

# **DRAWING**

# **STUDIO**

## ***DRAWING STUDIO – ART2353C***

***SPRING 2022 - T/TH – 3:00 PM – 6:00 PM - FAD 101***

**Instructor:** Devin Harclerode

**Office Hours:** M 11:30 – 12:30 PM FAD 337A, or by appointment

**Email:** [dharcclerode@arts.ufl.edu](mailto:dharcclerode@arts.ufl.edu)

### **IMPORTANT DATES:**

3/5 – 3/13 – NO CLASS – SPRING BREAK

1/11 - drop + no fee withdrawal deadline

4/19 - Last day of class

### **COURSE DESCRIPTION:**

This course is centered around the development of drawing techniques (traditional, contemporary, and alternative), drawing theory, and critical skills in order to make observational and expressive works in drawing media.

### **OBJECTIVES:**

- accurately represent 3-D space in a 2D format
- make informed choices in representation to promote the communication of content.
- apply knowledge of historic and contemporary sources in the development of content.
- use drawing and design skill to visually communicate abstract concepts
- make informed choices in drawing tools and materials
- apply a visual vocabulary of marks to achieve expressive outcomes
- embody in critique the uses of representation and translation through historic and contemporary precedents.
- describe an individual philosophy of drawing
- critique works based on technical, aesthetic, and theoretical considerations.
- be conversant in the embeddedness of drawing in all art practice.

### **Skill Sets**

- Develop a full range of drawing skills and vocabulary of mark-making
- Accurate perceptual drawing
- Develop a thematic body of drawings
- Knowledge and application of 2D design principles
- Able to make informed choices about drawing tools and materials
- Develop critical vocabulary and research skills
- Develop understanding of the relationship between the history of art and contemporary art practice..

## COURSE STRUCTURE:

This course consists of lectures, demos, in-class experiments, readings/research, written responses, projects, and critiques. Students should expect to work a minimum of 6 hours weekly beyond class time.

## MODULE / EXPERIMENT / PROJECTS

This course is divided into 5 modules which engage with specific technical skills in 2-D image making and critical methods of perception as related to surface and to our society at large.

### EXPERIMENTS

Each Module will commence with a lecture, discussion, and a series of experiments and demonstrations designed to teach technical skills, take risks, and to test out new ideas and concepts without the pressure of a formal critique. Experiments will often be evaluated at critique but will be graded based on participation + commitment to the prompts.

### STUDIO PROJECTS

After engaging in discussion and completing the experiments for each module, students will embark on a studio project that applies technique and research to a broader prompt that will be self-directed, ambitious, and complex

### SEMESTER TEASER

<b>MODULE → TOPICS</b>	<b>EXPERIMENT(s)</b>	<b>PROJECT → CONCEPTUAL RESEARCH / TECHNIQUE</b>
<b>1. Perception + Form →</b>  Element: Line (contour, expressive, gestural)  Principle: Proportion (observational measuring)  Theory: Mark-Making as a vehicle for content, the agency of the line	<b>A</b> Gestures  <b>B</b> Reclining Planes + Negative Shapes  <b>C</b> Marks  <b>D</b> Natural Contour	<b>Perception + Form: Shivering Relic →</b>  Relationship between humans and objects (OOO) / material introductions, intentional development of mark-making skills, measuring and scaling
<b>2. Space →</b>  Element :Space (perspective, positive/negative, invented/observational)  Principle: Balance, Rhythm  Theory: Decolonizing Perspective	<b>E</b> Diagonal Energy  <b>F</b> Exploring Space Through Surface  <b>G</b> Perspectives / Deep Space	<b>Space: Perspective Textures →</b>  Architecture and Ideology / Single point perspective, vanishing points, balance between positive and negative space, charcoal

<p><b>3. Value →</b></p> <p>Element: Volume, Value (via traditional, conceptual, and digital perspective)</p> <p>Principle: Emphasis</p> <p>Theory: What counts as observational / perceptual?</p>	<p><b>H</b> Annotated Textures</p> <p><b>I</b> Atmospheric Perspective</p> <p><b>J</b> Abstract Atmospheric</p> <p><b>K</b> Dramatic Value Proportions</p>	<p><b>Value: Illuminated Self Portrait →</b></p> <p>the screen vs the mirror / value scales, texture, generating volume without line, abstract drawing techniques</p>
<p><b>4. Composition + Multi →</b></p> <p>Element: Space, Texture (alternative processes, mixed media, dynamic composition)</p> <p>Principle: Rhythm, Unity</p> <p>Theory: found or alternative processes in drawing</p>	<p><b>L</b> The Jungle</p> <p><b>M</b> Multi Experiments</p>	<p><b>Composition + Multi: Sediment →</b></p> <p>Memory as space / frottage, transfers, stamping techniques, mixed media</p>
<p><b>5. Sequence + Hierarchy →</b></p> <p>Element: line, shape, volume, value, space, texture</p> <p>Principle: Balance, Proportion, Rhythm, Emphasis and Unity</p> <p>Theory: Generation of Narrative</p>	<p><b>N</b> Hierarchies + Narrative Arrangements</p>	<p><b>Sequence + Hierarchy: Final Collective →</b></p> <p>Hierarchies and methods of organization / narratives, series, self-led content</p>

For each project you will need to write a short artist statement and provide high quality documentation of each of your experiments and projects.

