

**San José State University**  
**Department of Art and Art History**  
**Art 48949: 25 - 01 Expressive Drawing**  
**Fall Semester 2020**

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**ART 25 - EXPRESSIVE DRAWING : MW 12:00PM - 2:50 PM | ONLINE | Prerequisites: ART 24 | Units: 3**

**i: SHAUN O'DELL**

o: ONLINE (office hours: MW 11:00 AM - 12:00 PM)

e: [shaun.odell@sjsu.edu](mailto:shaun.odell@sjsu.edu)

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**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.
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**COURSE INFORMATION**

**DESCRIPTION**

We want to make art. We want to make drawings. But what do we draw? Are we bound to follow trajectories from historic and contemporary traditions? Do we make politically engaged work that addresses contemporary social issues? Does art affect change in the world? Can we seek the transcendent in our work? Can we let intuition and the poetic be the guide? What is the function of an artist in society and how might exploring this question influence our drawing practice?

This class encourages students to seek out a personal voice that engages with these questions in the process of identifying unique questions raised in their work. To stimulate a rigorous interior exploration this class will ask students to investigate eight primary subjects of inquiry - Personal Memory, Nature, Figure, Culture/Society/History, Space and Architecture and Systems and Cosmologies, Performance, and Research.

These eight topics are designed to generate ideas that unravel intuitively and spontaneously in students drawing practice. Much of the class will focus on helping students develop and investigate an individual mark making process that simultaneously explores conceptual ideas related to each subject prompt. There will be extensive one on one engagement during the course of each project period.

Throughout these project periods we will also read and discuss materials based on the five subjects. There will be film viewings and online field trips that support the project focus and/or explore related ideas. Concurrently, we will study contemporary artists whose practice is in some way engaged with the subject of the current project.

In the early weeks of class there will be time spent investigating and experimenting with mark making techniques and materials. Sketchbook work and some sketchbook assignments are an important component of the class. Time for working on current drawing projects will be both during and outside of class.

## GOALS

To begin developing a drawing practice that deeply engages the student's personal observations and interpretations of the world they live in.

## FORMAT

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

## TECHNICAL LEARNING OUTCOMES

Students in this course learn to create drawings from general subject prompts and examples of how a diverse selection of artists engage similar subject matter. Students will use formal methods like perspective, value, volume, line, and orthographic projection to construct inventive, observed, and skilled drawings.

## SKILL LEARNING OUTCOMES

**SLO 1:** Students learn to use a variety of media to understand the possibilities and limitations of particular drawing tools and media in successfully translating what is being observed to an image on paper.

**SLO 2:** Students learn to produce drawings that communicate an understanding of formal properties (ex: line, contour, volume, value, shadow, composition, negative/positive space, figure/ground relationship, perspective, planar analysis, focal points, and proportion) giving them a visual vocabulary that prepares them for more advanced work in any media.

**SLO 3:** Students respond to assignments by expanding established traditions of representation into a contemporary, experimental, and individualized context.

#### CONTENT LEARNING OUTCOMES

**CLO 4:** Students learn to apply social values, ethics and discipline in their drawings and class critiques. Students develop an articulate personal creative processes in relation to a broader audience and context that exhibits agency and visual literacy.

**CLO 5:** Through drawing assignments, prompts, visual examples and research, students learn to connect their work to disciplinary, historical and cultural precedents.

**CLO 6:** Students learn to demonstrate care and consideration in presenting and submitting their finished work to an audience.

**CLO 7:** Students learn to verbalize art and design vocabulary involved with tools, media, paper, and technique, solidifying their continued success in communicating with faculty, peer groups and, ultimately, a broader audience.

**CLO 8:** Students learn to follow assignment guidelines and complete projects that exhibit mastery and understanding of course content.

**CLO 9:** Students learn to think expansively and challenge themselves and historical precedents to heighten creative problem solving and unique expression that will differentiate them in their professional career.

**CLO 10:** Students learn project management through studio production and develop a professional, engaging, and generative art and research practice that is articulate from intention to execution to exhibition.

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## COURSE REQUIREMENTS | PROTOCOL | ASSIGNMENTS

### ATTENDANCE & PARTICIPATION

Attendance is mandatory and extremely important. Maintaining a level of seriousness and completing the course work is instrumental to success in the course. Students are asked to turn off cell phones and to limit laptop use while in class. All students are required to respect their fellow

students by maintaining an atmosphere conducive to concentration and learning. This means, in part, arriving to class punctually and, when it is absolutely necessary to arrive late or leave early, to do so as quietly as possible.

## **GENERAL 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>.

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 a whole grade. (Note: According to University policy F69-24, "Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per shall not be used as a criterion for grading.")

## **FINAL EXAMINATION OR EVALUATION**

"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." University Policy S06-4 (<http://www.sjsu.edu/senate/docs/S06-4.pdf>)

## **RELATIVE WEIGHT OF COURSE REQUIREMENTS**

1) Presentations (5%) 2) Studio / Homework (35%) 3) Midterm Critique (15%) 5) Final Critique (20%) 6) Participation and Attendance (25%)

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## **GRADING POLICY**

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities.

## **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 is determined by the following:  
Active and serious involvement in all aspects of this class. Class discussions, studio time, submission of finished studio and homework and week-long critiques are crucial.

