A. TITLE: INTRODUCTORY DRAWING

B. COURSE NUMBER: ARTS 101

C. CREDIT HOURS: 3

D. WRITING INTENSIVE COURSE : No

E. COURSE LENGTH: 15 weeks per semester

F. SEMESTER(S) OFFERED: Fall or Spring

G. HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:

   2 lecture hours, 2 hours studio lab per week

H. CATALOG DESCRIPTION:

   In this foundational course, students are introduced to the fundamental principles and processes of drawing. The creative process, observational drawing, and the fundamental principles and terminology of composition will all be covered. While the emphasis will be on representational drawing, abstraction, expression, and storyboarding will all be covered. No prior drawing experience is necessary.

I. PRE-REQUISITES/CO-COURSES: none

J. GOALS (STUDENT LEARNING OUTCOMES):

<table>
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<tr>
<th>Course Objective</th>
<th>Institutional SLO</th>
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| a. Apply with basic competence the techniques of several different drawing mediums | 1. Communication Skills  
3. Professional Competence                                                      |
| b. Demonstrate the use of texture as a drawing tool and in creating visual weight. | 1. Communication Skills                               |
| c. Complete and Present a professionally organized portfolio of finished drawings | 1. Communication Skills  
3. Professional Competence                                                      |
| d. Practice systems for direct observational drawing; line-of-sight measurement, relative proportion and vanishing point perspectives. | 1. Communication Skills  
3. Professional Competence                                                      |
| e. Learn and apply the principles of design in critical analysis of drawings | 1. Communication Skills  
2. Critical Thinking |
|---|---|
| f. Articulate a coherent critical evaluation of artwork, and use others’ criticism as a tool for the refinement of ongoing artwork. | 1. Communication Skills  
2. Critical Thinking |
| g. Develop a broader awareness of other historical and contemporary examples of the drawing medium through student based inquiry and class presentations. | 2. Critical Thinking |
| h. Experiment conceptually with the role of drawing as visual communication and problem solving. | 1. Communication Skills  
2. Critical Thinking |

K. TEXTS:


(or choice of instructor)

L. REFERENCES:

Bridgeman, George *Bridgman’s Complete Guide to Drawing From Life*

Brooke, Sandy *Drawing As Expression: Techniques and Concepts*

Edwards, Betty *The New Drawing On the Right Side of the Brain*

Nicikaides, Kimon *The Natural Way to Draw*

St. Aubyn, Jackie *Drawing Basics*

M. EQUIPMENT:

Studio Classroom with adjustable lighting

Ability to completely shade room for projection and controlled lighting

Running water for clean up and ink/watercolor media
Flat storage for 20 students and some class materials

A large corkboard/display area (large enough to show 18 18” x 24” drawings for the quick and easy display of student works in class critiques

Flat desks for 20-22 students

Directional lighting (and extension cords, etc)

Multiple available power outlets

Still life materials

Drawing paper/Newsprint available for students and teacher

Full range of drawing materials available for teaching demonstrations

Projection and Smart Board facilities

Paper towels/Cleaning supplies

Some lockable storage

Space/Resources for live and object based drawing models

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS:

Measurement Methods include but are not limited to:

Graded Drawings

Short research essays

Participation in face to face and online critiques

Evaluation of the semester long visual journal

Evaluation of the final portfolio

P. DETAILED TOPICAL OUTLINE: See attached.
DETAILED OUTLINE

I. Line
   A. Contour
      1. Blind Contour
      2. Cross Contour
   B. Gesture
   C. Thickness, Thinness, Weight and Duration

II. Form
   A. Modeling
   B. Shape

III. Proportion
   A. The Picture Plane
      1. The Renaissance and the Masters' Techniques for Magical Illusion
      2. Using A Viewfinder
   B. Line of Sight Measurement (The Rule of Thumb)
   C. Perspective
      1. One-Point
      2. Two-Point
      3. Overlapping
      4. Atmospheric
   D. Reduction and Expansion through Relative Size

IV. Value
   A. Light and Shadow
   B. Weight
   C. Working from the Middle Ground
   D. Fooling the Eye
      1. Cross-Hatching
      2. Stippling
      3. Inventive Techniques

V. Texture
   A. Finding
   B. Creating
   C. Techniques for various media

VI. Composition
   A. Basic Design Theories
   B. Breaking the Picture Plane
   C. The Large, The Medium and The Small
   D. Relativity

VII. Observation
   A. Choices in scale
B. Developing sensitivity and patience
C. Positive/Negative Space

VIII. Types of Representation
   A. Realism
   B. Abstraction
   C. Non-Objective

IX. Learning From the Masters
   A. Griding
   B. Critical Analysis
   C. Different Conceptual Roles of Drawing

X. Critiquing
   A. Subjectivity vs Objectivity
   B. Taking and Making Criticism
   C. Self Criticism

XI. Drawing the live model
   A. Combining Gesture and Contour, or the Emotional with the Analytical
   B. Portraiture
   C. Moving vs. Static Poses

XII. Storyboarding
   A. Digital Tools
   B. Professional Applications

XIII. Portfolio
   A. Photographic Capture of Studio Images
   B. Professional Workflow for Digital Editing