### **SKETCH/RESEARCH BOOK**

You will need to keep a sketch/research book for this class as a record of your thoughts and visual ideas for the various projects you will work on throughout the semester. Sketchbooks should include compositional, color, and material explorations, proposals, propositions, notes from lectures, discussions, and critiques.

Additionally, you will have specific sketchbook assignments for each project. We will discuss the definition of 'a sketch' in class. Your sketchbook can exist as an analog book, and a digital archive, as notes and research, or as any combination of different mediums. Although the 'sketchbook' can take several forms – it must be able to be shared with your instructors and your peers.

For each module you will receive a grade for your process and research throughout the course of the project timeline.

## **DISCUSSION**

Each module will begin with a pertinent reading / screening / podcast / lecture. You may be asked to prepare questions / or a written response, you will always be expected to participate in the discussion of the assigned material. Further details will be delivered at each project introduction.

## **CRITIQUE:**

A core objective of this course is practicing the art of critique and at the end of each project there will be a live critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by a public. Ultimately, you will learn how to offer articulate explanations for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have an obligation to speak candidly, honestly, and without unnecessary "prompting" so that your unique ideas can enrich the class. Because of the collective aspect of the critique, it is mandatory that you are present. A portion of your grade will come from your contributions in critique and everyone is expected to talk during critique.

Additionally, for each project you will discuss your concept and process through informal critiques with your peers and instructor.

You will need a hard copy artist statement at the time of your critique and you will need to submit documentation of your project and artist statement on canvas within 24 hours of your crit.

If your work is unfinished on the day it is due or not present it counts as late and will be marked 10% off for each day it's late.

## **PARTICIPATION:**

The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Please remember that participation is a significant portion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback.

## **GRADING:**

All projects will be graded via assignments on canvas, and will be available to see through grades within two weeks of the due date.

The grading breakdown is as followed:

Projects → 50%

Experiments → 30%

Sketch/Research Book, In Class Progress → 10%

Participation, discussions → 10%

Your Experiments will be graded with a rubric that measures the following: participation (meeting deadlines, in class work time, fulfilling project objectives), dedication (experimentation, ambition, commitment to craft)

Your projects will be graded with a rubric that measures the following: content + concept ( research and concept development), your experimentation (risks, processes, and ambition), your technique (craft, design and compositional decisions, and technical competency), and meeting project deadlines.

#### LATE WORK:

Assignments are to be submitted on the date due (before class) in the delivery mode specified; late assignments will be penalized 10% per day late. Projects will not be accepted after the due date without prior permission.

#### GRADING SCALE:

##### A.....94-100

Exceptional work; all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in course content.

##### A-.....90-93

Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the Project overall.

##### B+.....87-89

Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring piece together. Studio practice was exceptional.

##### B.....84-86

Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the Project was commendable.

##### B-.....80-83

Good work: most criteria of assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

##### C+.....77-79

Slightly above average work: most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

##### C.....74-76

Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality and presentation. Studio practice was adequate, but could be more reflective and thoughtful.

##### C-.....70-73

Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs improvement. There is some evidence of studio practice, but the quality and quantity is lacking.

##### D+.....67-69

Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice, but the quality and quantity are lacking.

##### D.....64-66

Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

D-.....60-63

Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

E.....below 60

Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard. Or, assignment was not submitted.

\*Please note that a C- or below is not an acceptable grade for any course in which a 2.0 GPA (or C) is required, i.e., any course in the major.

## COVID-19

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/> (Links to an external site.). Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
  - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
  - Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email [covid@shcc.ufl.edu](mailto:covid@shcc.ufl.edu)) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website \(Links to an external site.\)](#) for more information.
  - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
  - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit [coronavirus.UFHealth.org](https://coronavirus.UFHealth.org) and [coronavirus.ufl.edu](https://coronavirus.ufl.edu) for up-to-date information about COVID-19 and vaccination.

## ATTENDANCE POLICY:

Participation in class is necessary to achieve the course objectives. Attendance is taken at the beginning of each class. Students are expected to arrive on time and be prepared to participate in all activities. You will be considered tardy if you arrive 5 minutes after the class start time.

