San José State University  
Department of Art and Art History  
ART 026, Drawing II, Section 02, Spring, 2014

Instructor: Jason Adkins  
Office Location: Art 317  
Telephone: 408-924-4403  
Email: Jason.adkins@sjsu.edu or jasonadkins73@hotmail.com  
Office Hours: M W, 7:00 – 8:00am  
Class Days/Time: M, W, 8:00 – 10:50am  
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. Gesture and composition; seeing the whole or mass and exercises in composition.
2. The Geometric body: Issues in perspective, foreshortening and space, using cross contour, line weight, and linear perspective to tackle foreshortening and deep space. Relating the body to basic geometric solids.
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 form 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 form.
Apply some knowledge of the master figurative artists, past and present in
written and oral format.
Demonstrate understanding of 1, 2, and 3 point linear perspective and
how it might relate to organic form.

**Textbook**

*Under Consideration*

**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 recorded 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) at which time you may enter quietly and be ready to draw when the 5 min break ends.

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 and keep them out of sight. This is for the models comfort as well as the need to focus completely on drawing. 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/latetabs/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 outlined 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>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>100-97%</td>
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<tr>
<td>A</td>
<td>96-93%</td>
</tr>
<tr>
<td>A-</td>
<td>92-90%</td>
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<tr>
<td>B+</td>
<td>89-87%</td>
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<tr>
<td>B</td>
<td>86-83%</td>
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<tr>
<td>B-</td>
<td>82-80%</td>
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<tr>
<td>C+</td>
<td>79-77%</td>
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<tr>
<td>C</td>
<td>76-73%</td>
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<td>C-</td>
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<tr>
<td>D-</td>
<td>62-60%</td>
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<tr>
<td>F</td>
<td>59-0%</td>
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<tr>
<td>Unsatisfactory</td>
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</tbody>
</table>

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](http://www.sjsu.edu/senate/S07-2.htm), 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](http://www.sjsu.edu/studentconduct/) 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.
## ART 26 / Drawing II, Spring 2014, Course Schedule

### Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>01/27</td>
<td>Introduction to course and materials.</td>
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<tr>
<td></td>
<td>01/29</td>
<td>Introductory lecture on Figure drawing. Assessment Drawing</td>
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<tr>
<td>2</td>
<td>02/03</td>
<td>Gesture, Seeing and Responding, hand/eye coordination: working from Skeleton Composition: the picture plane and figure/ground: Skeleton (Skeletal anatomy homework from handout/reading)</td>
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<tr>
<td></td>
<td>02/05</td>
<td></td>
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<tr>
<td>3</td>
<td>02/10</td>
<td>Gesture: Major mass forms: working from MODEL1</td>
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<tr>
<td></td>
<td>02/12</td>
<td>Extended gesture: Structure and the major masses: working from MODEL2</td>
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<tr>
<td>4</td>
<td>02/17</td>
<td>Continued Study from observation, emphasis on structure, general form and proportions. Use of line weight, landmarks and angles. MODEL3, MODEL4</td>
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<tr>
<td></td>
<td>02/19</td>
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<tr>
<td>5</td>
<td>02/24</td>
<td>Introduction to linear perspective using basic geometric solids and observation. No model Cross contour Practice</td>
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<td></td>
<td>02/26</td>
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<tr>
<td>6</td>
<td>03/03</td>
<td>Figures in space; using the principals of convergence in linear perspective to achieve deep space illusion. MODEL5, MODEL6</td>
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<td></td>
<td>03/05</td>
<td></td>
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<tr>
<td>7</td>
<td>03/10</td>
<td>Line weight, sensitivity and overlap to show space and from; MODEL7 &lt; MODEL8</td>
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<td></td>
<td>03/12</td>
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<tr>
<td>8</td>
<td>03/17</td>
<td>Problems in Foreshortening coupled with cross contour surface description Introduction to artistic anatomy; Skeletal studies MODEL9 &lt; MODEL10</td>
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<tr>
<td></td>
<td>03/19</td>
<td></td>
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<tr>
<td>9</td>
<td>03/24</td>
<td>NO CLASS SPRING BREAK</td>
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<td></td>
<td>03/26</td>
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<tr>
<td>10</td>
<td>03/31</td>
<td>No Class Monday Cesar Chavez. Value Studies Light on Form No model</td>
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<td>04/02</td>
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<tr>
<td>11</td>
<td>04/07</td>
<td>Facial Feature and proportions: No model</td>
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<td></td>
<td>04/09</td>
<td>Light and Shadow working from MODEL11</td>
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<tr>
<td>12</td>
<td>04/14</td>
<td>2 day study entire figure MODEL12, MODEL13</td>
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<tr>
<td></td>
<td>04/16</td>
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<tr>
<td>13</td>
<td>04/21</td>
<td>The figure and movement MODEL14 &lt; MODEL 15</td>
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<td></td>
<td>04/23</td>
<td></td>
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<tr>
<td>14</td>
<td>04/28</td>
<td>MODEL16 &gt; MODEL 17 (Same model both days)</td>
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<td></td>
<td>04/30</td>
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<tr>
<td>15</td>
<td>05/05</td>
<td>Final Project Same Model for 3 consecutive classes MODEL 18,19 MODEL</td>
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<td></td>
<td>05/07</td>
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<tr>
<td>16</td>
<td>05/12</td>
<td>Last Day of Instruction; Final Project MODEL20</td>
</tr>
<tr>
<td>Final Exam</td>
<td>5/21</td>
<td>Final Exam will include a general review and a critique of the Final Project. 7:15-9:30</td>
</tr>
</tbody>
</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.

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)

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
- A variety, HB, 2B, 4B, 6B, + 1 woodless

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

Other
- #11 exacto knife with extra blades to sharpen pencils or small metal sharpener
- 1-3 Chamois’ cloth or soft rags (for lifting and moving around charcoal)
- Artist masking tape (white only)
- 2 colored pencils red and blue for anatomical overlay sketches
- Blending sticks
- Drawing Board 19” x 25”
- Red Wallet Portfolio with handles 20”x26” (this will carry finished work only, if you need to carry drawing pads and/or drawing board you will need something more durable.
- 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
Spartan Bookstore: Student Union Building

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