and related factors
         Introduction and Investigation with Landscape drawing - sighting and use of line
         In landscape drawing
         Study of old master’s work

Sept. 30  Continue investigation of Landscape Drawing – sketching/rendering techniques
         Study of master’s work/Outdoors sketches

PART II – EXPLORING NON-TRADITIONAL MATERIALS AND TECHNIQUES IN CONTEXT WITH CONTEMPORARY ISSUE IN DRAWING

Week Six
Oct.  5  The Art Elements – Discussion on Value/Texture and related factors
         Exploring Eastern ink techniques in landscape drawing – ink, brush, pen and wash
         Observation from Studying fine photograph – black and white
         Discuss Independent Project individually

Oct.  7  Introduction to Three-Approach in Drawing Problem Solving Exercise (DPSE)
         In-Class – Landscape black and white photo image into color reality use colored pencil
         Study of Nature
         Reminder: Crocker Art Museum Grand Opening New Wing Oct. 10

Week Seven
Oct. 12  Discussion Perspective in Drawing and Composition Discussion
         Three-Approach in Drawing

         Three Approaches in drawing – representational, abstract, non representational
         2nd Independent Project Review with Instructor – work should reflect 12 hours of
         Effort – to be graded.

PART III - EXPLORING TRADITIONAL & NON TRADITIONAL MATERIALS AND TECHNIQUES IN DRAWING

Week Eight
Oct. 19  Introduction to Human Anatomy Drawing – Drawing of a skeleton
         Three-Approach in Drawing Problem Solving Exercises - skeleton

Oct. 21  Continue Three-Approach in Drawing Problem Solving Exercises – human figure
         Part III

Week Nine
Oct. 26  Introduction to Mix Media in Drawing – skull

Oct. 28  Continue to explore mixed media
         Turn in your portfolio for Mid-Term Review, see page 12

Week Ten
Nov.  2  Continue exploring Mixed Media in Drawing – portrait – form and proportion

Nov.  4  Completion of Exploration in Mixed Media in Drawing
         Mid -Term Review – turn in your portfolio, please see page 12
PART III EXPLORING NON-TRADITIONAL DRAWING MATERIALS AND TECHNIQUES IN CONTEXT WITH CONTEMPORARY ISSUES IN DRAWING

Week Eleven
Nov. 9, Introductory portrait drawing – features/self portrait
          Independent Project Review with Instructor – work must reflect 12 hours of effort
          Drawing Problem Solving exercise

Nov. 11 Holiday, Veteran’s Day, Campus Closed

Week Twelve
Nov. 16 Self Portrait – Objective approach
Nov. 18 The idealized portrait

Week Thirteen
Nov. 23 Portrait – caricature -
          Final Project given
          Independent Project Review with Instructor – work must reflect 12 hours of effort
          Continue investigation of Landscape Drawing – sketching/rendering techniques

Nov. 25 Holiday, Thanksgiving, Campus Closed

Week Fourteen
Nov. 30 Final Project –Begins- Self Portrait of portrait – Expressive Drawing –
          diptych - two views
          Independent Project Final Review with Instructor –see page 13

Dec. 2 Final Project Diptych continues.

Week Fifteen
Dec. 7 Complete Final Project
Dec. 9 Final Project – Group Critique
          End of Semester Celebration Party-Bring goodies to share

Week Sixteen
Dec. 14 Pick up your Final Portfolio…Happy Holidays!
In-Class Assignment Mid Term Portfolio Review

Name of Student (Please Print): ________________________________________________

Please fill in with your scores of all in-class assignments and three best work from your Independent Project, turn in this sheet on Thursday, Oct. 28, 2010 along with your Mid Term Portfolio. Late work will receive a 10% reduction from your total scores. (if you don’t have the score, please leave the space blank).

<table>
<thead>
<tr>
<th>Dates of In-Class Assignments</th>
<th>Scores/Comments</th>
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<tbody>
<tr>
<td>1. Thursday, Sept. 2</td>
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<td>Average Score for In-Class Assignments:</td>
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Independent Study Project (2 pieces of your best works)

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<td>1.</td>
<td>Independent Project Best work #1</td>
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<td>2.</td>
<td>Independent Project Best work #2</td>
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<td>3.</td>
<td>Participation in Critique on Oct. 28</td>
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<td>Total Scores</td>
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<td>Average Score for Independent Study Projects:</td>
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Total Average score: ____________

Instructor’s Comments:
______________________________________________________________________________
______________________________________________________________________________

Reminder: Please ORGANIZE your Portfolio in the order as listed. Thank You.
Final Portfolio Review

Name of Student (Please Print): ____________________________________________

Please fill in with your scores of all in-class assignments and three best work from your 
Independent Project, turn in this sheet on Thursday, 9, 2010 along with your Final 
Review Portfolio. Late work will receive a 10% reduction from your total scores. (if you 
don’t have the score, please leave the space blank). Portfolio Pick Up on Tuesday, Dec. 
14, 9:30am-10:30am, ASL 108.

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Average Score for In-Class Assignments: _______

Final Project: _______

Average of In-Class Assign. And Final Project: _______

Independent Study Project (Work after Mid-Term Review) – 3 best works

<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Independent Project Best Work #1</td>
</tr>
<tr>
<td>2.</td>
<td>Independent Project Best Work #2</td>
</tr>
<tr>
<td>3.</td>
<td>Independent Project Best Work #3</td>
</tr>
<tr>
<td>4.</td>
<td>Artist’s Statement</td>
</tr>
</tbody>
</table>

Average Score for Independent Study Project: _______

Average of Total Score after Mid Term: _______

Average Score of the Semester: _______

Extra Credit: _______

Number of Excused Absences: _____
Number of Unexcused Absences: _____
Drawing Journal: _______

Final Grade for the Semester Fall 2010: _______

Instructor’s comments:

____________________________________________________________________________
____________________________________________________________________________

Reminder: Please ORGANIZE your Portfolio in the order as listed. Thank You.