In Advanced Drawing, students are encouraged to carefully define and clarify their goals as independent artists. This means being asked to figure out what kind of work is most important to you--and then doing it. We will engage in a series of drawing practices and investigations that will serve as a launch pad towards a deeper understanding of personal expression.

You will investigate the multi-faceted process of making a drawing. Different approaches to drawing are designed and explored in order to initiate creative process, generate and evaluate ideas, and to help define and examine personal limitations. Every few weeks I will schedule PowerPoint lectures and discussion to introduce new ideas, help define vision, and focus on various mark-making processes. This will also include presentations that address current concerns and trends in drawing. What artists do you want to talk about? This will add critical component to our dialogue.

“Works on Paper” has undergone a renaissance in the art world. Collector demand has increased and drawing shows are proliferating at many museums.
and galleries across the country and abroad. There are more and more artists who are choosing paper as their primary medium. I recommend that you research the popular art periodicals with the objective to read the articles on contemporary drawing.

**Course Goals and Student Learning Objectives**
Upon successful completion of this course, students will be able to:

LO1 Create work that employs various compositional strategies

LO2 Use a variety of surface supports (laminated paper onto stretched canvas, plywood panel, gesso and pastel primer compounds)

LO3 Master a variety of technical drawing applications and appropriate use of drawing mediums.

LO4 Develop a series of drawings that show variation of space, form and possible color relationships

LO5 Communicate visual ideas, theory, processes and critically assess skills

LO6 Develop drawings that show an awareness of aesthetic coherence

LO7 Identify historical and contemporary approaches relevant to the course

LO8 Assess, research and study contemporary topics in drawing

LO9 In expressive written form, integrate the relevance of course readings to personal artistic concerns

LO10 Make aesthetic decisions autonomously

LO11 Critique artwork objectively, using drawing vocabulary, both individually and in groups

LO12 Learn safe studio procedures

**RECOMMENDED BOOKS**


RECOMMENDED ARTICLES:
“On Red Chalk” Chapter Avigdor Arikha; On Depiction: Selected Writings on Art 1995

COURSE GOALS
I hope to create a hospitable and encouraging atmosphere in our Advanced Drawing Class where we can exchange ideas, theory and process and to critically assess skills. We will be looking at a broad range of drawing influences, past and present. Students will become versatile with a variety of materials, paper and other drawing surfaces. Students will be encouraged to pay attention to the numerous ways that one can begin from the beginning, to take chances, and experience effort and effortlessness. Students are encouraged to share experience and research into the use of new and unfamiliar combinations of media. Emphasis is geared towards developing and recognizing our own personal idiosyncrasies and instincts by taking risks beyond our normal boundaries, as well as gaining individual direction and vision that will continue to be enhanced in other art classes. For the purposes of this course, I define drawing broadly, but never as a secondary activity.

CLASSROOM/CLASSWORK (40% of Grade Evaluation)
Students are encouraged to use our class time to do work. I will be available for individual instruction and discussion as needed. Students should commit 9 hours of drawing time weekly. 6 hours in-class and 3 hours outside time. I will assign personal readings or research topics to individuals when appropriate. I plan to have guest artists, so please check for any announcements on my office door. There will be potentially field trips to museums and galleries during the semester. I encourage you to go to visit a Museum or Gallery at least once a week and write a brief response to what you have seen. I also encourage you to read current journals and magazines, and to generally be informed about art in our surroundings.

GROUP CRITIQUES (60% of Grade Evaluation)
Formal class critique will be held three times during the semester.
DATE TBD FIRST CRITIQUE (20% of grade evaluation)
DATE TBD SECOND CRITIQUE (20% of grade evaluation)
DATE TBD THIRD CRITIQUES (20 % of grade evaluation)
December 13th 9:45-12 FINAL CRITIQUES (20 % of grade evaluation)
http://info.sjsu.edu/static/catalog/final-exam-schedule-fall.html
Please be in the habit of checking my door (A315) for current critiques, field trips, guests, slide lectures and demonstrations.

MATERIALS
In order to accommodate the drawing paper we will use in this class, I recommend that you buy a plywood support 30" x 44" with a thickness of 1/4" to 3/8". You do not want this support to bow or waiver when you are drawing. This will not fit into your locker. There will be some recycled boards in the studio. Mark your name and semester on the back with a bold marking pen. There is ample storage in the studio. You will not need your standard Art 24 Masonite board with clips, it will be too small.