After three unexcused absences, your grade will drop by one letter. Three late arrivals or early self-dismissals will count as an unexcused absence. Failure to show up or send documentation to your individual meetings on designated remote work days will count as an unexcused absence. An unexcused absence does not constitute an extension of an assignment. Your participation grade will drop a full letter after two unexcused absences. Following that, each unexcused absence will drop your participation grade by another letter. Six unexcused absences will result in failing the course.

*If you are not cleared for campus because you've missed a test appointment, this will count as an unexcused absence.*

Students must be present for the final critique in order to receive credit for their final project. Appropriate documentation from the student health service must be obtained for medical excuses. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or critiques. If you do have a conflict, contact the instructor in advance. Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, which can be found in the online catalog here. If you are absent because of illness, please contact me and see the university's policy regarding medical excuse from classes.

#### **STUDIO USE / LOCKERS:**

The studio is for your use outside of class time. You will be given the combination to the studio. It is for Your use only. You will need to follow studio guidelines at all times. The closest telephone is on the second floor / SE corner. There is a first aid kit in each room.

#### **HEALTH & SAFETY GUIDELINES:**

The School of Art + Art History Health and Safety Policy handbook provides policy and training for health and safety. Students must follow handbook policies, receive proper training, and sign the signature page, no later than the third class meeting. Please make yourself familiar with the SA+AH Health and Safety Program: \*Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

#### **PROTECTING DATA / PRIVACY / ACCESSIBILITY USING ONLINE PLATFORMS**

Visit the following external links to familiarize yourself with the privacy protocols of the platforms we will be using throughout the semester:

Instructure (Canvas)

[Privacy Policy](#)

[Accessibility](#)

Zoom

[Privacy Policy](#)

[Accessibility](#)

Adobe

[Privacy Policy](#)

## [Accessibility](#)

### **STUDENTS REQUIRING ACCOMMODATIONS:**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **COURSE EVALUATION:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu/>.

### **CAMPUS RESOURCES:**

#### Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](https://umatter.ufl.edu/) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit [counseling.ufl.edu/](https://counseling.ufl.edu/) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit [shcc.ufl.edu/](https://shcc.ufl.edu/).

University Police Department: Visit [police.ufl.edu/](https://police.ufl.edu/) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [ufhealth.org/emergency-room-trauma-center](https://ufhealth.org/emergency-room-trauma-center).

#### Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail [athelpdesk@ufl.edu](mailto:athelpdesk@ufl.edu).

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services [career.ufl.edu/](https://career.ufl.edu/).

Library Support: [cms.uflib.ufl.edu/ask](https://cms.uflib.ufl.edu/ask) various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring. [teachingcenter.ufl.edu/](https://teachingcenter.ufl.edu/)

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. [writing.ufl.edu/writing-studio/](https://writing.ufl.edu/writing-studio/)

Student Complaints On-Campus: [sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/](https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/)

## CONTENT WARNING

In this course, we will cover content and materials that some may find difficult. It is important that in an art course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult, I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

## MATERIALS

**\*All materials, save for a portfolio, can be found [here on Blick](#)\***

### REQUIRED:

+ Sketch-Book

***(provided)***

+ Range of Graphite Pencils (at least HB – 6B)

+ Pencil Sharpener

+ Vine Charcoal (12 sticks)

+ Compressed Charcoal (12 sticks)

+ Conte Crayons (4 colors: black, white, sanguine, bistre)

+ White Charcoal (3 sticks)

+ India Ink (3 oz)

+ Bamboo brush

+ Large Kneaded Eraser

+ Large Artgum Eraser

+ Artists or Blue Tape

+ Black Grease Pencil

+ Cork Backer Ruler (at least 18 in)

+ 24" x 36" portfolio (DIY, or bought)

+ 18" x 24" 80lb drawing pad (30 sheets)

+ 18" x 24" Newsprint Pad (50 sheets)

+ 2 sheets of 22" x 30" Stonehenge paper – White

**(2 sheets provided)**

**SUGGESTED:**

+ Utility box for holding supplies

+ Workable Fixative

**Tentative Schedule**

*\*Subject to change\**

WEEK	MODULE	ACTIVITY	MATERIALS NEEDED
WEEK 1	PERCEPTION + FORM		
THU JAN 6		+ Intro to Syllabus + Health and Safety + Intro to Module One: Perception + Form	
WEEK 2	PERCEPTION + FORM		
FRI JAN 11		+Still Life Check In +Material Explorations	+ All Required Drawing Materials
TH JAN 13		+ EXPERIMENT A --> Gestures + Spray Booth Orientation	+ Conte Crayon + Vine Charcoal + Erasers

