Art 401.001
29025
Expressive Drawing
Spring 2020

Instructor: Piero Fenci
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Phone Number: 936-554-6895 (my cell)
Course Time/Location: 11-1:40 T/Th, rm 106 - drawing room, lower art building on right

Credits: 3
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Introduction to the Course:
Drawing is the backbone and foundation of all creative endeavors in our field. Observational drawing (such as Drawing I and II) focuses on essential skills related to the science of visual learning; that is, learning to transfer what we see using tried-and-true techniques convincingly to a surface with "dry" media.

We will be honing a skill-set in this course of a similar nature, but our class will focus on other ways of looking at drawing. Through lecture, demonstration and projects, we will learn about non-objective approaches, intuitive working methods, utilizing the subconscious and other challenging ways of pushing the boundaries of our drawings. Together we will journey thru various experimentations hoping to expand our vocabulary and understanding about drawing. These techniques are partner-methods to observational drawing. It's my belief that, for the most part, the two inform one another, and "expressive" work is best realized by the trained artist that has a firm foundation in observational drawing.

Program/Student Learning Outcomes:

A. Program Learning Outcomes:

1. Undergraduate students will exhibit proficiency in the application of technical and problem solving skills appropriate to their designated concentration, as well as developing individual creativity: Art Education, Art History and Art Studio (Advertising Design, Art Metal/Jewelry, Ceramics, Cinematography, Digital Media, Drawing, Painting, Photography, Printmaking, Sculpture).

2.

3. Undergraduate students will compare their progress against models of excellence in the visual arts, which are provided through high quality extracurricular and extramural art activities.

B. Student Learning Outcomes:

1. Students will demonstrate their competence in drawing by producing work of a high level of proficiency.
2. Students will develop the understanding of integrating various concepts into their work by designing and executing work that uses multiple influences and sources.

3. Students will explain their work to their classmates and other viewers, demonstrating their comprehension of artistic conceptual and formal issues.

4. Students will demonstrate their ability to analyze and compare works of art verbally during critique sessions.

5. Students will, through the execution of their work, demonstrate their understanding of advanced concepts and of the skills relevant to the creation of contemporary artistic statements.

Course Details:
This class will meet each and every Tuesday and Thursday (barring university sanctioned holidays) from 8 to 10:40 am. It will take a serious commitment on your part to make it to these classes as attendance is of utmost importance (see details in attendance policy). In order to get the most from the course, you will be expected to participate as much as possible in the class projects. You will be required to obtain drawing materials for the course, and you will be required to perform research concerning topics related to what we are pursuing (see the "Research" section of the syllabus). You are required to keep a sketchbook; largely in a different manner than for a class such Drawing I and II. Details follow below.

You will be challenged to move past personal iconography, many times working with a partner(s) in order to learn new techniques. You will be asked to think about "mark making" in a different manner. Though you might be a bit familiar with alternative movements and techniques in art, we will be examining some of these working styles and methods more in depth (Art Brut, Outsider Art, underground illustration, Surrealism, Dada techniques, etc.).

Like observational drawing, there are parameters we will adhere to in order to get reliable results in our drawings. For starters, we will be utilizing "dry" media primarily. While drawing and painting are essentially the same thing, it would be too large a scope for this class to work in both wet and dry media. While wet media (such as ink and paint) may be employed, we will focus on dry media (graphite, chalk, pastel, oil sticks, charcoal, ballpoint, marker, etc.).

Critiques:
For our course of action, it is imperative that you are present and participating in the critique process. Unlike crits you may have experienced in other classes, in ours, through discussion, we will arrive at a set of conclusions. These conclusions you may be required to execute in the work. In other words, your personal goals and desires weigh heavy in a direction of focus, but, unlike other courses, in this class suggestions must be executed in order to grow.

Attendance:
Students may only miss two class sessions without hinderance to their grade. Upon the third absence, the student will drop a letter grade. Upon the fourth the student will drop one grade further. Beyond this is failure for the course.
You are expected to be present during the whole class time. This is a long class session, meaning that you will need to be extra diligent in order to stay on course. I take attendance at 5 minutes after our scheduled start time. Anything later than that, and you are considered tardy. Excessive tardies may equal an absence according to the discretion of your instructor.

