San José State University
Department of Art and Art History
Art 24: Drawing 1
Spring Semester 2019

Course and Contact Information
Instructor: Emily Van Engel
Office Location: Art Building 317
Telephone: Please use e-mail
Email: emily.vanengel@sjsu.edu
Office Hours: 11:30 a.m. – 12:00 p.m. Tuesdays and Thursdays
Class Days/Time: 12:00 p.m. – 2:50 p.m. Tuesdays and Thursdays
Classroom: Art 312
Prerequisites: No previous experience or prerequisites required
Department Contact: Website: art@sjsu.edu/Art Email: art@sjsu.edu

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
Studio art class

MYSJSU Messaging
Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas Learning Management System course login website at http://www.sjsu.edu/at/ec/canvas/. You are responsible for regularly checking with the messaging system through MySJSU at http://my.sjsu.edu to learn of any updates.

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

Drawing is a way to understand the world around us. Half of the practice of drawing is observing and taking in information. The other half is using a series of marks and shading to record what we have observed. Students will gain confidence in their drawing abilities and will feel practiced in their technique by the end of the course.

Students in this course will:

Through in-class exercises and homework assignments, students will gain experience in representing what we see accurately. In our drawings, we will focus on shapes, contour, perspective, volume and value. Lessons will cover how to draw with correct proportion, intentional composition, and accurate texture. We will explore still-life objects, including round forms, geometric shapes, transparent materials and the human figure. Most of our drawing will be in charcoal and pencil. This course will also include a brief exploration in wet media.

Course Learning Outcomes (CLO)

Course Skill Learning Outcomes

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

CLO 1 - Learning a 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.

CLO 2 - Understanding drawing as a process of investigation and seeing.

CLO 3 - Expanding knowledge of the picture plane, compositional frameworks and the overall design of the picture plane.

CLO 4 - Developing an awareness and sensitivity to the nature and importance of line, weight, form, volume, texture and pattern.

CLO 5 - Discerning how to apply tone and value, and becoming sensitive to issues regarding light and space.

CLO 6 - Recognizing the importance of drawing as an investigative process and how, through practice, drawing can provide a tool for communication.

Required Texts/Readings

Required Readings

There are no required readings for this course.

Optional Materials

Betti C and Sale T, Drawing A Contemporary Approach 4e Holt, Rinehart Winston
De Fiore, Gaspare, Learning to See and Draw Watson-Gupthill 1984
Enstic, Wayne, Drawing: Space, Form, Expression Prentice-Hall 2002
Hill, Edward, The Language of Drawing Prentice-Hall, 1966
Maier, Manfred, Basic Principles of Design Van Nostrand-Reinhold, 1988
Powell, William, Perspective Walter Foster Publishing
Norling, Ernest, Perspective Made Easy Dover Pub. 1999

Course Web Materials

- ART 24 Course materials on-line on the SJSU Canvas site for the course at: [https://sjsu.instructure.com](https://sjsu.instructure.com). Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will posted to the Course Website and/or to Canvas.

Library Liaison

Gareth Scott
Email: gareth.scott@sjsu.edu
King Library 4th Floor
Phone: (408) 808-2043

Art and Art History Resources: [https://libguides.sjsu.edu/Art](https://libguides.sjsu.edu/Art)

Course Requirements and Assignments

Because this class is a studio class, regular attendance and work during class time, along with participation in class critiques and discussions, is mandatory. All assignments must be handed in on time. Any assignments handed in late will be graded down (see “grading information” in the next section).

Per University Policy S16-9, “Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Final Examination or Evaluation

Students will complete a final in-class drawing project in lieu of final examination.

Grading Information

Grading is based on each student’s care and craft put into their work, demonstrated improvement throughout the course, participation in class, and quality and timeliness of homework assignments. Homework is assigned every week to foster an at-home drawing practice. There are 10 homework assignments, a Museum Paper and a Final Homework assignment that are due throughout the duration of the course. The 10 homework assignments account for 30% percent of the grade. Each homework assignment is worth three points of the overall course
grade. One point reflects being on time, one point for craft, and one point for showing the student’s understanding of the topic related to the assignment. Homework may be turned in one class day late for a maximum of two points on the assignment. Homework may also be turned in for the respective midterm portfolio review (Homeworks 1 – 5) or final portfolio review (Homeworks 6 – 10) for a maximum of one point per late assignment. Please speak with the instructor if you have any unforeseen circumstances that will prevent you from attending class regularly or completing homework assignments on time.

