

ART 1300C: Drawing Foundations
Section 002, CRN # 10132
T/Th 9:30 am – 11:40 am
VA 106, 3 Credits
Fall 2020

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Office Hours: Mostly by appointment. Also Tuesdays 3:00 pm – 4:30 pm
Office Hours held in VA 113a (Prof. Broderick's Office/Studio)

“Seeing is forgetting the name of what one sees.” -Robert Irwin

COURSE DESCRIPTION & OBJECTIVES:

This introductory course is part of the foundation sequence in studio arts. The course focuses on perceptual drawing, primarily of objects and spaces. Historical and contemporary practices in drawing, including methods and materials, will be explored. The relationship between drawing and other scholarly disciplines will also be investigated.

Drawing 1 focuses on the fundamentals of using drawing to construct naturalistic and believable compositions. This class will investigate the concepts and principles of drawing objects, spaces, and environments from direct observation. Students will acquire the technical and conceptual skills that are fundamentals of the drawing process, while also developing their personal vision and creative goals within the field. Through active drawing practice, lectures, and class discussion, along with outside assignments and research, students will develop their abilities to construct, to interpret, and to discuss their own drawings, their classmates' drawings, and masterworks. In- and out-of-class studio work, group and individual critiques, artist talks, gallery visits, and other campus events will be among the activities in which all students are expected to participate.

COURSE OUTLINE AND WEEKLY TOPICS OF STUDY:

Weeks 1 – 3: The observation, composition and the process of drawing

Drawing from Observation: Chapters 1 – 5 and 10

- Drawing materials and drawing mechanics
- Blind contour drawing, semi-blind contour and cross-contour
- Intuitive gesture drawing, extended gesture drawing and the perceptual grid

Weeks 4 – 7: Visual measurement and the structure of space

Drawing from Observation: Chapters 6 – 8, 11 and 15

- Intuitive perspective, sighting and proportion
- Foreshortened circles
- 1- and 2-point linear perspective

Weeks 8 – 11: Visual weight and mass, space, light and surface

Drawing from Observation: Chapter 13 (and 2nd ed. chapter 17)

- Materials and methodologies for creating value and texture

- Observing the effects of light and modeling form through sustained tonal drawings
- *Chiaroscuro* and the narrative power of contrast, cropping, and composition

Weeks 12 – 14: Developing ideas from research and sketchbook studies

- Long drawings based on sketchbook studies, historical research, and personal narrative

Week 15 – 16: Professional Practices and Portfolio Documentation

- Assembling detailed digital portfolios, articulate statements, and good archives

REQUIRED & RECOMMENDED TEXTS

Drawing from Observation, by Brian Curtis, is **required** in any edition/condition

If you develop a serious love for drawing and/or in making a life as a creative professional, you will go farther faster by reading and doing research on the topics of interest to you. I highly recommend the following titles:

Vitamin D: New Perspectives in Drawing, by Emma Dexter and its sequel, *Vitamin D2*

Sketch Book for the Artist, by Sarah Simblet

Drawing from Life: The Journal as Art, by Jennifer New

An Illustrated Life, by Danny Gregory and other sketchbook-based titles

How to Be an Explorer of the World, and other titles by Keri Smith

Art & Fear: Observations on the Perils (and Rewards) of Artmaking, by Bayles and Orland

Art-Write: The Writing Guide for Visual Artists, by Vicki Krohn Amorose

Art/Work, by Bhandari and Melber, and other professional practices titles

CURATING OUR ONLINE RESOURCES:

You are encouraged and expected to immerse yourself in our discipline via rigorous studio practice and scholarly reading. Surround yourself with artists and images that feed you and provoke you. In addition to the artists and other creative that you might follow on social media, please explore a wide array of scholarly arts resources. We will build our list of daily reads as a group in class, and the links available on my personal website are a good place to get started.

EVENTS & EXHIBITIONS:

We are fortunate to live in South Florida, which is home to a vibrant arts community.

Throughout the semester, you will be invited to attend a variety of exhibits, lectures, and other events. These will be a mixture of on-campus and off-campus happenings, and they will cover a wide array of topics, across and beyond the studio arts. While many options will be presented, you will be required to attend a minimum of eight events and to report on a minimum of four of them. Visiting art collections, seeing special exhibitions, going to openings, and attending lectures are all extremely valuable aspects of a university education, as well as a creative life.

