Art 401.001 and 511.001
Expressive Drawing
Spring 2016

Instructor: Ron King
Office: Upper Bldg, / Wood shop 131B
Phone Number: 468-4416
Course Time/Location: 12:00-5:20, Fridays
Painting Room
Credits: 3
Email: kingronal@sfasu.edu

Introduction to the Course:
Drawing is the backbone to image-making. While observational and representational drawing are of high importance to the professional artist, other approaches to drawing should be explored by the artist as well. Through lecture, demonstration and projects, we will learn about non-objective approaches, intuitive working methods, and other challenging ways of pushing the boundaries of our drawings. 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. 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 Friday (barring university sanctioned holidays) from 12:00-5:20. Though we are only meeting once a week, it will take a serious commitment on your part to make it to this class 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.).

Most classes will contain a lecture portion. I'm a firm believer that art history and current research cannot be over-
emphasized as a tool to learn. You will not re-invent the wheel, so one must be aware of what has come before, what is
going on currently, and how to achieve a set of desired visual results in order to become a decent artist. Art is a visual
language. I will adhere to tradition and will offer you a lecture in relation to what we are working on, in the form of a
presentation. Without the lecture and presentation, you may have little grounding in what we are pursuing,...make sure
you attend the lectures.

Critiques:
It is my belief that critique of the work is fairly useless if offered at the end of a project. Our critiques will take place while
the work is in progress so that the artist may better utilize suggestions offered by the instructor and the class. The
student artist that excels will allow this criticism to inform their work. Not taking suggestions and putting up barriers and
defensive mechanisms will not make you a better artist, and will not insure success in this class.

For our course of action, it is imperative that you are present and participating in the critique process. Through
discussion, we will arrive at a set of conclusions. 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:
Being that class only meets on Fridays, students may only miss a single class session without hinderance to their grade.
Upon the second absence, the student will drop a letter grade. Upon the third 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.

Leaving class early could qualify you for an absence for the day. If you cannot handle a class session that will be this
long on a Friday, please do yourself a favor and drop the course. 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.

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.

Items Needed for the Course:
We’ll be covering this more in depth in class, but essentially you’ll need to round-up a tackle box that contains any and all
drawing type of media you can lay your hands on. Erasers of all styles, pencils, pens, brushes, sticks, stumps, markers...
any and all things that can assist you in making marks. You’ll also need a full sized sketch book (something at least 20" in
any single direction), along with anything else that can assist you in drawing.

We'll go over what is needed for each assignment, and I have many supplies that I will be sharing with you, but you'll be
expected to have any and all materials that might be needed for the course.
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" (i.e., 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 policy 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](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 and 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.

Use your own common sense when you are dealing with any artist’s materials or processes.