If you have a job or other responsibilities that may overlap in any manner with this class, it is your responsibility to balance the two...in other words, I will not give permission to leave earlier based upon personal situations, such as your employment. If the schedule for this class will not work for you, drop the course please.

Excused absences from class are defined only as those for documented reasons of health, family emergencies and participation in University sponsored events. For an absence to be excused the student must provide satisfactory documentation, such as forms from the Student Health Service or a private physician or an official University listing of excused absences. If you find that you need to miss a class without prior approval, you must notify the instructor by e-mail or by leaving a message on the instructor’s office answering machine at the time of the absence.

**Observations Towards Success:**
Based upon personal experiences, here are a few things I've noted that have hindered student development artistically:

*You must believe in what we are pursuing in order to have success. This involves believing in research and a valuing a strong work ethic.

*You must trust me as your instructor. Without this trust, you are only "getting a credit" in the course, and you will expand your work very little. If you think your work is too important to trust to your instructors in the field at this stage of development, you are wasting money on taking art courses.

*You must understand that this is not "precious". You are not making "art". Only society can deem something with that status. You are working in your field to better your skills at what you do. These are learning experiments to further your own body of work. If you are not willing to push it, make mistakes and most of all fail, then you are not ready for this course. At any given point, if told to do so, you should be willing to rip the finished work in-two and throw it away, walk on it, re-glue it to a surface, start over, wash it out, or any number of other requests upon the piece.

This "precious clause" may run contrary to what you've been told about your work. You may have become defensive in order to survive the art school process. While I understand this, I ask that, for this course, you abandon that way of thinking. These are assignments that you should strive to make the most of, but they are experiments to further your future body of work as you develop as an artist...view them as a means to an end (goal), not as the end unto itself.

*You must open your visual mind to approaches and work that you may not have understood in the past. Just because you "don't get it" or "don't like it" does not invalidate the work. Without
sampling what's out there, without trying and learning from all of it including what you don't like, you'll never grow as an artist. I mean this most sincerely.

*You must check all emotional crutches and personal symbology at the door. It is my opinion that most student artists assume the concept is more important than the execution. While this may hold true for someone who has been executing the craft for some time, it is rarely true for the student. The only way to avoid working in cliches is to move past them. Many times students become too rooted to a notion or a concept, and this may prevent the work from pushing forward. What you think you can't live without in image-making, as far as content goes, may be hindering you in some way.

**Sketchbook and Research:**
Each student is required to keep a sketchbook (details forthcoming) and to perform a certain amount of research utilizing our library as a resource. While use of the internet will assist us greatly, it's my personal belief that it can never take the place of a physical presence, and so, when you are asked, you may need to make a trip or two to the library for investigations to further our personal discussions concerning your work and/or process.

**Supplies and Equipment:**
You are required to purchase a certain amount of materials in order to participate in this course. Failure to procure said equipment will hinder your grade, as you are unlikely to be able to produce the necessary results:

*sketchbook:* a hardback, plain paper bound “book” at least 8 1/2” x 11” in dimension. This is your resource book...an idea book containing collage, doodles, and idea processes. The second should be a plain, sketchpad of the largest size. Brand name is not of concern, however this book is to be for this class only.

*Tackle Box:* Any sort of large tackle or portable storage box for your materials.

*Pencils and Pens:* You will need as many implements that will make a mark as you can possibly find. Number 2 pencils, graphite pencils, art pencils with a range of hardness and softness in lead, markers, crayons, oil sticks, charcoal, ballpoint pens, etc. Even old marking devices with little ink in them are valuable. You should be able to round a lot of these up around the home, however there are several which are required and you may need to purchase. They are:
   1.) At least 3 Sharpie brand pens, black, various tips (fine, regular, square). You may want a variety of colors in these as well, but black is required, and red is encouraged.