MASK : A 3M Disposable Dust Mask 8511 Safety N95 (a paint store will sell you “one”)

PAPER:
COVENTRY RAG. It is available at the Spartan Bookstore. 26” x 41”
Special Pricing on extra large Coventry Rag 40 x 60” sheets
White Poster Board 22” x 30”. I recommend purchasing poster board (Staples or School store).
A pad of either smooth, or regular vellum surface drawing paper (NOT thin sketch) 11” x 14” for a series of related drawings.
PORTFOLIO: Make one these out of cardboard. Please do not buy anything expensive.
PENCILS: A good supply of wood cased and graphite sticks. HB, 2B, 4B, 6B, 2H
CHARCOAL: A good supply of soft vine, soft compressed and soft charcoal pencils (black, white, etc.)
CHARCOAL POWDER: 1 container
ODORLESS BABY POWDER (WITH CORNSTARCH)
CONTE CRAYONS: An assortment of black, white, gray, sepia, and sanguine.
CHINA MARKERS: At least 3 BLACK
CHALK PASTELS: Blacks and White and assorted "open stock" colors
OIL PASTELS: Black and White
OIL STICKS: Black and White
INDIA INK or SUMI INK
PAINT: A tube/ jar of Black and White Acrylic
SCISSORS AND #11 Exacto knife with blades.
RUBBER CEMENT: for “resist” processes
RAGS AND TOWELS, Q-TIPS, SPONGES
ERASERS: Magic Rub, Art Gum, Kneaded, pink pencil.
BRUSHES: 1 large bamboo, 1 synthetic watercolor brush, at least a #12.
An all purpose stiff bristle brush for blending Gamsol, foam brushes,
PLANT SPRAYER (FOR WATER)
HAND ATOMIZER
CHAMOIS CLOTH,
MASKING TAPE,
PUSH PINS
GAMSOL
WORKABLE FIXATIVE (odorless) to be used at home, not at school.
RECYCLED CONTAINERS: Yoghurt or plastic containers with lids, multi compartment palettes, a white plastic or ceramic dinner plate, a plastic bowl

Spartan Book Store: has limited art supplies but they will have in stock:
Coventry Rag Paper 26 x 41” (you will need approx.12 sheets this semester)

All other sizes at BLICK:
https://www.dickblick.com/products/legion-coventry-rag-paper/?clickTracking=true&wmcpc=pla&wmcid=items&wmcgw=10438-1005&gclid=CjwKCAjwqarbBRBtEiwArlfE1lbiCvgcVVdFyko8TrKThJy3S-AitELpikM8D3XMLfD-zROm7XmiOxoCtRoQAvD_BwE

If you are interested in learning how to laminate paper on to canvas and stretch them over bars, you will need to buy some canvas. I recommend Unprimed 12 oz Cotton Duck, #12

If you are interested in creating a “paper-like” ground to use on canvas or panel, I recommend purchasing 1 quart of acrylic gesso, and a quart of moulding paste

RETAIL AND ONLINE ARTSTORES:
Accent Art http://www.accentarts.com/
The Artstore http://stores.dickblick.com/
Jerry’s Artarama http://www.jerrysartarama.com/
Cheap Joe’s http://www.cheapjoes.com/
Art Supply Warehouse http://www.aswexpress.com/
Bob’s Vine Charcoal:
https://www.dickblick.com/products/bobs-fine-vine-charcoal/
Staples Poster board

OVERSIZED SUB-STRAIGHTS (for large paper)
Homasote Sound barrier board
Gator Board https://www.nglantz.com/Bay-Area-Sign-Supplies
Celotex or Rmax Roofing Insulation Board http://www.rmax.com
Home Depot http://www.homedepot.com

DEMONSTRATIONS/POWERPOINT LECTURES (check my door for info)
In general, there will be many demonstrations at the beginning of the semester in order to use the methods throughout the term. I will demonstrate how to laminate drawings on to canvas and stretch them on stretcher bars, which is an economical way to frame work. I will also demonstrate how to create special sizing on canvas that "feels" like paper, thus allowing you to draw on canvas and stretch like a painting.
FIELD TRIPS
One of the most important drawing retrospective shows opens on December 15th. Very late in the semester, but if enough interest, we will try and organize a trip to San Francisco

ADDITIONAL GRADING POLICY
Grading will be based on practiced skill, originality, ambition, artistic maturity, accomplishment, and evidence of improvement in the quality of any/all of the points cited above. Improvement generally weighs heavily in grading considerations. There will be many levels of ability in this class. Other factors that are well considered in grading are attitude (quality and quantity of your participation in work sessions and discussions and written response to reading) and your understanding of constructive criticism, as demonstrated by practical response to that constructive criticism. You will receive a midterm grade and a final grade. Individual drawings will be evaluated, but not letter-graded.

