

San Jose State University
Department of Art and Art History
ART 26 Drawing 2, Section 02, Fall 2019

Instructor:	Matthew Weston Taylor
Office Location:	ART 317
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Office Phone:	408-924-4406
Office Hours:	T-TH 11:15AM-12:00PM
Class Days/Time:	T-TH 12:00PM-2:50PM
Classroom:	Art 312
Prerequisites:	Art 24

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Fall 2019 Tuesday Night Lecture Series - Attached is the lecture series schedule.

Please contact Aaron Wilder, aaron.wilder@sjsu.edu if you have any questions.

Course Description

The objectives of this course are to expand and refine upon the foundation skills introduced and developed in beginning drawing as they pertain to representational drawing. The foundation of the course will focus on the human figure, utilizing both male and female models as our continual motif and point of exploration into topics such as: line, value, form, composition, perspective, structure, and light.

Using the human figure as our motif, we will explore and discuss the concepts and strategies of representational drawing and the materiality of our drawing tools, in order to deepen our understanding of how all aspects of the drawing process relate to and inform one another. We will research the structures and components of human anatomy and how the physical mechanics of the body inform our understanding of the observed human figure.

Through careful observation and the continual development of the fundamental skills and concepts of drawing students will realize the ability to see what it is that they are looking at with sophistication, and know how to best utilize their materials in the actualization of finished and complete works.

Course Goals and Student Learning Objectives

Upon successful completion of this course, students will be able to:

- 1: Respond to action poses with gesture sketches that convey some or all of the following: weight, movement, equilibrium, mass, expression, approximate proportion and structure.
- 2: Use contour line with overlap and variety of weight and width to describe the human form and imply volumes and spatial relationships.
- 3: Create the illusion of form with value: rendering, modeling, and linear perspective.
- 4: Measure form successfully and use a variety of analytical methods: 8 heads as a unit of measure, alignment of vertical and horizontal, positive/negative space relationships etc.
- 5: Draw a basic standing figure from memory using axis lines and major landmarks.
- 6: Demonstrate a basic understanding of anatomy; identification of basic superficial musculature and the skeleton.
- 7: Demonstrate the ability to compose; use strong figure ground relationships with aesthetic and formal appreciation.
- 8: Use line and tone to make studies of seated, standing and reclining poses 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.
- 9: Apply some knowledge of the master figurative artists and the vast range of contemporary figurative expression and context in written and oral format.
- 10: Demonstrate an understanding of 1, 2, and 3 point linear perspective.

Classroom Protocol

Objectives for each class will be outlined at the start of each day. It is imperative that you arrive to class on time and with all materials necessary, ready to work.

The structure of the course is one that encourages students to participate and take responsibility for their own learning experience. Think of our time in class as a laboratory, where you are encouraged to explore the concepts and topics set fourth.

Cell phone use during class time is restricted to educational and musical uses when appropriate. We will take a 15 minute break at the half way point of each class, please use this time appropriately so that our work time can be focused on work.

Throughout the course we will conduct critiques and discussions. These may focus on in class work, homework, or other topics. Participation from all students is required.

Assignments and Grading Policy

Grading will be based upon a combination of in class work, homework, participation, and midterms/finals as assigned.

In class work consists of all work made over the course of the semester. Students are also required to maintain a portfolio of all work throughout the semester. Portfolios may be collected periodically for both evaluation and for discussion with students.

Homework assignments will be assigned weekly and will vary in scope and concept, but will coincide and aid the in class work. It is your responsibility to know what has been assigned and when homework is due.

Participation includes each student's engagement with their work and the work of their peers both in and out of class. It includes class discussions and critiques as well as the day-to-day class environment.

Class Work	70%
Home Work	20%
Participation	10%

Grade percentages are as follows:

A: 93-100, A-:90-92, B+: 87-89, B: 83-86, B-: 80-82, C+: 77-79, C: 73-76, C-: 70-72, D+ 67-69, D: 63-67, D-: 60-62, F: 0-59

Due to the nature of the course it is imperative that you attend all classes. In class work and participation makes up a large portion of your course grade. In the event that you must miss a class it is always better to notify me ahead of time so that appropriate alternatives can be made. Due to the nature of the course and the requirements of working with a live model it is extremely detrimental to your educational experience to miss class time.