**Determination of Grades**

- Grades will be determined based on the quality and completion of in-class work, homework, and the quality of class participation.
- No extra credit is available for this course.
- See below for the percentage weight assigned to various class assignments.
- Students will lose points for late work and no points for missed work.

**Relative weight of course requirements:**

1. In-class projects (mid-term and final portfolio reviews) = 30%
2. Weekly Homework assignments = 30%
3. In-class participation = 10%
4. Museum Paper = 10%
5. Final Homework assignment = 10%
6. Final in-class drawing project = 10%

Late assignments will only be accepted under unusual, extenuating, or emergency circumstances.

**Numeric grade equivalents:**

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>93% and above</td>
<td>A</td>
</tr>
<tr>
<td>92% - 90%</td>
<td>A-</td>
</tr>
<tr>
<td>89% - 88%</td>
<td>B+</td>
</tr>
<tr>
<td>87% - 83%</td>
<td>B</td>
</tr>
<tr>
<td>82% - 80%</td>
<td>B-</td>
</tr>
<tr>
<td>79% - 78%</td>
<td>C+</td>
</tr>
<tr>
<td>77% - 73%</td>
<td>C</td>
</tr>
<tr>
<td>72% - 70%</td>
<td>C-</td>
</tr>
<tr>
<td>69% - 68%</td>
<td>D+</td>
</tr>
<tr>
<td>67% - 63%</td>
<td>D</td>
</tr>
<tr>
<td>62% - 60%</td>
<td>D-</td>
</tr>
<tr>
<td>below 60%</td>
<td>F</td>
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</tbody>
</table>

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

“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](http://www.sjsu.edu/senate/docs/F13-1.pdf) for more details.
Additional Note:
This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

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(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

Classroom Protocol
Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should turned off or silenced.

University Policies
Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/.”

Vocabulary for Drawing 1

**Cast shadow** Shadows thrown by objects onto adjacent planes, or a dark shape, created by the absence of light, that results from placement of an opaque object in the path of the light source.

**Chiaroscuro** A continuous gradation of value to create the illusion of three-dimensional form. Chiaroscuro, which combines Italian words chiaro (light) and oscuro (dark) involves systematic changes of value. The elements of the system are highlight, light, shadow, reflected light, and cast shadow.

**Composition** The combination of multiple parts to create a harmonious whole.

**Concept** A general notion or idea. An idea of something formed by mentally combining characteristics or particulars. A construct.

**Content** Something that is expressed through some medium, as speech, or any of the various arts. Significance or profundity

**Contour line** A line that describes the edges of a form and suggests three-dimensional volume.

**Contrast** The degree of difference between compositional parts, or between one image and another.

**Cross-contour** Multiple, curving, parallel lines running over the surface of an object horizontally and/or vertically that describe its surface configuration topographically, as in mapping.
Form Every object has a specific three-dimensional characteristic that consists of form. The simplest forms are spheres, cylinders, cubes, and pyramids.

Gradation Shading created through the gradation of grays can be used to suggest three-dimensional form.

Highlights The lightest value present on the surface of an illuminated form, which tends to occur on very smooth and or shiny surfaces. They are the intense spots of light that appear on the crest of the surface facing the light source.

Horizon line In linear perspective, the line on which all vanishing points are positioned. More accurately described as the eye line or eye level.

Light A broad intermediate value between the more defined areas of highlight and the core of the shadow.

One point perspective A form of linear perspective in which the lines receding into space converge at a single vanishing point on the eye level or horizon line.

Perspective A graphic system used to create the illusion of space on a two-dimensional surface.

Picture plane The flat surface on which an artist creates a pictorial image.

Proportion A comparative relationship between the parts to a whole. For example, in figure drawing, the model’s head is often compared to the overall height of the body.

Value The lightness or darkness of a color. The relative lightness or darkness of a surface.

Value scale A range of grays that are presented in mathematically consistent sequence.

