

**I. COURSE DESCRIPTION:**

- A. Division: Humanities  
Department: Art  
Course ID: ART 124x4  
Course Title: Drawing  
Units: 3  
Lecture: 2 Hours  
Laboratory: 3 Hours  
Prerequisites: None
- B. Catalog Description: A progressive study of the analysis and investigation of form, space, and concept using a variety of materials such as charcoal, ink, pencil, tempera, collage, and mixed media. Includes the theory and analysis of perspective in two- and three-dimensional compositions such as the various means of representing three-dimensional forms in space through aerial and linear perspective. Content and creativity are emphasized as student skills develop. This course may be taken four times.
- C. Schedule Description: A progressive study of the analysis and investigation of form, space, and concept using a variety of materials such as charcoal, ink, pencil, tempera, collage, and mixed media.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

Upon completion, students should be able to

- A. Replace stereotypical drawings with authentic works which come from the student's integration of their emotions, spirit, and intellect with appropriate techniques and materials;
- B. Visualize, observe, and coordinate the hand with the eye in order to create drawings with a variety of flat as well as three-dimensional shapes, using lines, values, textures, colors, and various spatial devices;
- C. Analyze master and student drawings by recognizing unity with a focal point or multiplicity through the use of balance, rhythm, and proportion;
- D. Use their awareness of the creative process, take a focus, and plan steps for solving a problem;
- E. Use their materials (charcoal, conte crayon, pencils, and ink) to express themselves in a variety of ways, from formal to spontaneous;
- F. Compare and contrast the works of other artists as well as their own in historical, social, and cultural contexts with particular attention paid to the expression of ideas in the artistic medium

Students who take the course more than once would continue to develop the skills outlined above. However, more specific outcomes by semester would include:

**Upon completion of the first semester, students should be able to:**

- A. Develop eye-hand coordination by practicing blind and modified contour line drawing.
- B. Analyze and draw objects in space and record the varied tones of the objects compared to each other and the tones of the shadow.
- C. Be able to use perspective to create the illusion of 3-D space, real or imagined
- D. Demonstrate the ability to mix colors using pastels and colored pencils

**Upon completion of the second semester, students should be able to:**

- A. Demonstrate the ability to develop new techniques through experimentation with materials.
- B. Demonstrate the ability to use color:
  1. with perspective to heighten the illusion of space

2. to create forms that give the illusion of mass, volume, and weight
3. to create flat shapes as well as 3-D forms

**Upon completion of the third semester, students should be able to:**

- A. Differentiate between objective and subjective approaches to drawing
- B. Experiment with redefining form and shape
- C. Demonstrate the ability to create drawings using a variety of perspectives (e.g., multiple perspective, stacked perspective, and foreshortening).

**Upon completion of the fourth semester, students should be able to:**

- A. Conceptualize and create a series of drawings that are autobiographical
- B. Compare and contrast drawings from different cultures and analyze how they might influence their work
- C. Create drawings reflecting the cultural research
- D. Develop a personal direction in drawings

**IV. CONTENT:**

- A. Artistic vocabulary
- B. Facilitating authentic drawing and taking a focus
  1. Use of mirrors
  2. Drawing with the non-dominant hand
  3. Using blind contour drawing
  4. Drawing with an eraser on charcoal to create open color
- C. Perspective drawings
  1. Principles of one- and two-point perspective
  2. Introduction to proportion (estimating horizontal, vertical, and diagonal lines with the framed grid method)
  3. Other spatial devices
    - a) overlapping shapes
    - b) atmospheric perspective
    - c) diminishing sizes
    - d) location on the picture plane
    - e) frontal dominance
- D. Drawing light and shadow
  1. Relation to perspective (dependence on light traveling in a straight line)
  2. Light source falling on objects
    - a) correctly applied core shadow
    - b) highlight
    - c) light area
    - d) reflected lights
    - e) cast shadow
  3. Creating a value scale to control the medium
- E. Compositional analysis
  1. Tracing color reproductions in masters' works
  2. Tracing to isolate aspects of a composition
- F. Contextual analysis
  1. Visual elements, unifiers, and media: combinations to express subject and emotion
  2. Thematic elements
    - a) Realism
    - b) Expressionism
    - c) Idealism
    - d) Naturalism
    - e) Eastern and western
    - f) Uses of flat space
    - g) Religious art

