San José State University Department of Art and Art History Drawing 2, Section 02, Spring, 2018

Instructor:	Jason Adkins
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Office Hours:	M , W, 10:55 - 11:55
Class Days/Time:	M, W, 12:00 – 2:50pm
Classroom:	Art 312
Prerequisites:	Drawing 1

Course Description

Drawing 2 is a foundation drawing course that builds upon the observational skills and practice of Drawing 1 using the human figure as the primary subject of study. Drawing 1 is a prerequisite for this course

The course is structured into 4 thematic units. Work/portfolio is submitted at the end of each unit for evaluation and grade. Approximately 4 weeks per unit.

1. **The Geometric body**: Issues in perspective, foreshortening and space, using cross contour, line weight, and linear perspective to tackle foreshortening and deep space. Relating organic forms to basic geometric solids.
2. **Gesture and composition**; seeing the whole or mass and exercises in composition.
3. **Rendering and surface**; issues of value and shade in the study of major anatomical structures; simultaneous focus given to Composition.
4. **Content and Context**: Analysis of master works and the roll of figurative work in contemporary art (this will include some research and written analysis). Extended study for final exam.**Course**

Goals and Student Learning Objectives

Upon the successful completion of this course students will be able to do the following

* Respond to action posses with gesture sketches that convey some or all of the following: weight, movement, equilibrium, mass, expression, approximate proportion and structure
* Use Contour line with overlap and variety of weight and width to describe the human from and imply volumes and spatial relationships
* Create the illusion of form with value: rendering, modeling, and linear perspective.

- Measure form successfully and use a variety of analytical methods: 8 heads as a unit of measure, alignment of vertical and horizontal, negative/positive space relationships etc.
- Draw a basic standing figure from memory using axis lines and major landmarks
- Demonstrate a basic understanding of anatomy; identification of basic superficial musculature and the skeleton
- Demonstrate the ability to compose; use strong figure ground relationship with aesthetic and formal appreciation.
- Use line and tone to make studies of seated, standing and reclining pose as well as studies of head, neck, shoulders, hands and feet, legs, arms and shoulders that are proportionally accurate, and demonstrate a basic understanding of the anatomical aspect of the pose and succeed in creating the illusion of from.
- Apply some knowledge of the master figurative artists and the vast range of contemporary figurative expression and context in written and oral format.
- Demonstrate understanding of 1, 2, and 3 point linear perspective

Textbook

Drawing Lessons from the Great Masters by Robert Beverly Hale

Other Readings (Note: these will be changed to the proper format with ISBN, etc)

The Artist's Guide to Human Anatomy by Gottfried Bammes (Starting at 13.75 on Amazon.com).Drawing Lessons from the Great Masters, by Robert Beverly, Anatomy Lessons From the Great Masters, by Robert Beverly Hale, Atlas of Human Anatomy for the Artist by Stephen Rogers Peck (Oxford University Press), Drawing From Life by Joseph Sheppard, Figure Drawing by Nathan Goldstein, Drawing from the Right Side of the Brain by Betty Edwards, The Artists Complete Guide to Figure Drawing by Anthony Ryder, Master Class in Figure Drawing by Robert Beverly Hale, Bridgman's Complete Guide to Drawing from Life, by George Bridgman

Classroom Format and Protocol

Classroom time will be divided between in-class projects and the ongoing daily practice of quick gesture and contour warm ups. Lecture and demonstrations will generally happen the beginning of class to introduce new methods and materials and concepts. When we have models they will show up 15 min after class begins. You are expected to show up on time to receive instructions and demos so that we are ready to draw when the model arrives.

Attendance is essential for success in this course as there is no way to make up for the missed in-class work and instruction. You are expected to attend to all class on time with all the necessary materials to participate. Late arrivals and early departures are counted as a lack of preparation will lower your grade. If you arrive after the model starts working the door will be locked. Please wait patiently in the hallway until the next model break (every 20 min)

In order to create an environment that supports the ability for everyone to concentrate and participate fully; turn off all cell phones and/or electronic devices upon entering the classroom. No headsets (I-pods etc.) are allowed during class.

Drawing from the model takes intense concentration. Be mindful of your working environment.

Keep it clean and quiet. **The doors are to remain closed while the model is working** to ensure the comfort of the model. Honor the model's space, no matter how familiar you may be with him or her outside of class. Do not approach the model's stand, ask him/her questions or make comments of a personal nature. Do not enter the model's dressing area/room or sit on the models stand. Observing these rules shows respect for the models that are hard at work.

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 year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. 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/.

Assignments and Grading Policy

Academic Policy S12-3 at http://www.sjsu.edu/senate/S12-3.htm has defined expected student workload as follows:

 "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 including but not limited to internships, labs, clinical practical. Other course structures will have equivalent workload expectations as described in the syllabus."