			+ Newsprint Pad + 18" x 24" Drawing Pad + Tape + Bullclips
WEEK 3	PERCEPTION + FORM		
JAN 18		+ Demo: Proportion / Measuring + EXPERIMENT B: Reclining Planes and Negative Shapes	+ Graphite Pencils + Compressed Charcoal + Newsprint Pad + 18" x 24" Drawing Pad + Erasers + Tape + Ruler + Bullclips
H JAN 20		+ EXPERIMENT C: Marks + EXPERIMENT D: Natural contour + PROJECT 1: Shivering Relic	+ All Drawing Media + Newsprint Pad + 18" x 24" Drawing Pad + Erasers + Tape + Ruler + Bullclips
WEEK 4	PERCEPTION + FORM / SPACE		
JAN 25		+ PROJECT 1: Shivering Relic Workday	+ Chosen Drawing Media + Erasers + Tape + Ruler + Bullclips + 22" x 30" sheet of archival paper
H JAN 27		+ Critique!	+ Charcoal + Erasers

		+ EXPERIMENT E: Diagonal Energy	+ Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
WEEK 5	SPACE		
FEB 1		+ EXPERIMENT F: Exploring Space Through Surface	+ Graphite Pencils + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
H FEB 3		+ Demo: Vanishing Point / Single Point Perspective + EXPERIMENT G: Perspectives / Deep Space	+ Graphite Pencils + China Marker / Ebony Pencil + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
WEEK 6	SPACE		
FEB 8		+ Demo: Chalk Line + PROJECT 2 Perspective Textures	+ Soft Pastels + Compressed Charcoal + Erasers + Tape + Ruler + Bullclips

			+ 22" x 30" sheet of archival paper
H FEB 10		+ PROJECT 2 Perspective Textures	+ Soft Pastels + Compressed Charcoal + Erasers + Tape + Ruler + Bullclips + 22" x 30" sheet of archival paper
WEEK 7	SPACE / VALUE		
FEB 15		+ Critique!	
H FEB 17		+ Demo: Value Scale + EXPERIMENT H: Annotated Textures	+ All Drawing Media + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
WEEK 8	VALUE		
FEB 22		+ EXPERIMENT I: Atmospheric perspective	+ Graphite Pencils + Compressed Charcoal + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
H FEB 24		+ EXPERIMENT J: Abstract Atmospheric	+ Graphite Pencils + Compressed Charcoal

			+ Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
WEEK 9	VALUE		
MAR 1		+ EXPERIMENT K: Dramatic Value Proportions + Demo: Measuring The Face	+ All Drawing Media + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
TH MAR 3		PROJECT 3: Illuminated Self Portrait	+ All Drawing Media + Erasers + Tape + Ruler + Bullclips + 22" x 30" sheet of archival paper
WEEK 10	SP	RI	NG
MAR 8			
TH MAR 10	BR	EA	K
WEEK 11	VALUE		
MAR 15		PROJECT 3: Illuminated Self Portrait	+ Chosen Drawing Media + Erasers + Tape

			+ Ruler + Bullclips + 22" x 30" sheet of archival paper
TH MAR 17		Critique!	
WEEK 12	COMPOSITION + MULTI		
MAR 22		Demo: Compositional Studies EXPERIMENT L: The Jungle	+ Compressed Charcoal + Ink and Bamboo Brush + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
TH MAR 24		EXPERIMENT L: The Jungle PROJECT 5: Sediment	+ Compressed Charcoal + Ink and Bamboo Brush + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad
WEEK 13	COMPOSITION + MULTI		
MAR 29		EXPERIMENT M: Frottage, Transfers, DIY Prints PROJECT 4: Sediment	+ All Drawing Media + Erasers + Tape + Ruler + Bullclips + Newsprint Pad + 18" x 24" Drawing Pad

			+ Archive + 22" x 30" sheet of archival paper
TH MAR 31		PROJECT 4: Sediment	+ Chosen Drawing Media + Erasers + Tape + Ruler + Bullclips + Archive + 22" x 30" sheet of archival paper
WEEK 14	COMPOSITION + MULTI / SEQUENCE + HIEARCHY		
APR 5		Critique! PROJECT 5: Final / Collective	
TH APR 7		EXPERIMENT N Hierarchies + Narrative Arrangements PROJECT 5: Final / Collective	+ Chosen Drawing Media + Erasers + Tape + Ruler + Bullclips + 18" x 24" Drawing Pad
WEEK 15	SEQUENCE + HIEARCHY		
APR 12		PROJECT 5: Final / Collective	+ Chosen Drawing Media + Erasers + Tape + Ruler + Bullclips + 18" x 24" Drawing Pad
TH APR 14		PROJECT 5: Final / Collective	+ Chosen Drawing Media + Erasers + Tape

			+ Ruler + Bullclips + 18" x 24" Drawing Pad
WEEK 16	SEQUENCE + HIEARCHY		
APR 19		Final Critique!	+ Digital and Analog Portfolio