

California State University, Sacramento - Art Department - Brenda Louie 1/13
FALL 2010, Art 20B, Section #3, Course Code # 86150, Intermediate Drawing, 3 Units
TR, 8:00am-10:50am., ASL 108
Office Hours: TR, 7:30am – 8:00am. ASL 108 or by appointment
Email Address: brenda@brenda-louie.net

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 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 paperr 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 pail

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/renaiss.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 works, symmetrical, tenebrosos (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

A Guide to Drawing, 6th Edition, by Mendelowitz, Wakeham, Faber
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 Dantzig
The Art of Drawing, Third Edition by Bernard Chaet
Creative Drawing by Howard J. Smagula
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.....	1 st draft of independent project proposal due
Thursday, Sept.9	Return 1 st independent project proposal
Tuesday, Sept. 14	<u>Final draft of Independent Project Proposal due/Project begins</u>
Thursday, Sept. 23.....	1 st Review with Instructor - Independent Project - work should reflect 10-hour of efforts – to be graded
Thursday, Oct. 7.....	2 nd Review with instructor, Independent Project continues – work should reflect 10-hour of efforts – to be graded
Thursday, Oct. 21.....	3 rd 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.....	4 th Review with instructor – Independent Project - work should reflect 10-hour efforts
Tuesday, Nov. 23.....	5 th 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 Haring, 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 Artdraw 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
- Sept. 2 Bring necessary materials and tools
 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 -
- Oct. 7 Discuss Independent Project individually
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
- Oct. 14 Study of Nature – three views of your favorite plant
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

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).

Dates of In-Class Assignments

Scores/Comments

1.	Thursday, Sept. 2	_____
2.	Tuesday, Sept. 7	_____
3.	Thursday, Sept. 9	_____
4.	Tuesday, Sept. 14	_____
5.	Thursday, Sept. 16	_____
6.	Tuesday, Sept. 21	_____
7.	Thursday, Sept. 23	_____
8.	Tuesday, Sept. 28	_____
9.	Thursday, Sept. 30	_____
10	Tuesday, Oct. 5	_____
11	Thursday, Oct. 7	_____
12	Tuesday, Oct. 12	_____
13	Thursday, Oct. 14	_____
14	Tuesday, Oct. 19	_____
15	Thursday, Oct. 21	_____
16	Tuesday, Oct. 26	_____

Total Scores _____

Average Score for In-Class Assignments: _____

Independent Study Project (2 pieces of your best works)

1,	Independent Project Best work #1	_____
2.	Independent Project Best work #2	_____
3.	Participation in Critique on Oct. 28	_____

Total Scores _____

Average Score for Independent Study Projects: _____

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.

<u>Dates and In-Class Assignments</u>		Scores
1.	Nov. 2	_____
2.	Nov. 4	_____
3.	Nov. 9	_____
4.	Nov. 11 Holiday	_____
5.	Nov. 16	_____
6.	Nov. 18	_____
7.	Nov. 23	_____
8.	Nov. 25 Holiday	_____
9.	Nov. 30	_____
10.	Dec. 2	_____
11.	Dec. 7	_____
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

1.	Independent Project Best Work #1	_____
2.	Independent Project Best Work #2	_____
3.	Independent Project Best Work #3	_____
4.	Artist's Statement	_____
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.