I will regularly announce specific events and exhibitions that I believe are worth seeing. You may also suggest additions to the mix of options. I encourage all of you to plan your time and your responsibilities carefully and to take advantage of as many of these opportunities as possible. If you do so, you will enrich yourselves as scholars and artists, and you will also have the opportunity to support your grade by fulfilling the requirement outlines above. When

composing your report, keep in mind that you will deliver at least two short (approximately three-minute) slide talks to the class and that you will submit at least two concise (approximately one page) pieces of prose to me. In every case, your report should record the event details, as well as an extraordinarily brief description. You should then focus on sharing your scholarly analysis of the event or exhibition, along with a more personal reflection of what you found informative, surprising, or provocative, and how you will apply what you learned to your current and future work.

By composing four intelligent and elegant reports, you will meet the assigned requirement for the semester. If you make additional reports, you will move on to build your grade in the course by either making up for missed classes or accruing extra credit in the course. Excellent reporting will build your final grade by as much as two points added to your final grade per report beyond the assigned number of four. Four must be completed and submitted by the dates assigned in this syllabus, and additional reports must be submitted no later than the last day of class.

PERFORMANCE EXPECTATIONS:

For additional information regarding our university's academic policies and regulations, visit: <http://www.fau.edu/academic/registrar/FAUcatalog/academics.php>

ATTENDANCE:

This is an undergraduate-level college course, and one of the goals of this is to prepare you for the rest of your academic life, as well as for professional life. You should think of this class as a professional appointment—a job that requires you to arrive both promptly and consistently. Apropos of that, attendance will be carefully recorded daily. It is essential that you be present (in mind and body) and punctual. Coming to class late (10 minutes) three times is equivalent to 1 absence. You are permitted 2 absences without immediate consequences. A greater number may result in the lowering of your final grade by as many as three points (about one third of one letter grade) for each absence. You are responsible for the work that you miss when you are absent. Please take the initiative to get in touch with your classmates or with me to get up to speed when you are not here. Generally speaking, there are no excused absences. I realize that every student has other responsibilities or activities that sometimes interfere with his or her ability or desire to come to class. Please remember that your actions have consequences. Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated *in advance* and on an individual basis. Emergencies will be dealt with on an individual basis. Incomplete grades will be granted at the discretion of the professor, and only in the case of a grave individual emergency.

And this official university language:

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include

participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

PREPAREDNESS:

Preparedness is absolutely essential. Coming to class without the appropriate materials and/or without having completed assignments makes it difficult for you to be truly “present,” that is, ready to work and to contribute to the class. Please come to class each day with the appropriate materials, and having completed any out-of-class assignments. Doing so will ensure that you stay up-to-date with your responsibilities, and it will also contribute to the strength of your grade. While enrolled in studio classes, you may reserve one of the courtyard lockers for storage of your studio supplies. Use these lockers at your own discretion, with the awareness that they are neither perfectly secure nor perfectly weatherproof.

SPECIAL CIRCUMSTANCES:

If your life is influenced by a set of special circumstances that may affect your performance in this class, please let me know as soon as possible. If you anticipate missing class to fulfill duties as a representative of the university, if you are a student with a learning difference or a developmental difference, or if there is some other aspect of your life that may affect your ability to meet the expectations of this class, then please talk to me.

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

It is your responsibility to take the initiative to ensure your success in this class – and in life. Please be proactive, and remember that your graduation depends on your success in this course.

CLASS PARTICIPATION & PROFESSIONALISM:

Participation is very important in studio art classes. You are expected to participate fully, actively, and professionally in class each day. This means that you work efficiently and effectively both individually and within small groups. You are also encouraged to speak up and to share your thoughts in discussion and critique. Discussions and critiques will provide a forum in which you will have the opportunity to articulate your ideas, to collaborate with your colleagues, to appreciate multiple points of view, to understand and explore complex concepts, and to learn from one another. Professional and respectful conduct is expected from everyone at all times.

Phones may be used as research devices during class, but all other uses are absolutely prohibited during class. You may conduct online research and refer to image resources. You may also take photos of your own work and your workspace. Due to copyright and privacy concerns, you may

not photograph other people, you may not photograph other people's work, and you may not make audio or video recordings without prior permission. You may not make or receive calls or texts, nor may you use social media during class. To avoid disruption, please silence your phones, put them in airplane mode, or turn them off. Build the practice of not taking them out during class. Each time your phone rings or vibrates in my class, your final grade will drop by two points. Each time I notice you texting or posting in class, your final grade will drop by two points. In fairness, if I violate any of these same rules during class, everyone's final grade will go up by two points.

