San José State University  Department of Art and Art History  
ART 026, Drawing 2, Section 01, Spring, 2019 (27147)

<table>
<thead>
<tr>
<th><strong>Office Location:</strong></th>
<th>Art 317</th>
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<tbody>
<tr>
<td><strong>Telephone:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Email:</strong></td>
<td><a href="mailto:Jason.adkins@sjsu.edu">Jason.adkins@sjsu.edu</a> or <a href="mailto:jasonadkins73@hotmail.com">jasonadkins73@hotmail.com</a></td>
</tr>
<tr>
<td><strong>Office Hours:</strong></td>
<td>M, W, 10:55 - 11:55</td>
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<tr>
<td><strong>Class Days/Time:</strong></td>
<td>M, W, 3:00 – 5:50pm</td>
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<tr>
<td><strong>Classroom:</strong></td>
<td>Art 312</td>
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<tr>
<td><strong>Prerequisites:</strong></td>
<td>Drawing 1</td>
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**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 role 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 successful completion of this course, students will be able to:

- **LO 1**: Implement and improve the objectives and goals introduced in Drawing 1.
- **LO 2**: Demonstrate a greater skill in articulating the illusion of 3D on a 2D surface by recognizing the importance and function of the picture plane, linear perspective, and overall importance of composition and design of pictorial space.
- **LO 3**: Employ skills and knowledge in using the beauty of line and mark making; in judging weight and application; and in describing form in volume, weight, and space.
- **LO 4**: Challenge perception and develop new ways of seeing by: showing awareness of value and light theory: rendering form through value gradation and erasure; and developing a tonal vocabulary.
Basic skills and objectives of this class.

- 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.

Textbook

*Drawing Lessons from the Great Masters by Robert Beverly Hale. (purchase is not required)*

Other Recommended Readings

*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

Library Liaison
Gareth Scott  
email: gareth.scott@sjsu.edu  
phone: (408) 808-2094  
Dr. Martin Luther King, Jr. Library  
4th Floor Administration Offices  
Art and Art History Resources: https://libguides.sjsu.edu/Art

**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.

<table>
<thead>
<tr>
<th>A+ = 100-97%</th>
<th>A = 96-93%</th>
<th>A- = 92-90%</th>
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<tbody>
<tr>
<td>B+ = 89-87%</td>
<td>B = 86-83%</td>
<td>B- = 82-80%</td>
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<tr>
<td>C+ = 79-77%</td>
<td>C = 76-73%</td>
<td>C- = 72-70%</td>
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<tr>
<td>D+ = 69-67%</td>
<td>D = 66-63%</td>
<td>D- = 62-60%</td>
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<tr>
<td>F = 59-0% Unsatisfactory</td>
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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.

**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.

**DIVERSITY STATEMENT**

I consider this classroom to be a place where you will be treated with respect, and I welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, national origins, religious affiliations, sexual orientations, ability – and other visible and non-visible differences. All members of this class are expected to contribute to a respectful, welcoming and inclusive environment for everyone in class.

**SAFE ZONE STATEMENT**

I am a member of the Safe Zone community network at SJCC, and I am available to listen to and support you in a safe and confidential manner. As a Safe Zone Ally, I can help you connect with resources on campus to address problems you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation and gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.