   2.) Ballpoint pens. Color unimportant.

   3.) A range of art pencils with various hardnesses in lead (at least 4 different ones).

In addition, I will supply you with some erasers, some pencil types and the paper you will need for the most part.

I’m a firm believer in using your student fees to purchase equipment for you. As a result, your costs for this course will probably be relatively inexpensive compared to other studio courses. That being said, there are no excuses for not purchasing items when asked.
You will most likely be asked to supplement your supplies based upon your needs concerning your projects. If I ask you to procure something, please do so. **You may be called upon at any time to supplement your supplies!**

**Evaluation and Assessments (Grading):**
In a class that utilizes many non-objective/intuitive working approaches, it would seem that grading would largely be a subjective matter. Actually, grading is no different than any other studio course, in that there are certain characteristics necessary within the work in order to achieve a given standard. These characteristics are objective "markers" (ie. good design, color theory, media approach, presentation etc.).

These are the characteristics that I will be looking at when judging the value of a particular finished piece. All of these matters are combined with the student's participation, enthusiasm, class-room involvement and dedication to the subject at hand.

**Grading criteria**

- **A - Excellent.** Original in its problem solving and exceptionally craftsman like in its execution. Student displays an intense interest in presenting the best possible solution to the project.
- **B - Above Average.** Well thought out in concept and execution. Student displays a high understanding of the goals of the project and executes the project well.
- **C - Average.** Achieves the requirements of the assignment in concept and execution. Student displays a basic understanding of the project and executes the project adequately.
- **D - Below Average.** Unsuccessful execution of the requirements of the assignment. Student displays confusion or lack of interest in the execution of the project.
- **F - Failure.** Student does not meet minimum requirements of the assignment.

**VI. Course Evaluations:**
In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

**VII. Student Ethics and Other Policy Information:**

**Attendance and Class Etiquette**
Students of this class are expected to follow certain basic rules of conduct. The instructor’s expectations of the student are that the student will:
- attend the class, on time, without early departures.
• have the necessary materials on hand for the class.
• do whatever work is necessary for class preparation outside of class time.
• actively attempt to follow the methods demonstrated in class.
• Be responsive and flexible in trying out suggestions given in critiques and by the instructor.
• Stay focused and on-task throughout the class period.
• Be respectful and cautious in use of the University’s resources.
• Take an active part in your own growth and learning within this course.

Acceptable Student Behavior

Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Students with Disabilities

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Academic Integrity

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university polity on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

**Withheld Grades Semester Grades Policy (A-54)**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Health and Safety Notes:**
The kind of investigations that naturally accompany this type of class make it necessary to mention some guidelines, both for the student’s individual safety and for the safety of the class as a whole. We will be using "dry" media, for the most part, however, many of the rules for material such as oil paint, apply for this course as well.

Regardless of the approach taken, no industrial materials or non-traditional materials that are toxic or dangerous may be used in this classroom. The student should be aware that the mixing of any chemical agent with artist’s materials can set off an unexpected and toxic reaction.

The solvents used for oil painting are highly volatile and can cause difficulty in breathing. Because of this the only solvent that will be allowed for use in this class will be No-odor paint thinner (Turpenoid, by Weber). Turpentines and low-odor mineral spirits are not acceptable.

It is common sense to realize that all art materials can be dangerous. If you have any questions concerning the use of any material, check with me first, both to see if what you are thinking of will work and to see if it is safe.
The easiest way to avoid exposure to these hazards are:
- Never sand a painted surface without wearing a filtering mask of some type, and never use powdered pigment in any form.
- If painting in oil paints, only use no odor mineral spirits for clean up, and do not have containers of solvent open in your studio. (No odor spirits are the only solvent allowed for use in this painting room.)
- Never “experiment” with household or industrial paints or chemicals in your painting: use only student or artist grade art materials.
- Never manipulate paints or medium directly with your hands.
- Never eat or drink around your material or in your studio.

If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the Professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your Professor.

Knowing that painting materials may be hazardous, use your own common sense when you are dealing with any artist's materials or processes.