

San José State University
Department of Art and Art History
Art 24, Drawing I, Section 5, Fall 2020

Course and Contact Information

Instructor(s):	Rebecca Foster
Office Location:	Art Building, Room 331 (virtual office this semester)
Telephone:	408/924-4374
Email:	rebecca.foster@sjsu.edu
Office Hours:	Tues/Thurs 2-3 pm (Zoom link provided on Canvas)
Class Days/Time:	Tues/Thurs 3:00-5:50 pm
Classroom:	Online https://sjsu.instructure.com/courses/1369677
Prerequisites:	No previous experience or prerequisites required

Course Description

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

This project-based drawing class will explore basic drawing principles using a range of materials and approaches. Students will build fundamental drawing skills to develop personalized approaches to content in projects responding to historical and contemporary approaches to drawing. Students will be encouraged to think about drawing as a dynamic and ever-evolving medium and explore traditional and non-traditional materials in their home studios.

Course Format

Online

Our class will operate solely online. We will meet as a group on Zoom once a week- scheduling will be shared in our first class meeting (Zoom links for all meetings will be provided on Canvas). Content will be delivered via Canvas in a weekly module that clearly outlines goals, assignments, objectives and deadlines. Students will be given lectures, video tutorials and demos through provided links that may be accessed at any time. Work will be submitted using Canvas, Google Docs and Google Slides. Students will need a computer in order to access and interact with the class as well as a camera (smart phone camera will work) in order to document work.

Course LMS 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.instructure.com>. You are responsible for regularly checking with the messaging system through [MyJSU](http://one.sjsu.edu) on [Spartan App Portal](http://one.sjsu.edu) <http://one.sjsu.edu> to learn of any updates. For help with using Canvas see [Canvas Student Resources page \(http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources\)](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources)

Course Goals

The project-based class is designed to allow students to learn basic mechanics of traditional drawing practice while experimenting with different media. Students will learn drawing terminology, techniques, and strategies as well as working toward an understanding of historical and contemporary drawing practice.

Demonstrations, videos, readings and collaborative slideshows will allow students to fully explore the medium, learn about working artists and historical examples and develop their own portfolio of work.

Course Learning Outcomes (CLO)

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, 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

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. 1999

Library Liaison

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Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Department Advising

For information about majors and minors in Art & Art History, for a 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](tel:408-924-4320), art@sjsu.edu

Course Requirements and Assignments

This course will require weekly assignments including participation in collaborative slideshows, group discussions, readings and written responses, drawing exercises and projects. Projects will be due approximately bi-weekly with goals and grading criteria outlined as each project is introduced. Students will also create one collaborative “mail art” piece as well as a Final Project utilizing the medium, format, and substrate of their choice. Due dates for all assignments and projects will be clearly outlined in the Weekly Modules found on Canvas.

Students should also keep a sketchbook in order to record notes, practice new techniques, draft compositions for projects and make note of ideas and concepts that apply to their work.

A major component of a successful art practice course is the environment of the studio, in this case our virtual studio utilizing Zoom. Participation, collegiality and cooperation are significant. Discussion with both the instructor and studio peers is noted, as is each student’s willingness to participate in critiques and class discussions. Please be on time to meetings and mute yourself when not speaking.

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. More details about student workload can be found in University Policy S12- 3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Final Examination or Evaluation

The Final Project will serve as our Final “Exam” in this class. We will meet as a class on Zoom during our allotted Final Exam time for discussion and critique (Friday 12/11 at 2:45 pm)

Grading Information

Grading will be determined based on individual development, commitment, quality of work and assignments fulfilled, i.e. The successful balance of technical and conceptual concerns in each piece must be clear. As mentioned above a specific assessment matrix outlining goals and technical focus for each project will be

provided. Projects will be accepted up to one week late, one grade lowered (For example an A- will become a B-).

You will be given separate grades for each of the projects in this class, one grade for participation, and one grade for assignments including collaborative slide shows, written responses, and sketches. Missing work will result in a 0 for the project (with the exception of documented medical or personal issues that have been discussed with me prior to class).

