

**San José State University
Department of Art & Art History**

Art 24, Sec 02, Class#21922, Drawing 1, Spring 2020

Course and Contact Information

Instructor: Omar Harb

Office Location: ART 317

Telephone: (408) 924-4403

Email: omar.harb@sjsu.edu

Office Hours: Monday/Wednesday 3:00-4:00pm

**Class
Days/Time:** Monday/Wednesday 12:00-2:50pm

Classroom: ART 312

**Department Of-
fice:** Art 116

**Department
Contact:** Website: www.sjsu.edu/art
Email: art@sjsu.edu

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 ART116, 408-924-4320, art@sjsu.edu

Faculty Web Page and 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://sjsu.instructor.com>. You are responsible for regularly checking with the messaging system through MySJSU at <http://mysjsu.edu> to learn of any updates.

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: <http://libguides.sjsu.edu/ArtReference>

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.

Classroom Protocol

Attendance

Attendance is mandatory and extremely important. Maintaining a level of seriousness and completing the course work is instrumental to success in the course.

Cell Phones: Students will turn their cell phones off or put them on vibrate mode while in class. They **will not** answer their phones in class.

IPODS and MP3 Players: Are allowed in class while drawing, but not during any lectures or critiques.

Course Format

Lecture and Drawing Analysis. Activity: twice a week

Course Description

Art 24 is an introduction to the basic and fundamental elements, concepts, and practices, of two dimensional drawing. Classroom instruction and practice will build cumulatively upon the basic elements and principles of drawing: line, shape, value, texture, space, volume, perspective and composition.

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

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

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

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

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

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

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

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

Suggested Texts/Readings

Betti C and Sale T Drawing A Contemporary Approach 4e Holt, Rinehart Winston

De Fiore, Gaspare	Learning to See and Draw Watson-Gupthill 1984
Enstice, 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. 19

Grading Information

Grading Breakdown

Participation	15%
Assignments	70%
Quiz	5%
Final Project	10%
No extra credit option available	

Course Requirements

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Final Project Information: Final project will be talked about during class time.

Sketchbook: *At least* one entry per week.

Your sketchbook will be collected mid-term and at the end of the semester. It is a means for you to become habitual about recording your thoughts, ideas, and observations. You can include any images or words relevant to your creative process: notes, sketches, collage, color studies, and commentary about exhibits you've seen, lectures you've heard, critiques, etc.

Late Work

Assignments that are turned in later than the specified date will be graded accordingly: **One whole letter grade is deducted for every class session since the official due date specified by the instructor.**

DIGIT TO LETTER CONVERSION

97-100% A+	73-76 C
93-96 A	70-72 C-
90-92 A-	67-69 D+
87-89 B+	65-66 D
83-86 B	60-64 D-
80-82 B-	0-59 F
77-79 C+	

A Breakdown by letter grade:

A = Perfect attendance, show exceptional development of skills, inventiveness with projects, attention to and application of project objectives, all projects and homework completed on time, excellent participation in class critiques, presentations and discussion.

B = Have an unexcused absence* attention to and application of project objectives, all projects and homework completed on time, participation in class critiques, presentations and discussion.

C = Miss two days*, a project or homework deadline, or not participate in class.

D = Miss three days*, project or homework deadline or not participate in class.

F = Excessive absences* (4 or more)

“This course must be passed with a C- or better as a CSU graduation requirement.”.

Course outline to be covered

Picture plane :

History and identification. Scale and proportion in recognizing spatial relationships. Negative and positive space.

Composition and design of pictorial space :

shape, form, balance, edge, and harmony.

Overall design.

Line:

variety and weight, broken line, and its potential to describe volume. Issues of pressure regarding various mediums.

Value drawing and light source:

Range in value and contrast

Perspective:

accuracy of positioning and degree. Volume and weight.

Texture and pattern :

Variations in illuminating contrasts and repetition.

Classroom Protocol

Coming to class with a creative, and open mindset is important to your grade. Students are expected to come to class on time and ready to work with all necessary materials. Class participation is important in learning and affects overall grade and work. Absences, late arrivals, and leaving early will hurt your ability to fully participate in class activities that are vital to learning. If an absence is necessary, please email before class. It is the student's responsibility to email me concerning the absence and to obtain missed class material (lectures, reading and class assignments). Cell phones are expected to be turned off or on silent, please wait to use your phone until after class or during break. Critiques are mandatory, and you are expected to participate in them to receive participation points. Participation in critiques and discussions is encouraged as it helps students analyze classmates and personal work and also is essential in order to ensure benefit in the classroom. Please be respectful of the space and time we have. Use your time in class efficiently and clean up after yourself.

University Policies

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 section at <http://info.sjsu.edu/static/catalog/policies.html> . Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/ . The Late Drop 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 at <http://www.sjsu.edu/advising/> .

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at <http://www.sjsu.edu/senate/S07-2.html>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html .