THE STUDIO ENVIRONMENT:

The studio should be a place that is productive, challenging, safe, and enjoyable. It is important to develop working relationships with your classmates and to discuss and support their work, as well as your own. You are responsible for cleaning up after yourself at the end of each work session, and we will also work together at several points during the semester to maintain the studio. In general, please make sure that your work area is tidy, and please do not leave any items (especially food items) behind when you leave the studio. Studio maintenance is part of the art-making process, and your participation in this process is expected and appreciated.

You may take breaks as you need them during class, remembering that productive use of time is essential for staying caught up with your work and completing assignments on time. You may listen to music during times that are devoted to independent work. Make sure the volume is low enough that you can still alert to your surroundings.

GROUP CRITIQUES & DISCUSSIONS:

There will be formal, announced critiques periodically throughout the semester, typically in conjunction with major projects. Occasionally there will be spontaneous discussions of projects in progress. Each student must demonstrate a sharpening of her or his critical looking, reading, and thinking processes through extensive, active participation in both the creative process and in the self- and group-evaluation process. One of our priorities in this course will be sharpening our abilities to look at, think about, and discuss a variety of topics in the arts in an informed, specific, and articulate way. Everyone in the class will be held to high professional standards during these discussions and critiques. Your enrollment in a university arts class indicates your interest in developing your creative practice, responding thoughtfully to constructive criticism, developing your critical thinking skills, and deepening your scholarly life.

GRADING:

Grades are earned based on the quality of your work (your technical ability, your mastery of individual concepts, and your knowledge of course content), your effort and improvement over the course of the semester, and your communication skills (oral and written skills, along with participation). You will be graded based on your successfully completed projects (studio, writing, and reading assignments), your involvement in critique and discussion (and your ability to think critically during these times), and your professionalism (including preparedness, promptness, attendance, and academic conduct). While the specific expectations and evaluation procedures for each project will be discussed when each is assigned, it is also wise to keep in mind the following:

A: Excellent work. This is work that is an exceptional solution to the problem. This work demonstrates strong effort (often more than was required by the assignment), and confidence and fluency with the technical and conceptual skills being assessed. This work demonstrates critical thinking; it shows that risks have been taken and that they have been taken successfully. The execution is consistent and aesthetic.

B: Above-average work. The work is strong, but not exceptional. It solves the problem presented in the assignment, but not necessarily in a creative or inventive way. The work is well executed, and it shows a solid effort.

C: Average work. This work is a somewhat minimal solution to the problem at hand. The work does not demonstrate that risks have been taken, nor does it suggest that the maker thought critically or creatively about the solution that has been devised. Execution may be inconsistent or reflect that the maker does not have a firm grasp of the skills necessary to complete the assignment.

D: Below-average work. This work indicates that a partial attempt has been made to solve the problem at hand and that the maker may have limited engagement with the assignment. Overall, the work fails to grasp the main objective of the assignment, demonstrates a lack of skill on the part of the maker, is poorly executed, and/or otherwise does not solve the problem as stated.

F: Failing. The work reflects little or no understanding of the problem at hand, little or no thought and/or effort, and/or a complete lack of skill. Work that shows neither awareness of nor attention to the project assignment may also earn a failing grade. Work that shows evidence of academic dishonesty will always earn a failing grade.

A- = 90 – 92	A = 93 – 100	
B- = 80 – 82	B = 83 – 87	B+ = 88 – 90
C- = 70 – 72	C = 73 – 77	C+ = 78 – 80
D- = 60 – 62	D = 63 – 67	D+ = 68 – 70
F = 0 – 60		

ASSIGNMENTS:

Contributions to class discussion and critique, completion of out-of-class assignments, and professional development of works in progress are part of each project grade.

- Independent Project #1: 10 points
- Independent Project #2: 10 points
- Midterm Event Reports: 10 points
- Midterm Portfolio: 15 points
- Participation & Professionalism (Midterm): 5 points
- Independent Project #3: 10 points
- Independent Project #4: 10 points
- Final Event Reports: 10 points
- Final Portfolio: 15 points
- Participation & Professionalism (Final): 5 points
- Total: 100 points

Major assignments, along with performance expectations and evaluation metrics, will be discussed in detail in class and distributed in writing.

LATE WORK:

Prompt completion of projects is essential for academic and professional success. It is essential that all assignments be turned in on or before the due date. Late work will be accepted at my discretion. The minimum deduction for late work will be one full letter grade per day.