#### 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%.

#### GRADING CRITERIA

1. Participation and Attendance (25%)
2. Visual literacy as communicated through class discussion and presentations (5%)
3. Technical accomplishments, creative solutions, and completion of studio/home work (35%)
4. Formal development, inventiveness, and execution of midterm/final projects (15% / 20%)

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.

#### ATTENDANCE POLICY

All studio sessions are mandatory. If a student is absent more than three times without an excuse, their grade will be lowered due to lack of participation. Please notify instructor of your absence and submit a medical excuse if your absence exceeds three times. University policy F69-24, "Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading. One half grade point will be deducted for late work or missed critique. If critique is missed medical note or other documentation required as justification." You must complete all homework, midterm, and final projects in order to pass the course.

**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.

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## **COURSE MATERIALS**

### **READING MATERIAL**

#### ***The Pleasure In Drawing* by Jean Luc-Nancy**

\*Reading from this text will be handed out by instructor.

### **COURSEWORK MATERIAL**

- 1 Sketchbook (8.5x11” or larger)
- 1 Drawing board. Support (for at least 18x24” paper)
- 1 Paper portfolio (to hold 22x30” paper)

### **PAPER MATERIAL**

- 1 18X24” Newsprint pad
- 2+ 18x24” White drawing pad (medium / rough surface for charcoal) at least 2 of these (biggie or canson XL)
- 4-5 Sheets Lenox or Stonehendge paper (18x24” or 22x30”) tracing paper, various sizes

### **DRAWING MATERIAL**

- 3 Boxes Vines Charcoal (medium, soft and hard)
- 2 Boxes of compressed charcoal
- 3x9 Prismacolor Turquoise H4, H3, H2, H, HB, B, B2, B4, B6 (3 of each weight)

### **MISCELLANEOUS MATERIAL**

- 2 Pencil stick eraser (sanford)
- 2 Hard plastic eraser (staetler or factis)
- 2 Kneaded eraser
- 1 Decent sharpener for charcoal pencils
- 1 Chamois cloth
- 1 Roll of artist masking tape
- 1 18” straight edge

- 1 Box of push pins
- TBD Sumi ink (and bamboo brush-medium to large)
- TBD Zig Manga pen holder
- TBD Pen nibs speedball #512 & 513EF
- TBD Daler-Rowney FW Acrylic Ink, Black & Sepia

### **OPTIONAL REFERENCE MATERIAL**

**Visual resources and library:** <http://arth.sjsu.edu/courses/foundation.php>

Username: arth

Password: TBA

### **REFERENCE MATERIAL LIBRARY LIAISON**

Gareth Scott : [https://libguides.sjsu.edu/prf.php?account\\_id=157124](https://libguides.sjsu.edu/prf.php?account_id=157124)

Email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

Dr. Martin Luther King

Library 4th Floor

Phone: (408) 808-2094

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

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### **ADDITIONAL INFORMATION**

#### **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](mailto:art@sjsu.edu)

#### **SYLLABUS**

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.

#### **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/.](http://www.sjsu.edu/gup/syllabusinfo/)”

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**COURSE SCHEDULE | ART 25 - 01 EXPRESSIVE DRAWING | FALL SEMESTER 2020**

<b><u>Week</u></b>	<b><u>Date</u></b>	<b><u>Topics, Readings, Assignments, Deadlines</u></b>
<b>1</b>	M 8.24 W 8.26	Class Intro  Read: A Sign in Space, Italo Calvino
<b>2</b>	M 8.31 W 9.2	PERSONAL MEMORY Louise Bourgeois, Shaker Gift Drawings Jorges Luis Borges, <i>Funes The Memorious</i>
<b>3</b>	M 9.7 NO CLASS T 9.8 ADD ENDS W 9.9	PERSONAL MEMORY
<b>4</b>	M 9.14  W 9.16	NATURE  Gemma Anderson BOTANICAL MIND
<b>5</b>	M 9.21 W 9.23	NATURE
<b>6</b>	M 9.28 W 9.30	FIGURE David Hockney, Nicola Tyson, Van Gogh
<b>7</b>	M 10.5 W 10.7	FIGURE
<b>8</b>	M 10.12 W 10.14	CULTURE/SOCIETY/HISTORY Mary Beth Edelson, Sam Durant, Clemencia Lucena, Kara Walker,

<b>9</b>	M 10.19 W 10.21	CULTURE/SOCIETY/HISTORY
<b>10</b>	M 10.26 W 10.28	SPACE AND ARCHITECTURE Julie Mehretu, Guillermo Kutica, Etienne Louis-Boullee, Paul Noble, Daniel Liebskind
<b>11</b>	M 11.2 W 11.4	SYSTEMS AND COSMOLOGIES Trenton Doyle Hancock, Emma Kunz, Guo Fengyi
<b>12</b>	M 11.09 W 11.11	SYSTEMS AND COSMOLOGIES
<b>13</b>	M 11.16 W 11.18	PERFORMANCE Paul McCarthy, Trish Brown, Robin Rhode
<b>14</b>	M 11.23 W 11.25	RESEARCH Agnes Denes, Mark Lombardi  Work Week. Individual student conferences. W Non-Instructional Day, no class.  TH Thanksgiving Holiday, campus closed. F Rescheduled Holiday, campus closed.
<b>15</b>	M 11.30 W 12.2	RESEARCH
<b>16</b>	M 12.07 W 12.09	LAST DAY OF INSTRUCTION AND FINAL EXAMS
<b>Final Exam</b>	Wed. 12.9 9:45-12:00pm	TBD