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services

located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The LARC website is located at <http://www.sjsu.edu/larc/>.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at <http://www.sjsu.edu/muse/peermentor/>

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Art 24 / Drawing 1, Spring 2020 Course Schedule

The schedule is subject to change with fair notice. Please attend class to stay updated on due dates.

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/27	Introduction to class, materials, and semester Introduction to assignment 1: positive and negative space/proportional structure and composition
1	1/29	Workday Introduction to Manipulation of Materials: charcoal, pencil, oil pastel, paper, and investigation of pictorial space.
2	2/3	Workday <i>Assignment # 1 due at the end of class.</i>
2	2/5	Introduction to assignment #2 Line and Contour, volume through line. Pencil and pen and India ink
3	2/10	Workday Introduction to Assignment #3 : linear perspective and foreshortening <i>Assignment #2 due at the end of class.</i>
3	2/12	Workday
4	2/17	Introduction to assignment #4: Cross hatching Still life project <i>Assignment #3 due at the end of class.</i>
4	2/19	Workday

5	2/24	Workday Assignment#4 due at the end of class
5	2/26	Introduction to assignment #5: value still life study
6	3/2	Workday
6	3/4	Workday Assignment#5 due at the end of class
7	3/9	In Class Critique Sketchbooks are due
7	3/11	Introduction to assignment #6: texture/volume
8	3/16	Workday
8	3/18	Workday Assignment#6 due at the end of class
9	3/23	Introduction to assignment #7: expressive still life
9	3/25	Workday
10	3/30 to 4/1	Spring Recess/ No Classes
11	4/6	Workday Assignment #7 due at the end of class.
11	4/8	Introduction to assignment#8: a copy of a masterwork still life
12	4/13	Workday
12	4/15	Workday Assignment #8 due at the end of class.
13	4/20	Introduction to Assignment #9: the figure/ head and facial planar deconstruction.
13	4/22	Workday
14	4/27	Workday Assignment # 9 due at the end of class

14	4/29	Introduction to assignment #10: oil pastel still life
15	5/4	Workday
15	5/6	Workday
16	5/11	Assignment #10 due at the end of class Sketchbooks are due Last Day of Instruction
Final Exam	Tues., 5/19 9:45-12:00	Final Critique Final Exam

*There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.

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.

below the eye level. Used when the picture plane must be tilted to encompass an object placed above or below the eye level.

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:

1 Tool box to hold the following items:

Sketchbook (at least 8" x 6")

Masonite drawing board with clips – 20" x 26"

Pencils: HB, 2B, 4B, 6B, and 8B (Brand Staedtler recommended)

Charcoal: Vine and willow charcoal – Soft and extra soft. Both thick and thin sticks

Charcoal pencils: Hard and soft

1 package of black pastel charcoal (alphacolor) – 2 Sticks

Oil Pastel

1 white charcoal pencil

1 small metal pencil sharpener

1 white Staedtler or magic rub eraser

1 Kneaded eraser

1 "Click" eraser

1 Chamois cloth

Various blending stumps

1 Black sharpie pen

1 bottle of black drawing ink

1 sumi ink brush

1 36" wooden yardstick or 24" ruler

1 roll of masking/white artists tape (one inch width and low tack)
1 18" x 24" Pad of Strathmore drawing paper, containing 25 – 50 sheets. White
1 18" x 24" pad of newsprint (rough)
1 Can of workable fixative
1 Lightweight portfolio
Surgical or rubber gloves for charcoal (optional)
Overall estimated cost for entire semester: \$ 100

Places to get Supplies:

Blick Art Materials, 979 Market St, San Francisco, CA 94103
University Art, 2550 El Camino Real, Redwood City, CA 94061
Palace Art, 1407 Pacific Ave, Santa Cruz, CA 95060
Michael's, 561 Coleman Ave, San Jose, CA 95110
A few of the supplies can also be found in the SJSU Spartan Bookstore

List of Artists:

Giotto, Pierro della Francesca
Michelangelo, Andres Mantegna,
Francisco de Zurbaran
El Greco, Francisco Goya, Diego Velazquez
Edouard Vuillard, Edouard Manet, Gustave Courbet
Edgar Degas, Mary Cassatt, Berthe Morisot, Henri Matisse
Fairfield Porter, Richard Diebenkorn
Max Beckman, Francisco de Zurbaran
James McNeil Whistler, Gwen John,
Jenny Saville, Paula Rego, Phillip Pearlstein
Rembrandt van Rijn, Lucian Freud, Paul Cezanne
Frans Hals, Paul Gauguin
Lovis Cornith, Vincent van Gogh
David Park, Elmer Bischoff, Edward Hopper
Frida Kahlo, Chaime Soutine, Francis Bacon
Thomas Eakins, Edward Burne-Jones
Gustav Klimt, Egon Schiele,
Jean-Michel Basquiat
Pablo Picasso, Jean-Auguste-Dominique Ingres
Lee Krasner, Elaine de Kooning
Giorgio Morandi
Kara Walker, Shirin Neshat
Robert Longo
Jordan Casteel, Caitlin Mitchell-Dayton