Vanishing Point Denotes degrees of light and dark. In linear perspective, the point or points on the eye level at which parallel lines appear to converge.

Materials list for Drawing 1

Paper
18”x 24” Pad of Strathmore white drawing paper, containing 25-50 sheets
12”x 9” Pad of white drawing paper (any brand ok), containing 24+ sheets
18” x 24” pad of newsprint (rough), containing 25+ sheets

Pencils/Charcoal
Graphite Pencils: HB, 2B, 4B, 6B and 8B (Staedtler Brand recommended, Lumograph)
1 package Vine or Willow Charcoal, soft or extra soft, containing 3+ Sticks
Syllabus: Drawing 1

1 package of black pastel or compressed charcoal, containing 2+ Sticks
Black Charcoal pencil, Soft

Erasers
White Staedtler or magic rub eraser
Kneaded eraser, large or medium
“Click” or retractable eraser, or a peel-off or sharpenable “eraser pencil”

Markers
Black sharpie marker (fine point) or Black peel-off china marker
White peel-off china marker or white oil pastel

Wet Media
Bottle of black ink
Sumi ink brush, size 6 or larger
Yogurt or glass container for water
Palette with wells
Paper towels or clean rags
Eye dropper or straw (optional)

Drawing Accessories
Small metal pencil sharpeners
Chamois cloth
Various blending stumps
24” ruler (alternately, 18” or 36” will do)
Artist tape, white, one inch width
Can of workable fixative
Masonite drawing board with clips – 20” x 26”
Lightweight portfolio to hold 18”x 24” papers
Tool box or bag to hold your drawing materials
Surgical or rubber gloves for charcoal (optional)

Suggested Retailers:
SJSU Bookstore, San Jose
BLICK, various locations throughout the Bay Area and online at dickblick.com
Flax Art & Design, Oakland, CA
University Art, Redwood City, CA

**You may wait until after the demo on Day 1 to purchase supplies**

Shopping list available here: https://www.dickblick.com/lists/blicku/0J2K68LAJCD1I/items/
**Course Schedule**

**Art 24: Drawing 1 Spring Semester 2019**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/24</td>
<td>Introduction to the class and materials</td>
</tr>
<tr>
<td>2</td>
<td>1/29-31</td>
<td>Line Drawing: Gesture, Contour, and Blind Contour</td>
</tr>
</tbody>
</table>
| 3    | 2/5-7 | Composition: Addressing the picture plane; positive and negative space  
Homework 1 due 2/5: gesture drawing |
| 4    | 2/12-14 | Composition: Planning with thumbnail sketches  
Homework 2 due 2/12: contour drawing |
| 5    | 2/19-21 | Perspective: 1-point perspective and 2-point perspective  
Homework 3 due 2/19: negative shape drawing |
| 6    | 2/26-28 | Perspective: ellipses, cross-contour drawings, foreshortening  
Homework 4 due 2/26: 1-point perspective |
| 7    | 3/5-7 | Volume & Value  
Homework 5 due 3/5: 2-point perspective |
| 8    | 3/12-14 | In-class mid-term drawing and critique  
Homework 6 due 3/12 |
| 9    | 3/19-21 | San Jose Museum of Art Field Trip 3/19  
Volume continued |
| 10   | 3/26-28 | Light and Shadow, Chiaroscuro  
Homework 7 due 3/26: Pastel and Ink drawing |
| 11   | 4/2-4 | Spring Break ~ No Classes |
| 12   | 4/9-11 | Wet Media, Markers and Ink  
Museum Paper due 4/9 |
| 13   | 4/16-18 | Pattern, Texture, and Transparency  
Homework 8 due 4/16: Wet Media |
| 14   | 4/23-25 | Introduction to the figure  
Homework 9 due 4/23: Fabric drawing |
| 15   | 4/30-5/2 | Final Drawing Project  
Homework 10 due 4/30: Sketches or work in progress for Final Homework |
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/7-9</td>
<td>Final Drawing Project</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final Homework due 5/7</td>
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</tr>
<tr>
<td>Monday 5/20</td>
<td>9:45 a.m. – 12:00 p.m.</td>
<td>In-class final critique</td>
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