Art and Art History Librarian
Peggy Cabrera
peggy.cabrera@sjsu.edu
408-808-2034
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices

University Policies: are found at this site:
http://www.sjsu.edu/gup/syllabusinfo/

The Woodshop and Shop Orientation
THE SHOP SAFETY TEST
Students who use the shop facilities will be required to pay a $20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the Shop Safety Test
Students must pay at the Bursar’s Office, located in the Student Services Center, directly into Fund 62089 with cash or check.
The test and fee are required only once a calendar year, so if your students took the test during the Spring 2018 semester, they will not be required to pay this fee again until Spring 2019. If students paid the fee in Fall 2017, they must pay the fee again for Fall 2018. The shop test is valid for one (calendar year.
In order for students to take the Shop Safety Test and use the School of Art & Design Shop Facilities they must:
Bring a receipt for the fee paid at the Bursar’s Office into Fund 62089. The Bursar’s Office ONLY accepts cash and checks.
Be enrolled in at least one 3-unit Art or Design studio course during the Fall 2018 semester
If any of the courses you teach will require your students to use the school’s shop facilities, or borrow tools this semester, please make an appointment for your class to view the shop safety orientation video. Following the video, students are required to take a short safety test. The safety test is administered in room ART 104 by the shop technicians and is required annually. Allow at least an hour and a half for the video and test.

Returning students who passed the safety test last semester need only show proof of their enrollment in a 3-unit Art or Design course in order to have their shop access reactivated.

If a student fails to take or pass the safety test (or the second-chance safety test), you must be present in the shop while the student uses the shop facilities.

Safety tests for Fall 2018 will ONLY be given between August 22nd and September 14th.

**ART 158, Section 01/Advanced Drawing, Fall 2018, Course Schedule**

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<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<td>August 22</td>
<td>Introduction: Greensheet Guidelines for class, materials, goals and expectations for the class.</td>
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<td>2</td>
<td>August 27-August 29</td>
<td>Powdered Clay Drawings</td>
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<td>3</td>
<td>Sept 3-Sept 5</td>
<td>LABOR DAY SCHOOL CLOSED</td>
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<td>4</td>
<td>Sept 10-Sept 12</td>
<td>POWERPOINT ON CONTEMPORARY ISSUES IN DRAWING</td>
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<td>5</td>
<td>Sept 17-Sept 19</td>
<td>“Invisible Portraits” Vine Charcoal and powder erasure</td>
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<td>6</td>
<td>Sept 24-Sept 26</td>
<td>“Apparitions” project</td>
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<td>7</td>
<td>Oct 1-Oct 3</td>
<td>It’s how you draw not what you draw” Common object series</td>
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<td>8</td>
<td>Oct 8-Oct 10</td>
<td>Discussion on Alternative Materials</td>
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<td>9</td>
<td>Oct 15-Oct 17</td>
<td>Common Object Series and Demonstrations</td>
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<td>Date</td>
<td>Event</td>
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<td>11</td>
<td>Oct 29</td>
<td>Monday POWERPOINT on Contemporary issues in drawing</td>
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<td>Oct 31</td>
<td>Wednesday: Independent Project Workday</td>
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<td>Nov 5</td>
<td>Independent Projects</td>
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<td>Nov 7</td>
<td>Independent Projects ATC Presentations</td>
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<td>Nov 12</td>
<td>VETERANS DAY CAMPUS CLOSED</td>
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<td>Nov 19</td>
<td>Monday: CRITIQUE OF Work</td>
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<td>Nov 21</td>
<td>NON INSTRUCTIONAL DAY</td>
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<td>16</td>
<td>Dec 3</td>
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<td>Dec 5</td>
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<td>17</td>
<td>Dec 10</td>
<td>Last Day of Instruction</td>
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<td>Dec 13</td>
<td>FINAL CRITIQUE 9:45-1200</td>
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