**PREFERRED NAME & PREFERRED GENDER PRONOUNS**

Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

**ART 26/Drawing 2, Spring 2019, Course Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>01/28</td>
<td>Introduction to course and materials. Evaluation Drawing.</td>
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<td></td>
<td>01/30</td>
<td>Seeing the whole: gesture and space</td>
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<tr>
<td>Date</td>
<td>Assignment and Description</td>
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<tr>
<td>02/04</td>
<td>Geometric forms (02/05 = last day to drop)</td>
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<tr>
<td>02/06</td>
<td>Sighting and measure: Descriptive line. Homework- Major Masses</td>
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<tr>
<td>02/11</td>
<td>Line Quality, erasure, surface and texture, mark</td>
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<tr>
<td>02/13</td>
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<tr>
<td>02/18</td>
<td>Working from the model: gesture and form and expression (model 1, 2)</td>
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<td>02/20</td>
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<tr>
<td>02/25</td>
<td>Working from Model: Gesture and composition (models 3,4)</td>
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<tr>
<td>02/27</td>
<td>Anatomy homework: shoulder girdle</td>
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<tr>
<td>03/04</td>
<td>Line weight, sensitivity and overlap to show space and tone to show from; (models 5, 6)</td>
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<tr>
<td>03/06</td>
<td>Anatomy homework: Arm and Hand</td>
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<tr>
<td>03/11</td>
<td>Figures in space; using the principals of convergence in linear perspective to achieve deep</td>
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<tr>
<td>03/13</td>
<td>space illusion. (models 7, 8)</td>
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<tr>
<td>03/18</td>
<td>Anatomy homework: Head and neck</td>
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<tr>
<td>03/20</td>
<td>Studies of Facial Features and head (model 9)</td>
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<tr>
<td>03/25</td>
<td>Portraiture [First Portfolio Due]</td>
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<tr>
<td>03/27</td>
<td>Anatomy homework: facial features</td>
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<td>03/31</td>
<td>Tone and Shade Cropping (models,10, 11). Toned Paper with White pencil</td>
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<tr>
<td>04/01</td>
<td>homework: Master value portrait</td>
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<tr>
<td>04/03</td>
<td>SPRING BREAK – NO CLASSES HELD</td>
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<tr>
<td>04/08</td>
<td>Monster portrait – distortion and expression and creativity.</td>
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<td>04/10</td>
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<tr>
<td>04/15</td>
<td>Wet media (models, 12, 13)</td>
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<td>04/17</td>
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<td>04/22</td>
<td>Visual accuracy (models 14,15) 36 x 40” Paper</td>
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<td>04/24</td>
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<td>04/29</td>
<td>Visual accuracy (Model 16, 17)</td>
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<td>05/01</td>
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<tr>
<td>05/06</td>
<td>3 Day Study large format Expressive Interpretation. (models 18, 19)</td>
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<tr>
<td>05/08</td>
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<tr>
<td>05/13</td>
<td>Continued from previous Week (model 20) LAST DAY of Instruction</td>
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<tr>
<td>Final Exam</td>
<td>9:45 - 12:00 noon</td>
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</table>

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**
To visit this list at the online supplier Dick Blick, please go to https://www.dickblick.com/lists/blicku/00U85ALUKQIIIP/publicview/
Items total $102 + Tax. Enter code CESL for an additional discount – my total with tax and handling came to $112.77

**Paper and supports**
- 18” x 24” Biggie Sketch or Newsprint Pad (Rough, not smooth)
- 18” x 24” Strathmore Drawing Pad or equivalent (80 lb)
- 18” x 24” Gray toned Charcoal paper (individual sheets as needed)
- 2 – 4 sheets of - 40” x 28” Coventry rag paper (this will be available only through the Spartan bookstore)
- Sketchbook 11 x 14” or slightly larger (used for notes and homework)
- Drawing Board with clips 23x 26”

**Charcoal**
- 3-5 charcoal pencils: General’s HB, 2B, 4B, 6B and **Soft white**
- One Bag of Bobs charcoal
- 3 pieces or one box of soft compressed charcoal
- Conte Crayons Black, terracotta

**Graphite Pencils**
- HB, 2B, 4B, 6B

**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**
- 18 inch or 24 inch metal ruler
- 10” or 12” triangle (90 degree)
- # 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)
- Paper Blending sticks
- 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).

**Other Items may be added as the semester progresses at the instructors discretion.**

**Art Suppliers**

Local:
Student Union Bookstore and Michaels Arts and Crafts

Other Mail Order: Utrecht Art Suppliers, [www.utrecht.com](http://www.utrecht.com) or Daniel Smith, [www.danielsmith.com](http://www.danielsmith.com) or Jerry’s Artarama, [www.jerrysartarama.com](http://www.jerrysartarama.com)