

Department of Art Syllabus

- I. ART 203 *Drawing I*, 3 Credit Hours
- II. PREREQUISITES
None
- III. TEXTBOOK
Powell, W. F. (1989). *Perspective*. Tustin, CA: Walter Foster Publishing.
- IV. COURSE DESCRIPTION
Introduction to freehand drawing techniques with emphasis on line, value, and texture using still-life and landscape subject matter.
- V. RATIONALE
This is a foundational course that is essential for mastering other art forms. Learning how to record visual facts of the world around us is a valuable tool of communication. Although there are many styles of art, it is important for every art student to have the option of representational imagery so that he/she can communicate to the public at large. In many instances, students will have the need to draw or paint specific representational themes. Having knowledge of basic tools for objective representation will provide students with confidence in drawing a variety of subject matter.
This course will focus on learning a structural approach to drawing, with the idea that underneath everything we see in nature has a structural framework. If students are taught how to visualize and record important structural elements within various forms, they can find drawing any subject matter a relatively easy task. They will also find that their knowledge in drawing can aid them in other art forms such as painting, graphic design, interior design, ceramics, and sculpture.
- VI. LEARNING OBJECTIVES AND OUTCOMES
Upon completion of this course, the student will be able to:
 - A. Initiate a drawing with loose gesture lines in order to establish the inner energy of a form, overall proportions, and to ensure accurate placement of the subject matter on the paper.
 - B. Train and coordinate the hand and eye in objective representation through various types of blind and modified contour drawings.
 - C. Become familiar with one and two point perspective as an effective means of producing the illusion of depth in representational imagery.
 - D. Apply linear perspective theory to original still-life compositions, on-location landscapes, and architectural scenery.

- E. Practice sight measuring techniques as a way of discovering accurate proportions of objects he/she is rendering.
- F. Understand negative space observation in the process of objective rendering.
- G. Become familiar with various techniques of shading in an attempt to add form and volume to the structural framework of a composition.
- H. Recognize the importance of design in drawing and how a deliberate blending of elements and principles will lead to an overall sense of unity.
- I. Analyze relationships between art, drawing, and the Christian faith.

VII. COURSE TOPICS

- A. A structural approach to drawing
- B. Linear perspective
- C. Value and modeling form

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture/demonstration
- B. Studio activities
- C. Critiques: verbal and written
- D. Reading assignments from various drawing books

IX. GRADING SCALE

See Department of Art Syllabus Addendum for Grading Scale and Evaluation.

X. LIST OF MATERIALS

List of materials will be provided by instructor.

XI. REFERENCES

Burnett, C. (1966). *Objective drawing techniques: New approaches to perspective and intuitive space*. New York: Reinhold.

De Reyna, R. (1972). *How to draw what you see*. New York: Watson-Guption.

Dodson, B. (1985). *Keys to drawing*. Cincinnati, OH: North Light Books.

Edwards, B. (1986). *Drawing on the artist within: A guide to innovation, invention, imagination*. New York: Simon & Schuster.

Edwards, B. (1979). *Drawing on the right side of the brain: A course in enhancing creativity and artistic confidence*. Los Angeles, CA: Houghton Mifflin.

- Enstice, W. (1990). *Drawing: Space, form, expression*. Englewood Cliffs, NJ: Prentice Hall.
- Hayes, B. (1965). *American drawings*. New York: Shorewood.
- Hillier, J. (1965). *Japanese drawings from the 17th through the 19th century*. New York: Shorewood.
- Hogarth, B. (1991). *Dynamic light and shade*. New York: Watson-Guptill.
- Hogarth, P. (1964). *Creative pencil drawing*. New York: Watson-Guptill.
- Katchen, C. (1990). *Creative painting with pastel: 20 outstanding artists show you how to master the colorful versatility of pastel*. Cincinnati, OH: North Light Books.
- Kaupelis, R. (1966). *Learning to draw: A creative approach to expressive drawing*. New York: Watson-Guptill.
- Lawson, P. (1943). *Practical perspective drawing* (1st ed.). New York: McGraw-Hill.
- Lorrain, C. (1966). *The drawings of Lorrain*. Alhambra, CA: Borden.
- Mendelowitz, D. (1976). *A guide to drawing*. New York: Holt, Rhinehart, & Winston.
- Nice, C. (1995). *Creating textures in pen & ink with watercolor*. Cincinnati, OH: North Light Books.
- Pitz, H. C. (1949). *Pen, brush, and ink* (1st ed.). New York: Watson-Guptill.
- Purser, S. (1976). *The drawing handbook*. Worcester, MA: Davis.
- Rines, F. (1991). *Landscape drawing with pencil*. New York: Sterling.
- Sears, E. (1968). *Pastel painting step by step*. New York: Watson-Guptill.
- Taubes, F. (1956). *Pen-and-ink drawing*. New York: Watson-Guptill.

Watson, E. (1978). *Course in pencil sketching*. New York: Van Nostrand.

Wood, D. (1988). *The craft of drawing: A handbook of materials and techniques*. San Diego, CA: Harcourt Brace.

Woods, M. (1984). *Perspective in art*. Cincinnati, OH: North Light Books.

Wright, M. (1993). *An introduction to pastels* (1st ed.). New York: Dorling Kindersley.