

ART G116: DRAWING 1

Item	Value
Curriculum Committee Approval Date	10/20/2020
Top Code	100210 - Painting and Drawing
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Local General Education (GE)	• GWC Arts, Lit, Phil, Lang (GC)
California State University General Education Breadth (CSU GE-Breadth)	• CSU C1 Arts (C1)

Course Description

This course offers an introductory study in the fundamentals, elements, and practices of drawing, employing a wide range of subject matter and drawing media. Focus is on perceptually based drawing, observational skills, technical abilities, and creative responses to materials and subject matter. Transfer Credit: CSU; UC. C-ID: ARTS 110. **C-ID: ARTS 110.**

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Use a range of drawing vocabulary.
3. Draw representational objects from direct observation with an accuracy of proportion, measurement and placement.
4. Create drawings that demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems.
5. Evaluate works of art with an articulate, informed personal reaction to them.
6. Describe volumetric forms and space utilizing the laws of light logic through gradations of value.

Course Objectives

- 1. Render three-dimensional objects on a two-dimensional surface based on observation.
- 2. Use a variety of lines and mark making in drawing.
- 3. Organize spaces and objects within a drawing according to basic principles of design and composition.
- 4. Utilize a wide range of drawing materials and techniques.
- 5. Create expressive content through the manipulation of line, form, value, and composition.
- 6. Examine historical and contemporary developments, trends, materials, and approaches in drawing.
- 7. Demonstrate a professional work environment through set up, clean up, and the safe handling of studio equipment.

Lecture Content

Observational skills and proportional placement Basic principles of spatial illusion Linear Atmospheric Other perspective systems Development and application of composition Design Organization Critical evaluation and critique of class projects using relevant terminology in oral or written formats Historical and contemporary developments, critical trends, materials, and approaches in drawing Safety Handling of media Handling of studio equipment Media Various media and supports used to create traditional and experimental drawings Space and Perspective Positive/Negative Space Linear perspective Foreshortening Light Logic and Value Light and shadow Light sources Highlight, mid-tone, core shadow, reflected light, cast shadow Composition Basic formal elements and principles of design for drawing. Historical to Contemporary Drawing Various approaches and applications of drawing throughout the ages Drawing as expression

Lab Content

Drawing from direct observation of the three-dimensional world. Gesture/Quick Sketch Construction Drawing Contour Drawing (with line weight variation) Cross Contour Drawing Use of various mark making approaches Hatching Cross hatching Stippling Application of observational perspective concepts. One-point linear perspective Two-point linear perspective Atmospheric perspective Application of measurement concepts. Sighting and Measuring Clock angle tool Perceptual grid Application of planar analysis Application of light logic and value concepts Full tonal rendered drawings demonstrating accurate light logic. Value gradations Blending/chiaroscuro Application of surface texture concepts. Tonal drawing/Rendering Implied and actual textures Edge quality Drawings that explore various styles At least one historical drawing technique Development of expressive content through the manipulation of Line Form Value Composition Application of composition development techniques Organizing the picture plane Thumbnail sketches Editing/Cropping Emphasis and subordination Introduction to and use of a variety of drawing materials and techniques Various paper supports Various drawing utensils Additive drawing Reductive drawing Media Graphite Charcoal Assignments and exercises related to composition. Critique and evaluation of drawing assignments and exercises. ; Group critique Individual reflection

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Demonstrations Lectures Slide shows Videos Field trips Guest speakers Group critiques Handouts One on one demonstrations/consultations Readings

Reading Assignments

Articles of interest pertaining to class studies. Handouts.

Writing Assignments

Formal analysis of either a current or historical drawing of the students choosing. Self-Assessment.

Out-of-class Assignments

A variety of study oriented projects leading to involvement in Visual Arts as informed, engaged, and caring viewers, such as: Still life studies using various compositions, picture planes, drawing approaches, supports

and subject matter/content. Technique problem solving exercises may include texture, value, and composition. Drawings that reflect an understanding of contemporary and historical approaches to observed representational subject matter. Drawings that demonstrate critical thinking in form, subject, and content coherence.

Demonstration of Critical Thinking

Projects- Solve visual problems through drawing representational objects and spaces accurately in proportion, space, surface texture, edge quality, and value structure. Students must make clear and reasoned judgments about what they are directly observing. They must analyze visual data and interpret that data rationally through various drawing approaches. They must synthesize what they understand about the elements and principles of design into coherent and harmonious compositions.

Written Assignments- Students may be asked to write self-assessments about the work that they have completed. These assessments require that they consider their performance on an assignment. They are asked to readdress the stated criteria and learning outcomes and how they achieved or did not achieve the goals of the assignment. They must identify the elements and principles of design and/or the drawing techniques that they used and justify how they applied them.

(plywood, pine or masonite) Pencils: Graphite- Range Charcoal: Vine, Compressed, Pencils Pencil sharpener/X-Acto Blade Blue Painters Tape Any additional supplies

Required Writing, Problem Solving, Skills Demonstration

Problem Solving/Skills Demonstration- Students must be able to draw a representation of a still life with an accuracy of proportion, surface and edge quality and value structure relative to their learning level. Techniques such as: blending and mark making must be proficient. Compositional skills such as: placement, scale/space/size relationships, dominance and subordination, and eye movement must reflect advanced problem solving skills. **Required Writing-** May include quizzes, essays, exams, or reports. Artwork analysis.

Eligible Disciplines

Art: Masters degree in fine arts, art, or art history OR bachelors degree in any of the above AND masters degree in humanities OR the equivalent. Note: "masters degree in fine arts" as used here refers to any masters degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Masters degree required.

Textbooks Resources

1. Required Betti, C. and Sale, T. Drawing: A Contemporary Approach, 6th ed. Wadsworth, 2012 Rationale: This is the most recent version of this book. Legacy Textbook Transfer Data: Most current, out of print 2. Required Goldstein, N. The Art of Responsive Drawing, 6th ed. Prentice Hall, 2005 Rationale: This book adds additional drawing techniques. Legacy Textbook Transfer Data: Most current, out of print 3. Required Curtis, B. Drawing From Observation: An Introduction to Perceptual Drawing, 2nd ed. McGraw Hill, 2009 Rationale: This book adds additional drawing techniques. Legacy Textbook Transfer Data: Most current, out of print 4. Required Podlesnik, J. Observational Drawing, 1st ed. Tempe Digital, 2017

Other Resources

1. Paper: -White drawing paper pad 18" x24", Newsprint paper pad 18"x24", Various other papers to be announced per project Sketchbook: 9"x12" to 14"x17" Drawing Board: Approximately 20"x26", wood board