- G. The creative process
  - 1. Inspiration based on individual awareness
  - 2. Research to "saturation"
  - 3. Reflection until inspiration unifies with approach
  - 4. Experimentation in the creative form
  - 5. Evaluation using analytical skill
  - 6. Methods of studying the creative process
- H. Applying the creative process to develop a finished project
  - 1. Using paper space fully
  - 2. Balance
  - 3. Center of interest with secondary centers of interest
  - 4. Positive shapes touching three or four sides of the format edge
  - 5. Small/medium/large positive and negative shapes
  - 6. Foreground, middle ground, and background
  - 7. Light and shadow with a light source
  - 8. Techniques of handling media

**V. METHODS OF INSTRUCTION:**

- A. Lecture
- B. Class and group discussion
- C. Demonstration of drawing techniques
- D. Field trips
- E. Critical evaluation of photographs, slides, and articles
- F. Written assignments
- G. Class presentations

**VI. TYPICAL ASSIGNMENTS:**

- A. Class Discussion: In your group, discuss the similarities and differences of drawings from Eastern and Western cultures. Be prepared to share your responses with the class.
- B. Written Project: Select a master's drawing (your choice) for analysis. Discuss the artist's use of technique, balance, value range, etc. Prepare a 2-3 page paper detailing your analysis.
- C. Sketchbook: You are required to keep a sketchbook for this class in which to document your work. Sample drawing projects may include:
  - 1. drawing from an antique photo
  - 2. using a grid to enlarge an image
  - 3. imaginary room or landscape
  - 4. personal still life project
  - 5. self-portrait
- D. Field Trip: Select one of the drawings from among those observed at the museum we visited. Prepare a three-page paper that describes the object's historical context, age, style, form, composition, proportion, and scale. Describe what prompted you to select this drawing.

**VII. EVALUATION(S):**

- A. Methods of Evaluation
  - 1. Objective and subjective examinations (for lecture and text assignments).  
Typical questions include:
    - a) Of the following, which would best describe the work of Willem de Kooning?  
(Choose all that apply)
      - i) Realistic
      - ii) Abstract
      - iii) Non-objective
      - iv) Modeled
      - v) Gestural

- vi) Linear
- vii) 2-D
- viii) 3-D
- ix) ambiguous
- b) Compare and contrast German Expressionism, Abstract Expressionism, and Neo Expressionism. Include a discussion of Expressionism's relationship to drawing.
  - i) Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.
  - ii) Subjective evaluation of student drawings. Students are graded on their ability to apply course concepts to their drawings.
- B. Frequency of Evaluation:
  - 1. Successful completion of at least five drawings
  - 2. Completed sketchbook with at least 10 entries
  - 3. At least three critiques (oral or written)

In general, students are evaluated on their ability to demonstrate course concepts in their drawings. Additional specifics by semester include:

**Upon completion of first semester, students will be evaluated based on their:**

- A. demonstrated ability to understand linear perspective
- B. demonstrated eye-hand coordination in drawings

**Upon completion of second semester, students will be evaluated based on their:**

- A. successful completion of at least two drawings demonstrating at least two different techniques
- B. successful completion of at least two drawings demonstrating the use of color to heighten the illusion of 3-D space

**Upon completion of third semester, students will be evaluated based on their:**

- A. successful completion of at least two drawings demonstrating understanding of different artistic approaches
- B. successful completion of at least one abstract drawing through redefinition

**Upon completion of fourth semester, students will be evaluated based on their:**

- A. successful completion of at least three sequential drawings incorporating autobiographical concepts and cultural stylistic research
- B. demonstrated personal direction in their drawings

#### VIII. TYPICAL TEXT(S):

Mendelowitz, Daniel, Wakeham, Duane, Faber, David. A Guide to Drawing (6<sup>th</sup> edition), Thomson-Wadsworth, 2003.

Goldstein, Nathan. The Art of Responsive Drawing (5<sup>th</sup> edition), Prentice Hall, 1999.

Betti, Claudia, Sale, Teel. Drawing: A Contemporary Approach (4<sup>th</sup> edition), Wadsworth, 1997

Enstice, Wayne; Peters, Melody. Drawing: Space, Form, and Expression (2<sup>nd</sup> edition), Prentice Hall, 1995

#### IX. OTHER SUPPLIES REQUIRED OF STUDENTS:

- A. Drawing tablet of white drawing paper (18x24 inches)
- B. Small sketchbook (9x12)
- C. Drawing pencils
- D. Box of 12 to 24 Berol Prismacolor thick lead color pencils
- E. Box of 12 to 48 soft dry pastels by Koss or Alphacolor
- F. Four sticks of Conté crayon
- G. Vine and compressed charcoal
- H. Kneaded and gum erasers