

# San José State University

## Department of Art & Art History

### ART 24, Beginning Drawing, sec. 3, Spring 2017

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<b>Office Hours:</b>	Tuesday 4pm – 6pm
<b>Class Days/Time:</b>	MW 6:00pm – 8:50pm
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#### Course Description

Elements and principles of drawing. Studio practice emphasizing line, shape and light-dark used in visual art and design.

This class is an introduction for beginners to the basic principles and materials necessary to develop drawing skills. A variety of approaches to drawing will be examined and discussed in order to illustrate the diverse nature of this activity. This is a studio class where demonstrations of drawing methods will be given on a regular basis. This practical knowledge will be supported with lectures to enhance a student's awareness of art historical practices related to drawing.

## **Course Goals and Student Learning Objectives**

Course projects are designed to familiarize students with the basic mechanics of traditional drawing practice and media. Students will learn various drawing techniques in order to represent still life objects in a convincing manner. Technical demonstrations are designed to enable students to record their visual responses to a variety of subjects. The broader objective is to introduce an awareness of historical drawing approaches with an emphasis on 20th century masters.

Upon successful completion of this course, students will be able to:

SLO 1: Create works in a wide range of media and materials, including but not limited to; charcoal, pencil and graphite, ink, various drawing tools, and a variety of papers that are instrumental in making drawing successful.

SLO 2: See and visually comprehend, specifically in relation to the process of drawing.

SLO 3: Understand and apply pictorial principles, including: the picture plane, compositional frameworks, and the overall design of pictorial space.

SLO 4: Demonstrate an awareness and sensitivity to the nature and importance of line, weight, form, volume, texture and pattern.

SLO 5: Discern the challenging applications of tone and value and demonstrate sensitivity to issues of light and space.

SLO 6: Employ drawing as an investigative process, in a variety of applications, and communicate their experiences through the act of drawing and practice.

## **Assignments and Grading Policy**

Grades will be assigned on the basis of the drawing projects and related homework required of the course.

Homework will be assigned every Wednesday class meeting. It will be due the following Monday.

All project grades will be assessed on a scale of 0-100

Grading Percentage Breakdown: A 94% and above, A- 93% - 90%, B+ 89% - 87%, B 86% - 84%, B- 83% - 80%, C+ 79% - 77%, C 76% - 74%, C- 73% - 70%, D+ 69% - 67%, D 66% - 64%, D- 63% - 60%, F below 60%.

Grades are based on the following criteria:

1. Effort
2. Attention to learning
3. Technical accomplishments and execution
4. Formal development and creative solution of each assignment

Missed assignments must be completed and before the final class meeting. Failure to do so will result in a lower grade.

**Arriving on time with your materials is essential. Demonstrations will be given at the beginning of class and will not be repeated.**

## **Materials List**

Drawing Board

Newsprint, layout bond, or sketching paper (14"x17" or 18"x24")

Charcoal pad (12"x18", 14"x17", or 18"x24")

Soft lead pencils (6B, 7B, or Ebony)

Pencil sharpener

Eraser (Pink Pearl or synthetic)

Pink Pearl "pencil style" eraser

Stick charcoal (soft or extra soft)

Compressed charcoal (soft or extra soft)

Kneaded eraser

Chamois

Ruler

Masking tape – **not blue**

Viewfinder

## Written Assignment (Due 5/15)

Research one artist of your choice from the list below. Write a two page paper explaining how the artist you selected informs your own interests in drawing. Include a brief biography of the artist and describe the character of their style: Classical, Romantic, Impressionistic, Expressionistic, Abstract, etc.

### List of Artists:

Edouard Vuillard	Edouard Manet	Elmer Bischoff
Gustave Courbet	Mary Cassatt	Chuck Close
Fairfield Porter	Pierro della Francesca	Richard Diebenkorn
Max Beckman	Francisco de Zurbaran	Paula Rego
James McNeil Whistler	Gwen John	Jenny Saville
El Greco	Edward Hopper	Phillip Pearlstein
Rembrandt van Rijn	Lucian Freud	Paul Cezanne
Frans Hals	William Coldstream	Paul Gaugain
Lovis Cornith	Alice Neel	Vincent van Gogh
Francisco Goya	David Park	Leon Kossoff
Andres Mantegna	Diego Velazquez	Franck Auerbach
Edgar Degas	Frida Kahlo	Chaime Soutine
Thomas Eakins	Francis Bacon	Edward Burne-Jones
Henri Matisse	Dante Gabriel Rossetti	Gustav Klimt
Ferdiinand Hodler	Alex Katz	Egon Schiele
Stanley Spencer	Thomas Gainsborough	Berthe Morisot
Titian	Caravaggio	Oskar Kokoschka

## ART 24 / Beginning Drawing, Spring 2017, Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/30  2/1	Materials List / Slide Lecture  Drawing with Charcoal: Approaching drawing through the use of values and creating even tones using charcoal and chamois.
2	2/6  2/8	Grid Project: Creating deep space and focusing light.
3	2/13 2/15	Bamboo drawing  Still Life: Creating a seamless transition between foreground, background, and subject. Locking objects to the tabletop and depicting direction of light and cast shadows.
4	2/20 2/22	Spherical Shapes: Modeling and chiaroscuro Transparency: Techniques for representing bottles and glass objects
5	2/27  3/1	Transparency continued  Group Shape: Organizing several forms into one shape.
6	3/6  3/8	Texture: Using charcoal, kneaded eraser, and chamois to create rough and weathered surfaces and representing cylindrical shapes.  Window drawing
7	3/13 3/15	Flower drawing: Impressionism
8	3/20 3/22	Line & Contour: Creating volume through the use of line.

9	3/27 3/29	<b>Spring Break</b>
10	4/3 4/5	Perspective: Exercises in 1 and 2 point perspective. Figurative and abstract approaches of composing with line.
11	4/10  4/12	Layered Contour: Creating density and motion in a still life.  Gesture Drawing: Emphasizing action and movement over description
12	4/17  4/19	Layered Contour: Creating density and motion in a still life  Gesture Drawing: Emphasizing action and movement over description
13	4/24 4/26	Landscape: Using a viewfinder to create a composition
14	5/1 5/3	Geometric Abstraction
15	5/8  5/10	Writing as Drawing: Using script as a drawing mode, exploring the work of Cy Twombly and Joseph Bueys  Graph Paper project
16	5/15	Critique
17	5/22	Final 1715 - 1930

## **Classroom Protocol**

**All students should turn their cell phones off before entering the class. Laptops should be closed except for presentations. Excessive tardiness may affect grade. Students are responsible for knowing the assignments and necessary materials. Students are expected to come into class prepared to work.**

## **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/) web page located at [http://www.sjsu.edu/academic\\_programs/calendars/academic\\_calendar/](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

*University Policies: the link below contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.*

*<http://www.sjsu.edu/gup/syllabusinfo/>*





