

ART G116: DRAWING 1

Item	Value
Curriculum Committee Approval Date	11/05/2024
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
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Local General Education (GE)	• Area 3 Arts and Humanities (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)

Reading Assignments

Articles of interest pertaining to class studies. Handouts.

Writing Assignments

Formal analysis of either a current or historical drawing of the student s 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.

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: Master's degree in fine arts, art, or art history OR bachelor's degree in any of the above AND master's degree in humanities OR the equivalent.

Note: 'master's degree in fine arts' as used here refers to any master's 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. Master's 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 5. Required Hillkurtz, Alex. Sketching Techniques for Artists: In-Studio and Plein-Air Methods for Drawing and Painting Still Lifes, Landscapes, Architecture, Faces and Figures, and More, ed. Rockport Publishers, 2021

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