University policy F69-24, "Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading."

Attendance Policy: I expect you to attend all studio sessions. If you are absent more than three times without an excuse your grade will be lowered due to lack of participation. You must also notify me of your absence and submit a medical excuse if your absence exceeds three times. One letter grade will be deducted for late work or missed critique. If critique is missed medical note or other documentation required as justification.

Course Materials

See Foundations site for a list of local and online art stores:

<http://ad.sjsu.edu/foundations/resources/>

Paper:

- Drawing Paper Pad 18"x24"
- Charcoal Paper Pad 18"x24"
- Newsprint 18"x24" (rough)
- Coventry Rag (bookstore)

Graphite:

Pencils: 2H, HB, 2B, 4B and Woodless Pencils: HB, 2B

Charcoal/Crayons:

- Compressed Charcoal: Soft
- Vine Charcoal: Soft
- Charcoal Pencil: Soft
- Conte Crayons: Black, White, Grey, Sepia, Sanguine (Soft Conte)

Erasers:

Kneaded (large), White Plastic, and Art Gum

Other Materials:

- Drawing Board
- Tape: Drafting, or Painters
- Pencil Sharpener
- Workable Fixative
- Portfolio: Made out of cardboard, or whatever is cheap

Texts and Readings

Readings will be assigned throughout the duration of the course, it is your responsibility to remain current with readings and be prepared for class discussions.

Optional:

The Human Figure
John H. Vanderpoel

Albinus On Anatomy

Robert Beverly Hale and Terence Coyle

Drawing Lessons from the Great Masters: 45th Anniversary Edition

Robert Beverly Hale

Michelangelo and His Drawings

Michael Hirst

Perspective (Artist's Library series #13)

William F Powell

For a further list of texts that may be beneficial see:

<http://ad.sjsu.edu/foundations/courses/art26bibliography.html>

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 Library Resources are available online

at: <http://libguides.sjsu.edu/ArtReference>

University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view [University Policy S16-15](#) and SJSU current semester's [Policies and Procedures](#). In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

Workload and Credit Hour Requirements

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 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 practice. Other course structures will have equivalent workload expectations as described in the syllabus.

Attendance and Participation

Attendance per se shall not be used as a criterion for grading. However, students are expected to attend all meetings for the courses in which they are enrolled as they are responsible for material discussed therein, and active participation is frequently essential to ensure maximum benefit to all class members. In some cases, attendance is fundamental to course objectives; for example, students may be required to interact with others in the class. Attendance is the responsibility of the student. Participation may be used as a criterion for grading when the parameters and their evaluation are clearly defined in the course syllabus and the percentage of the overall grade is stated. The full policy language can be found at <http://www.sjsu.edu/senate/docs/F15-3.pdf>

Accommodation to Students' Religious Holidays

[University Policy S14-7](#) states that San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](#). Students should be aware of the current deadlines and penalties for dropping classes ([Late Drop Information](#)).

Information about the latest changes and news is available at the [Advising Hub](#).

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](#), requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

“Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy F15-7](#) 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. Visit the [Student Conduct and Ethical Development](#) website for more information.

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](#) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](#) (AEC) to establish a record of their disability.

Student Technology Resources

Computer labs and other resources for student use are available in:

[Academic Success Center](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall

[Academic Technology Computer Center](http://www.sjsu.edu/at/hd/) at <http://www.sjsu.edu/at/hd/> on the 1st floor of Clark Hall

[Associated Students Computer Services Center](http://as.sjsu.edu/ascc/) at <http://as.sjsu.edu/ascc/> on the 2nd floor of the Student Union

[Student Computing Services](http://library.sjsu.edu/student-computing-services/student-computing-services-center) at <http://library.sjsu.edu/student-computing-services/student-computing-services-center>

[Computers at the Martin Luther King Library](http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library) for public at large at <http://library.sjsu.edu/reserve-studymeeting-room/computers-king-library>

