

GENERIC SYLLABUS – DEPARTMENT OF ART

ART 203 *Drawing I*

I. COURSE CREDIT: 3 semester hours

II. PREREQUISITES: None

III. TEXTBOOK

Curtis, B. (2009). *Drawing From Observation (2nd ed.)*. NY: McGraw-Hill. ISBN-13 9780077356279

IV. COURSE DESCRIPTION

Introduction to freehand drawing techniques with emphasis on line, value, and texture using stilllife and landscape subject matter.

V. RATIONALE

Drawing I 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

This course will enable the student 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 drawing*.
- 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.
- H. become familiar with various techniques of shading in an attempt to add form and volume to the structural framework of a composition.
- J. recognize the importance of design in drawing and how a deliberate blending of elements and principles will lead to an overall sense of unity.
- M. analyze relationships between art, drawing, and the Christian faith.

VII. COURSE TOPICS

UNIT 1: A Structural Approach to Drawing - Gesture and Contour

UNIT 2: Linear Perspective

UNIT 3: Value & Modeling Form

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture
- B. Studio Activities
- C. Demonstrations and Personal Examples
- D. Critiques: Verbal and Written
- E. Reading Assignments from Various Drawing Books

IX. ASSIGNMENTS and EVALUATION

- A. Unit Drawings**
- B. Drawing Sketchbook Journal**
- C. Final Examination**

See Department Addendum for grading scale and policies.

X. LIST OF MATERIALS

This will be provided by the instructor at the beginning of the semester.

XI. REFERENCES Bibliography (Library Holdings)

- Burnett, C. (1966). *Objective drawing techniques: New approaches to perspective and intuitive* NY: Reinhold. 742 B934o
- De Reyna, R. (1972). *How to draw what you see*. NY: Watson-Guptill. 741D444h
- Dodson, B. (1985). *Keys to drawing*. Cincinnati, OH: North Light Books. 741.2 D668k
- Edwards, B. (1986). *Drawing on the artist within: A guide to innovation, invention, imagination*. NY: Simon & Schuster. 741.2 Ed95dr
- Edwards, B. (1979). *Drawing on the right side of the brain: a course in enhancing creativity and artistic confidence*. Los Angeles, CA: Houghton Mifflin. 741.2 Ed95d
- Enstice, W. (1990). *Drawing: Space, form, expression*. Englewood Cliffs, NJ: Prentice-Hall. 741 n79d
- Hayes, B. (1965). *American drawings*. NY: Shorewood. 741.973 H326a
- Hillier, J. (1965). *Japanese drawings from the 17th through the 19th century*. NY: Shorewood. 741.952 H558j
- Hogarth, B. (1991). *Dynamic light and shade*. NY: Watson-Guptill. 741.2 H678d 1991
- Hogarth, P. (1964). *Creative pencil drawing*. NY: Watson-Guptill.. 741.24 H678c
- Katchen, C. (1990). *Creative painting with pastel: 20 outstanding artists show you how to master the colorful versatility of pastel*. Cincinnati, OH: North Light. 741.235 K155c
- Kaupelis, R. (1966). *Learning to draw: A creative approach to expressive drawing*. NY: Watson-Guptill. 741.4 K1661
- Lawson, P. (1943). *Practical perspective drawing* (1st ed.). NY: McGraw-Hill. 742.L446
- Mendelowitz, D. (1976). *A guide to drawing*. NY: Holt, Rhinehart, & Winston. 740.9 M522d 1980
- Nice, C. (1995). *Creating textures in pen & ink with watercolor*. Cincinnati, OH: North Light. 751.42 N514c
- Pitz, H. (1949). *Pen, brush, and ink*, (1st ed.). NY: Watson-Guptill. 741.26 P687p
- Purser, S. (1976). *The drawing handbook*. Worcester, MA: Davis. 741 P977d
- Rines, F. (1991). *Landscape drawing with pencil*. NY: Sterling. 743.836 R472L

Roethlisberger, M. (1966). *The drawings of Lorrain*. Alhambra, CA: Borden. 741.944 G281d
Sears, E. (1968). *Pastel painting step by step*. NY: Watson-Guption. 741.23 Se17pa
Taubes, F. (1956). *Pen-and-ink drawing*. NY: Watson-Guption. 741.26 T191p
Watson, E. (1978). *Course in pencil sketching*. NY: Van Nostrand. 741.24 W332c
Wood, D. (1988). *The craft of drawing: A handbook of materials and techniques*. San Diego: Harcourt
Brace Jovanovich. 741.W85c
Woods, M. (1984). *Perspective in art*. Cincinnati, OH: North Light. 742 W865p
Wright, M. (1993). *An introduction to pastels* (1st ed). NY: Dorling Kindersley. 741.235 W934i.