Grading will be determined by:
*   Individual development – demonstrated improvement in the skills, techniques and concepts online in the course learning objectives
*   Commitment to participate fully in class – this includes critiques
*   Quality of work – its craftsmanship, aesthetic and conceptual merit as concerns the given learning objectives and the timeliness of its completion.
*   Demonstrated ability and understanding of the course learning objectives for the given assignment.

Points based on the above criteria are awarded for each assignment and a final grade is determined by the percentage of possible points.

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%

D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% Unsatisfactory		

Approximate distribution of points:

Homework Assignments	= 30%
In Class Projects and works	= 40%
Participation	= 15%
Final project	= 15%

Receiving and "A" in this class requires outstanding achievements in all categories, that is: individual development, attitude, quality of the in-class projects and homework. Homework projects will be accepted up to one week late and ½ a grade lowered. They will not be accepted more that one week late.

University Policies

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 S07-2, located at http://www.sjsu.edu/senate/S07-2.htm, 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.sjsu.edu/studentconduct/.

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 Integrity 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 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf 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.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines

1	01/24	Introduction to course and materials.
2	01/29	Seeing the whole: gesture and space
	01/31	Sighting and measure: Descriptive line
3	02/05	One point perspective
	02/07	Two Point perspective
4	02/12	Applying perspective principles to observable objects
	02/14	
5	02/19	Working from the model: gesture and form (model 1, 2)
	02/21	Anatomy homework: Major masses
6	02/26	Working from Model: Gesture and composition (models 3,4)
	02/28	Anatomy homework: shoulder girdle
7	03/05	Line weight, sensitivity and overlap to show space and tone to show from; (models 5, 6)
	03/07	Anatomy homework: Arm and Hand
8	03/12	Figures in space; using the principals of convergence in linear perspective to achieve deep space illusion. (models 7, 8)
	03/14	Anatomy homework: Head and neck
9	03/19	Studies of Facial Features and head (model 9)
	03/21	Portraiture [First Portfolio Due] Anatomy homework: facial features
10	03/26	NO CLASS - SPRING BREAK
	03/28	
11	04/02	Working from the Skeleton
	04/04	
12	04/09	Tone and Shade (models, 10, 11)
	04/11	Anatomy homework: Feet
13	04/16	Wet media (models, 12, 13)
	04/18	
14	04/23	Two Day Study (models 14,15) 36 x 40" Paper
	04/25	
15	04/02	Two Day Study (models 16, 17) Toned paper with white charcoal
	05/02	[second portfolio Due]
16	05/070 5/09	Begin final project 3 day Study on 36 x 40 paper; (model 18, 19)
17	05/14	Final Project 3day study: (model 20)
Final Exam	05/16	9:45 - 12:00 noon

Note: This is a tentative and flexible schedule subject to change. Homework and reading assignments will be added as the semester progresses and the order of concepts and exercises may change at the instructors' discretion.

MATERIALS LIST
Paper
__ 18" x 24" Biggie Sketch or Newsprint Pad (Rough, not smooth)

__ 18" x 24" Strathmore Drawing Pad or equivalent (80 lb)
__ 18" x 24" Charcoal papers (individual sheets as needed)
__ 2 - 40" 28" Sheets of Coventry rag paper (this will be available only through the Spartan bookstore)

Charcoal
__ 3-5 charcoal pencils: General's HB, 2B, 4B, 6B and **Soft white**
__ Soft and Medium soft (medium thickness) vine charcoals
__ 1 box of skinny vine charcoal
__ 3-5 pieces or one box of soft compressed charcoal
__ Conte Crayons Black, terracotta

Graphite Pencils
__ HB, 2B, 4B, 6B, + 1 woodless

Erasers
__ 1 Large kneaded eraser
__ white plastic/vinyl eraser (Magic rub, Staedtler, Mars)
__ "art tuff" (pen/click eraser)

Wet Media
____Black permanent ink or india ink
____ Bamboo brush
____Pen with nibs

Other
__ # 11 exacto knife with extra blades to sharpen pencils
__ 1-3 Chamois' cloth or soft rags (for lifting and moving charcoal)
__ Artist masking tape (white only)
__ 2 colored pencils red and blue for anatomical overlay sketches
__ Paper Blending sticks
__ Drawing Board 19" x 25"
__ Portfolio with handles 20"x26"
__ Viewfinder —*Make an adjustable viewfinder out of mid-tone illustration board or cardboard from the back of an old drawing board. Use 4 pieces cut in identical L shape: 1" wide and about 6" long each arm. Bring to class and we will put together. Or commercial viewfinder (Jerry's art-o-rama, Blick, Susie Short).*

Art Suppliers

University Art – San Jose 10-20% off with student ID and supply list
456 Meridian Avenue
San Jose, CA 95126
Phone: 408-295-4707

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or Jerry's Artarama, www.jerrysartarama.com