Additional computer labs may be available in your department/college

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

SJSU Peer Connections

Peer Connections' free tutoring and mentoring is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. Peer Connections tutors are trained to provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group and individual tutoring are available. Peer Connections mentors are trained to provide support and resources in navigating the college experience. This support includes assistance in learning strategies and techniques on how to be a successful student. Peer Connections has a learning commons, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit [Peer Connections website](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

SJSU Counseling and Psychological Services

The SJSU Counseling and Psychological Services is located on the corner of 7th Street and San Carlos in the new Student Wellness Center, Room 300B. Professional psychologists, social workers, and counselors are available to provide confidential consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling and Psychological Services website](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>

TUESDAY NIGHT LECTURE SERIES - FALL SEMESTER 2019

August 27 (inter)Facing: Fall 2019 Digital Media Art Faculty Exhibition Walk-Through

In conjunction with the opening of the periodic exhibition of Digital Media Art Faculty work in the Thompson Gallery this evening, the Faculty will provide a walk-through in order to showcase and contextualize their works on display.

September 3 Dionicio Mendoza: Artist Tool Box (Artist In Residence Programs)

The purpose of this lecture is to provide students with information about professional opportunities after graduation. Specifically, this lecture will focus on artist-in-residence (AIR) programs. Through this lecture, Dionicio Mendoza will introduce and increase student's knowledge about AIR programs (as an a option after graduation for both professional development and employment); help students identify local, national, and international AIR programs; and demonstrate work developed in AIR programs as a resource to create or continue a body of work.

September 10 Ann Weber: Art and Life

Ann Weber's art journey began in 1970 when she fell in love with a fellow potter in the ceramics studio at Purdue University in Lafayette, Indiana. After 15 years as a production potter in upstate New York and later, New York City, she left the East Coast to pursue an MFA at California College of the Arts and studied with Viola Frey. Her lecture covers the fertile ground of what it's like to be a full time artist: the struggle, the humiliation, rejections, sacrifices, and the ineffable joy and victory of living a meaningful, resourceful, and creative life.

September 17 Jenny Sabin: Matter Design Computation (Biosynthesis and New Paradigms of Making)

This talk will present ongoing trans-disciplinary research and design spanning across the fields of cell biology, materials science, physics, fiber science, fashion, mechanical and structural engineering, and architecture. Sabin's collaborative research, teaching, and design practice focus on the contextual, material, and formal intersections between architecture, science, and emerging technologies. This talk will elucidate the research methods, prototypes, and applications that Sabin and her collaborators have achieved, which include adaptive building skins, textile and ceramic assemblies, and architectural interventions that ultimately (re)configure their own performance based upon local criteria and human interaction.

September 24 Karl Daubmann: From Hand to Mouth

The human body and mechanics of movement can inform design at conceptual stages through the labor of construction and in the use and occupation of built space. As the work of design becomes more digital and automated, the body need not lose its agency. From Hand to Mouth will share both historic precedents and design case studies demonstrating ways in which technology amplifies the influence of the body.

October 1 Aspen Mays

In conjunction with the opening of her exhibition in the Natalie and James Thompson Art Gallery later this evening, artist Aspen Mays will discuss her work, her inspirations, and the aesthetic issues she explores.

October 8 Chelley Sherman: Perceptual Geometries

Chelley Sherman will discuss the evolution of designing Dispersion , an immersive VR experience and other sonic environment into organic 3D spatial sound sculptures and explore different modes of sensory and perceptual illusion using spatial audio, haptics, and virtual and augmented reality. This work has focused on the visualization and sonification of audio signal features used in music information retrieval. Using the ontological relationship between

mathematical, musical, and virtual harmonies we look at how bottom-up multisensory processing changes the possibility and experience of how we explore sonic landscapes.

October 15 Ebitenyefa Baralaye: Material Lives

Ebitenyefa Baralaye is a ceramicist, sculptor, and designer. His work explores translations of form/objects, text, patterns, and symbols interpreted through a diaspora lens and abstracted around the aesthetics of craft and design. Baralaye will discuss his work and the cultural, spiritual, and experiential dynamics that activate form and materials as vehicles for living narratives. Baralaye received a BFA in Ceramics from the Rhode Island School of Design and an MFA in Ceramics from the Cranbrook Academy of Art. He is currently an Assistant Professor and Section Head of Ceramics at the College for Creative Studies in Detroit.