ACADEMIC HONOR:

We are all members of a scholarly academic community. This is a community of professionals, and our interactions with one another should be characterized by tolerance, respect, and understanding. Professional behavior will be expected of everyone in this class. Standards of professionalism will be applied to conduct in class, as well as to the completion of class assignments. All work should be original to the student who turns it in. All research should be used appropriately and documented properly. Any and all forms of unprofessional and/or dishonorable conduct will not be tolerated and may result in a failing grade in the class and/or the perpetrator's removal from the class. For example, any instance of cheating and/or plagiarism will result in an automatic F in this course.

And this official university language:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#). If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

GETTING IN TOUCH WITH ME:

You will find that, in order to get to my office, you must pass through an active classroom (VA 113). If you would like to see me while a class or a meeting is going on, please proceed quietly, but confidently through the classroom. My office hours are listed at the top of this syllabus, and my teaching schedule is posted on my studio door. I am generally on campus and available to you throughout the day on Tuesdays and Thursdays (from early morning until late evening). I am also on campus on most Mondays, and I am available to you at this time, especially if we make arrangements in advance. I am generally not on campus on Wednesdays and Fridays (I spend these days working in my studio in Jupiter). I check my e-mail about twice a day during the week, and almost never on weekends. I am committed to your learning and your progress, and I want each of you to do well, not only in this class, but in everything that you attempt. If you would like to speak to me, please stop by my studio during office hours, e-mail me, and/or schedule a meeting with me. When you email me about official business, please always do so from your official FAU e-mail address.

Write my Gmail address here:

INDIVIDUAL MEETINGS & CRITIQUES:

If you would like to discuss your progress in this class at any time during the semester, I am happy to do so. Just let me know that you would like to schedule a meeting, and we will sit down and arrange a time. It is important in this class (and in all classes) for each student to take individual responsibility for his or her performance. Please get into the habit of taking initiative when it comes to making sure that you succeed. I am happy to arrange meetings to discuss works in progress, project ideas, questions you may have about assignments and/or readings, and questions you may have about your grade, or, more importantly, your progress in the class. Please bring your work(s) in progress, as well as any other relevant materials, to these discussions.

CAMPUS RESOURCES:

Please be aware that our campus has resources available which can help you to succeed. For instance, our department's Digital Documentation Lab is a fully equipped and monitored space where you can document your studio projects. The library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels—these services will be of particular use to you as you work your way through the writing assignments in this course. The career center has resources available that will help you build your career both now and across your future. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

And this official University language:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

PORTFOLIO REVIEW:

All studio art majors are required to participate in the Department of Visual Arts & Art History's portfolio review. The portfolio review normally takes place twice each year. The portfolio review process will provide participants with feedback about the progress of their studio work. More importantly, the review determines which degree options are open to you as studio major. Students who pass the review are eligible to become BA majors or BFA majors, while students who do not pass are limited to the BA major. The BFA degree track allows you to specialize in an individual studio field (such as painting or graphic design), while the BA degree is a more generalized degree track. BFA degrees are generally considered more prestigious and rigorous than BA degrees in the visual arts. The current guidelines for portfolio review are available on the department website. The best way to begin preparing is by reviewing the guidelines and carefully preserving the projects you make in all of your studio classes. The right time to go through the review varies somewhat from student to student, but in general, you should participate in the review while you are in your last semester of foundations (1000- and 2000-level) courses.

LATE/MAKEUP POLICY:

Please note that students may not be penalized for absences due to participation in University-approved activities, including athletic or scholastics teams, musical and theatrical performances, and debate activities. Instructors must allow these students to make up missed work without any reduction in the student's final course grade. Reasonable accommodation must also be made for students participating in a religious observance. Also, note that grades of Incomplete ("I") are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

ATTENDANCE:

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed 3 without any reduction in the student's final course grade as a direct result of such absence

DISABILITY POLICY STATEMENT:

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

COUNSELING and PSYCHOLOGICAL SERVICES (CAPS) CENTER:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

CODE OF ACADEMIC INTEGRITY POLICY STATEMENT:

Code of Academic Integrity policy statement Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

REQUIRED SUPPLIES:

I have worked hard to develop a supply list and reading list that will keep you on budget, and your startup for this class comes in right around \$150 (which is rather low among studio arts courses). Please know that many of these materials will serve you for a long time (portfolio, clip board, ruler, brushes), while others will need to be replenished over the course of the semester (paper, tape, charcoal, pencils). Invest in all of the following right away, while budgeting another \$50 or so for additional purchases throughout the semester. Please refer to the PDF posted on our Canvas site for detailed product information:

- 1 pad of newsprint paper, 18" x 24"
- 1 pad of drawing (or sketch) paper, 18" x 24"
- 1 large drawing clip board, big enough to hold your pads, or about 23" x 26"
- 1 sturdy artist portfolio (fabric or plastic), big enough to hold your clip board, or about 24" x 31"
- 1 sturdy container used specifically to hold all of your materials (eg. a plastic tool or tackle box)
- 1 steel, cork-backed ruler, 18" long or longer
- 1 utility knife for trimming paper and cardboard
- 1 roll of masking tape, preferably 1" wide
- Compressed charcoal: raw sticks of medium and soft (We will use a ton of charcoal, so consider buying in bulk. Also, beware of imitators - it must be "compressed.")
- Willow and/or vine charcoal: raw sticks of Windsor & Newton Willow are best
- Charcoal pencils: Select paper-bound or "peel and sketch" pencils, since they sharpen easily.
- Prismacolor Ebony Pencils (at least two, and other brands are fine, as long as they are "Ebony.")
- Prismacolor Eraser Multi-Pack (or similar, as long as you have kneaded, gum, and vinyl erasers)
- General's White Charcoal (It must be General's brand, nothing else is the same.)
- Cretacolor Hard Pastel Set of 8 Grays (Nupastel and Gallery are also acceptable brands.)
- 1 or more chamois cloths (pronounced "shammy," natural is best, but synthetic will do)
- 12 oz. bottle of Sumi ink (it must be 12 oz. of Sumi ink, and Yasutomo is recommended)
- Blick Essentials Value Brush Set of 25 Craft Brushes (or similar, but this is an excellent set)

ADDITIONAL SUPPLIES:

It is also important that you bring a pen or pencil and a notebook or sketchbook to class each day. Even if you normally prefer to take your notes digitally, you need the physical tools with you. All the time. You should also have a folder (physical, digital, or both) for research and notes, assignment briefs, and work documentation. You will need to make sure you have the supplies necessary to keep your projects and art materials clean and to keep yourself and your residence clean. You might decide to keep paper towels or cotton rags on hand, along with one or more aprons, and lots of plastic bags or tarps. Finally, make sure that you have a calendar and a fully functional alarm clock. All of these are essential tools for effective time management and overall academic success.

WHERE TO GET YOUR SUPPLIES:

We are lucky to have a number of excellent art supply stores in South Florida, and most online retailers run great sales at the beginning of each semester. Please work to purchase your materials at professional art suppliers, and set aside time to visit one or more stores and browse supplies in person. You will learn a great deal about art materials this way. Other big-box stores

sell art supplies. These stores might be convenient, but the drawing supplies they sell are generally lower in quality and/or more expensive.

Get to know these retailers:

Jerry's Art-o-Rama: www.jerrysartarama.com

Dick Blick Art Materials: www.dickblick.com

Utrecht Art Supplies: www.utrechtart.com

Pearl Art Supply: www.pearlpaint.com

Daniel Smith: www.daniel.smith.com

Cheap Joe's Art Stuff: www.cheapjoes.com

MARK YOUR CALENDAR:

Aug. 23: Last day to add/drop without fees

Aug. 30: Last day to drop without getting a "W" on your transcript

Sept. 10: (Tue W4) Independent Project #1 DUE

Sept. 24: (Tue W6) Midterm Event Reports (Report #1 and Report #2) DUE

Sept. 26: (Thu W6) Midterm Portfolios DUE

Oct. 1: (Tue W7) Independent Project #2 DUE

Sept. 30 – Oct. 4: Midterm grading

Oct. 22: (Tue W10) Independent Project #3 DUE

Nov. 12: (Tue W13) Independent Project #4 DUE

Nov. 15: Last day to withdraw without getting an "F" on your transcript

Nov. 19: (Tue W14) Final Event Reports (Report #3 and Report #4) DUE

Nov. 21: (Thu W14) Final Portfolios DUE

Nov. 26 (Tue W15): Our last day of class

Nov. 28 – Dec. 1: **Thanksgiving Break**

Dec. 2 – 4: **Reading Days**

Dec. 5 – 11: **Final Exams**

Dec. 5: **Our final meeting 7:45 am – 10:15 am: Return/review of graded work**

Dec. 16: Grades are due.