Final grades are an average of the following:

50% Projects

35% Assignments

15% Participation (includes submissions, written comments and participation in discussions and critiques)

**All assignments must be completed in order to receive a passing grade in the course

NUMERIC GRADE EQUIVALENTS:

93% and above A	77% - 73% C
92% - 90% A-	72% - 70% C-
89% - 88% B+	69% - 68% D+
87% - 83% B	67% - 63% D
82% - 80% B-	62% - 60% D-
79% - 78% C+	below 60% F

An example of A work: Excellent craftsmanship, assignments were fulfilled above and beyond the basic requirements, participation was extremely active in class and critiques, artist statement and evaluations were well-written and insightful.

An example of B work: Good craftsmanship, assignments were fulfilled with apparent preliminary work, participation was noticeable, written statements were thoughtful.

An example of C work: Mediocre craftsmanship, assignments were fulfilled to the bare minimum requirements, participation was average, statements were not thoughtful, and only covered required topics.

An example of D work: Poor craftsmanship, assignments were not fulfilled or missing elements, participation was poor, statements were poorly written and not thought out. An example of F work: Assignments were not completed, no participation, statements were not turned in.

Classroom Protocol

Any successful learning experience requires mutual respect on behalf of the class participants and instructor. As such the class should not be subjected to any behavior that is intentionally disruptive, rude, or disrespectful. Any behavior that makes a student feel intimidated or demeaned will result in the temporary removal or exclusion from the classroom of the student engaged in disruptive activities. Overall, I hope that you will enter the class with an open mind, willingness to take chances, embrace new processes, and explore new ideas. Please be on time for Zoom meetings, mute yourself when not speaking and offer feedback to your classmates as generously as possible. Be sure to submit images to collaborative slideshows by deadlines so that classmates have time to offer feedback. Communicate with the instructor if you run into challenges with scheduling and meeting deadlines.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

Materials List

Drawing board ideally with clips – 18" x 18" or larger

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

Charcoal: Vine and willow charcoal – Soft and extra soft.

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

1 small metal pencil sharpener

1 white Staedtler or magic rub eraser

1 Kneaded eraser

1 "Click" pen style eraser

Various blending stumps

1-3 soft paint brushes such as a sumi brush

1 bottle India Ink

1 roll of blue/white painters/artists tape (one inch width and low tack)

1 12" x 18" or larger pad of Strathmore drawing paper, containing 25 – 50 sheets.

1 12" x 18" pad of newsprint (rough)

1 can workable fixative spray

Optional

1 Lightweight portfolio to store works in progress and finished work (can be DIY out of cardboard and duct tape)

Weekly Course Schedule*

Art 24- Drawing I, Section 5

*This schedule is subject to change with notice.

WEEK 1 (8/20): Course introduction, materials overview, home studio set-up, course survey.

WEEK 2 (8/25 & 8/27): Introduction to pencil drawing terms and techniques. Sketchbook exercises.

WEEK 3 (9/1 & 9/3): Contour line drawing techniques and basic composition. Project: First still life.

WEEK 4 (9/8 & 9/10): Gesture drawing, line weight, and line to shape development in compositional space. Project: Series of drawings.

WEEK 5 (9/15 & 9/17): Chiaroscuro, tone, and value. Project: Still Life with eggs in environment/white object still life.

WEEK 6 (9/22 & 9/24): Working into a dark field/toned ground. Project: Still life

WEEK 7 (9/29 & 10/1): Wet media techniques—ink washes, pen and ink, and line work.

WEEK 8 (10/6 & 10/8): Texture and detail. Project: Micro/Macro drawing project of a selected natural object.

WEEK 9 (10/13 & 10/15): Micro/Macro drawing continued.

WEEK 10 (10/20 & 10/22): The history of mail art. Drawing outside the white cube. Project: Mail Art collaboration.

WEEK 11 (10/27 & 10/29): Self Portrait as contemporary practice. Project: Self portrait using medium of your choice.

WEEK 12 (11/3 & 11/5): Self Portrait project continued.

WEEK 13 (11/10 & 11/12): Non-traditional drawing materials and substrates. Project: Drawing using non-traditional materials.

WEEK 14 (11/17 & 11/19): Final Project (details TBA)

WEEK 15 (11/24): Final Project. (Thanksgiving 11/26- no class)

WEEK 16 (12/1 & 12/3): Final Project.

FINAL PROJECT/CRITIQUE: Friday 12/11, 2:45 pm