October 22 Rebeca Bollinger: A Shortcut Through Spacetime

This presentation will focus on moments from the Catalog of Stains universe, including Some Stain Titles in No Particular Order, and translations in mixed media (including explorations in sculpture, sound objects, photography, installation, projected image, music, voice, writing, narrative, and site.)

October 29 Tom Killion: Woodblock Prints of the California Landscape

Tom Killion will show slides of his work and its relationship to the California landscape, including his elaborate, multi-block, Japanese-style woodblock printmaking process. The slide lecture will cover his coastal, coast range, and Sierra Nevada prints, including over 100 different prints. He will also bring examples of his woodblocks and progressive proofs of some of his multi-color prints for the audience to handle and ask questions about after the slide lecture.

November 5 James Voorhies: I Call This Work Research

Exhibitions/residencies/public programs/a publication studio/a workshop/learning sites/archival research/bookshops/websites/writings/teaching/an interview project and — slash— a beer garden. Slashes and hybridity. Public and private activities, intentionally orchestrated and coordinated connections and mediations: this is what James Voorhies' curatorial research practice looks like.

November 12 BoundarySpan

In conjunction with the opening of the group exhibition in the Natalie and James Thompson Art Gallery later this evening, participating artists will discuss their work and how elements of their artistic practice relate to the theme of the exhibition.

November 19 Meridel Rubenstein

American artist Meridel Rubenstein began her professional career in the early 1970s, evolving from photographer of single photographic images to artist of extended works, multi-media installations, and social practice. The artist will provide an overview of her career as well as discuss recent projects.

December 3 Ranu Mukherjee: A Completely Matter of Fact Acceptance of the Agency of Non-Human Beings of Many Kinds

Ranu Mukherjee will present recent work and projects that represent shifting visions of landscape and ecology, migrations and diaspora, and female experience and feminisms as forces that are moving us into the future. She will discuss finding sources of power and sustenance through image making; by deconstructing and recomposing, infusing surfaces with elements of sensuality and time, and holding space for the somatic intelligence of bodies - human or otherwise. She will also touch on her collective practice as the avatar Orphan Drift and their work, *If AI Were Cephalopod*.

Art 26, 02/Drawing 2, Fall 2019 Course Schedule

Schedule is subject to change

1	8/22		Introduction to course. Discussion of Syllabus, Materials, Course Objectives
2	8/27	m	Base Drawings
	8/29		Observation techniques, measuring, mapping shape
3	9/3	m	Gesture Introduction
	9/5	m	Proportion, Shape- Figure in space
4	9/10	m	Figure in space- Foreshortening
	9/12	m	Foreshortening
5	9/17		Blocking in shadow shapes, simplify form
	9/19	m	Blocking in shadow shapes- model
6	9/24	m	Two day pose with model, pencil
	9/26	m	Two day pose continued
7	10/1		Draw/Erase Charcoal
	10/3	m	Draw/Erase Charcoal
8	10/8	m	Two day pose with model, charcoal
	10/10	m	Two day pose continued
9	10/15		Critique, Portfolios Due, Take Photos
	10/17		Portraiture Introduction- block in
10	10/22		Conte Introduction

	10/24	m	Conte model- quick poses
11	10/29	m	Conte model- long pose
	10/31		Self Portrait workday
12	11/5	m	Two Day Pose with model- material choice
	11/7	m	Two Day Pose continued- material choice
13	11/12		Self Portrait workday
	11/14	m	Final Drawing Long Pose- big charcoal
14	11/19	m	Final Drawing Long Pose
	11/21	m	Final Drawing Long Pose
15	11/26	m	Final Drawing Long Pose
	11/28		No Class- Thanksgiving
16	12/3		Self-Portrait workday
	12/5		Self-Portrait Critique, Portfolios Due
17	12/17/19		Finals- 9:45AM-12:00PM