San José State University  
Department of Art & Art History  
ART 24, Beginning Drawing, Section 2, Spring 2019

Instructor: Donald Feasél
Office Location: Art Building, Room 331
Telephone: 408-924-4375
Email: Donald.Feasel@sjsu.edu
Office Hours: Tuesday 6:00PM – 8:00PM
Class Days/Time: MoWe 3:00PM – 5:50PM
Classroom: Art Building, Room 304

Units: 3

Additional Contact Information
E-mail is generally the best method of contact during non-office hours.
Please allow 48-hours for an e-mail response.
Emergency: 911  Campus Escort: 42222
Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility

Course Format
Class will meet twice weekly at the appointed time. Material and technique demonstrations will be given at the start of each class session.

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.

**Texts**

The Artist’s Handbook of Materials and Techniques by Ralph Mayer

This book will available for your reference in the classroom.
Library Liaison
Gareth Scott
email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: https://libguides.sjsu.edu/Art

Materials List

Drawing Board
Newsprint, layout bond, or sketching paper (14”x 17” or 18”x 24”)
Charcoal pad (12”x 18”, 14”x 17”, or 18”x24”)
Soft lead pencils (6B, 7B, or Ebony)
Pencil sharpener
Erasure (Pink Pearl or synthetic)
Pink Pearl “pencil style” erasure
Stick charcoal (soft or extra soft)
Charcoal pencil 4B or softer
Compressed charcoal (soft or extra soft)
Kneaded erasure
Chamois
Blending stump
Ruler
Masking tape – not blue
Viewfinder

Course Requirements and Assignments

Final Examination or Evaluation
The final examination will consist of a group critique of the final 2 projects for the class.


Class Participation

Class participation is an essential component of the course. Participation includes engaging in questions and/or discussion; giving verbal presentations of work; and attending any in-class field trips.

Relative weight of course requirements:

1) Reading or Writing Assignments (5%)
2) Classwork (60%)
3) Midterm Critique (15%)
5) Final Critique (15%)
6) Participation during Critiques (5%)

Determination of Grades

Grades will be assigned on the basis of the drawings required to complete the course.

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

Missed assignments and presentations 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.
Written Assignment (Due 5/1)

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 Corinth          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
Ferdinand Hodler       Alex Katz          Egon Schiele
Stanley Spencer        Thomas Gainsborough Berthe Morisot
Titian                Caravaggio         Oskar Kokoschka

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course. Make sure in advance that you will have no conflicts with the final exam. Do not book flight tickets, make appointments, or in any other way compromise your ability to be present at the final exam. The final work may not be viewed early and can only be made up in the case of an unforeseen emergency.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at http://www.sjsu.edu/senate/docs/F13-1.pdf for more details.

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu
**Classroom Protocol** Students are asked to turn off cell phones and to limit laptop use to visual research. They are also asked to respect their fellow students by maintaining an atmosphere conducive to concentration and learning.

**ART 24 / Beginning Drawing, Spring 2019**

## Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/28</td>
<td>Materials list</td>
</tr>
<tr>
<td></td>
<td>1/30</td>
<td>Slide lecture</td>
</tr>
<tr>
<td>2</td>
<td>2/28</td>
<td>Drawing with charcoal: approaching drawing through the use of values and creating even tones using charcoal and chamois</td>
</tr>
<tr>
<td></td>
<td>2/30</td>
<td>Grid project: creating deep space and focusing light</td>
</tr>
<tr>
<td>3</td>
<td>2/4</td>
<td>Grid project: diagonals</td>
</tr>
<tr>
<td></td>
<td>2/6</td>
<td>Bamboo drawing</td>
</tr>
<tr>
<td>4</td>
<td>2/11</td>
<td>Still life: creating a seamless transition between foreground, background, and subject + locking objects to the tabletop and depicting direction of light and cast shadows</td>
</tr>
<tr>
<td></td>
<td>2/13</td>
<td>Spherical shapes: modeling and chiaroscuro</td>
</tr>
<tr>
<td>5</td>
<td>2/18</td>
<td>Group shape: organizing several forms into one shape</td>
</tr>
<tr>
<td></td>
<td>2/20</td>
<td>Transparency: techniques for representing bottles and glass objects</td>
</tr>
<tr>
<td>6</td>
<td>2/25</td>
<td>Transparency: clear bottles</td>
</tr>
<tr>
<td></td>
<td>2/27</td>
<td>Texture: using charcoal, kneaded eraser, and chamois to create rough and weathered surfaces and representing cylindrical shapes</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7</td>
<td>3/4</td>
<td>Still life with flowers: Impressionism</td>
</tr>
<tr>
<td></td>
<td>3/6</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>3/11</td>
<td>Line &amp; contour: creating volume through the use of line. Figurative and abstract approaches of composing with line</td>
</tr>
<tr>
<td></td>
<td>3/13</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3/18</td>
<td>One and two-point perspective</td>
</tr>
<tr>
<td></td>
<td>3/20</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>3/25</td>
<td>Layered contour: creating density and motion in a still life</td>
</tr>
<tr>
<td></td>
<td>3/27</td>
<td>Gesture drawing: emphasizing action and movement over description</td>
</tr>
<tr>
<td>11</td>
<td>4/1</td>
<td>Spring Recess</td>
</tr>
<tr>
<td></td>
<td>4/3</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>4/8</td>
<td>Window drawing</td>
</tr>
<tr>
<td></td>
<td>4/10</td>
<td>Drape study</td>
</tr>
<tr>
<td>13</td>
<td>4/15</td>
<td>Landscape: Using a viewfinder to create a composition</td>
</tr>
<tr>
<td></td>
<td>4/17</td>
<td>Landscape continued</td>
</tr>
<tr>
<td>14</td>
<td>4/22</td>
<td>Lecture: Origins of Abstract Art</td>
</tr>
<tr>
<td></td>
<td>4/24</td>
<td>Geometric abstraction</td>
</tr>
<tr>
<td>15</td>
<td>4/29</td>
<td>Gestural abstraction</td>
</tr>
<tr>
<td></td>
<td>5/1</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>5/6</td>
<td>Writing as drawing: using script as a drawing mode</td>
</tr>
<tr>
<td></td>
<td>5/8</td>
<td>Exploring the work of Cy Twombly and Joseph Bueys</td>
</tr>
<tr>
<td></td>
<td>Graph paper project</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>Final</td>
<td>5/13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5/20</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1215 - 1430</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Critique</td>
<td></td>
</tr>
</tbody>
</table>