

- I. COURSE TITLE**
ART 203 *Drawing I* **3 semester hours**
- II. PREREQUISITES:** None
- III. TEXTBOOK (S)**
Albert, Greg. (1992). Drawing: you can do it! Cincinnati, Ohio: North Light Books.
Powell, W.F. (1989). Perspective. Walter Foster Publishing: Tustin, California.
Metzger, Phil. (1992). Perspective without pain. North Light Publishers: Cincinnati, Ohio.
- IV. COURSE DESCRIPTION**
Introduction to freehand drawing techniques with emphasis on line, value, and texture using still-life 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**
- A. To 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. To train and coordinate the hand and eye in objective representation through various types of “blind” contour drawing.
 - C. To become familiar with one and two point perspective as an effective means of producing the illusion of depth in representational imagery.
 - D. To apply linear perspective theory to original still life compositions, on-location landscapes, and architectural scenery.
 - E. To practice sight measuring techniques as a way of discovering accurate proportions of objects he/she is rendering.
 - F. To learn how to read angle lines and determine the placement of vanishing points

- on the eye level.
- G. To understand the importance of negative space observation in the process of objective rendering.
- H. To learn tips on drawing trees and to apply such information on outdoor landscape drawings.
- I. To become familiar with various techniques of shading in an attempt to add form and volume to the structural framework of a composition.
- J. To apply modeling perspective to on-location landscapes and architectural type scenery, as well as original still life subject matter.
- L. To 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. To analyze relationships between art and the Christian faith.

VII. COURSE TOPICS

- A. Introduction to : “A Structural Approach to Drawing”
- B. Gesture Drawing:
 - a. Quick Line Gesture
 - b. Mass Gesture
 - c. Mass and Line Gesture
- C. Contour Drawing:
 - a. Silhouette and Internal Contour
 - b. Continuous Line Contour
 - c. Exaggerated Contour
 - d. Cross Contour
 - e. Quick Line Contour
- D. Negative Space Observation
 - a. Negative Space Drawings
 - b. Negative Space and Contour Combinations
- E. Linear Perspective:
 - a. Introduction: Brief History and Importance of Linear Perspective
 - b. 1 Point Perspective Principles
 - c. 2 Point Perspective Principles
 - d. Comparative Measurements (Sight Measuring)
 - e. Steps to Objective Drawing from Life
 - f. Divided Space
 - g. Cylinders
 - h. Interiors
 - i. Slanted Planes
 - j. On-location Tips for Architectural Scenes
- F. Modeling Perspective:
 - a. Shading Techniques Identified
 - b. Tips on Structuring and Modeling Trees
 - c. Cast Shadows
 - d. Still Life Shading Technique Exercises

- G. Varied Media:
 - a. White Chalk and Toned Paper (Dry Media)
 - b. India Ink Washes (Wet Media)
 - c. Charcoal/Conte Crayon (Dry Media)

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. Five Drawing Unit Folders:

Class work and homework will be turned in five times during the semester and graded according to principles discussed in class. Folders should be organized according to the order of a checklist. Each drawing within the folder should contain the student’s name and the name of the specific exercise. 4 points will be subtracted from a Due Date Folder for each day that it is turned in late (including week ends). Unorganized folders will be returned to the student for organization and penalized for late entry.

Evaluation of Due Date Folders: Folders will be graded according to the application of principles discussed in class. Students will be handed an evaluation check list identifying required assignments at least one week prior to the day a folder is due800 pts.

B. Drawing Notebook:

Students will record verbal and visual class notes as well as notes on outside readings in a three ring notebook. The notebook will be due at the end of the semester. However, periodic checks will be made throughout the semester to motivate students to keep up to date with the content and organization of class lectures, activities, and hand-outs related to different topics.

Evaluation of the Drawing Notebook: The drawing notebook will be graded on the following criteria: content; organization; legibility; neatness and accuracy of illustrated notes.....100 pts.

C. Final Examination:

A comprehensive exam will be given to encourage students to keep up with their reading assignments and to help them think about the “whys” and “hows” of each exercise and project.

Evaluation of the Quizzes and Exam: Pop quizzes and a final exam will consist of objective information related to the different themes discussed in class.....100 pts.

D. Attendance and Professionalism:

A student will be penalized for excessive absences.

(0 absences = 50; 1 = 48; 2 = 47; 3 = 45; 4 = 43; 5 = 40; 6 = 36; 7 = 33; 8 = Fail the course).

Professionalism also involves coming prepared to class, responding positively to

constructive criticism, and making effective use of classroom time to complete assignments. *Evaluation of a Student's Attendance and Professionalism Records:* The number of absences, lates, and times a student leaves early from class will be tallied at the end of the semester. Three lates or leaving early will constitute as an absence. Daily grades will involve records of a student's preparedness for class, a student's attitude toward constructive criticism, and the effectiveness of his/ her use of classroom time.....50 pts.

F. Homework Assignments:

Students will be responsible to submit daily homework assignments related to various topics discussed in class.

Evaluation of Homework: Homework assignments will be graded according to basic principles discussed in class as related to each topic of study.....50 pts.

X. LIST OF MATERIALS

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| newsprint pad (18" x 24") | 3 ring notebook |
| sketchpad (18" x 24") | ruled line paper (for written notes) |
| compressed charcoal (2-4) | typing paper (w/ 3 holes punched for illustrations) |
| conte crayon (2, black or brown) | poster board (2) |
| ebony pencils (3) | large paper clips (3) |
| kneaded eraser (2) | watercolor brush and india ink (optional) |
| wide black magic marker (1) | workable fixative (optional) |
| black felt tip pen (Papermate) (1) | pencil sharpener (1) |

XI. REFERENCES

Bibliography (Library Holdings)

Burnett, C. (1966). *Objective drawing techniques: New approaches to perspective and intuitive space*. 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 En79d

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
- Lister, R. (1982). *Drawing with pastels*. Englewood Cliffs, NJ: Prentice-Hall. 741.23 L697d
- Mendelowitz, D. (1976). *A guide to drawing*. NY: Holt, Rhinehart, & Winston. 740.9 M522d 1980
- Mugnaini, J. (1965). *Drawing: A search for form*. NY: Rhinehold. 741.M891d
- 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-Guptill. 741.23 Se17pa
- Taubes, F. (1956). *Pen-and-ink drawing*. NY: Watson-Guptill. 741.26 T191p
- Watson, E. (1978). *Course in pencil sketching*. NY: Van Nostrand. 741.24 W332c 1978
- 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

Other References

- Couch, T. (1990). *Drawing and sketching with markers [videorecording]*. Aspen, CO: Crystal. 741.26 D797m copy

General Reference Works

- James, Jane H. (1988). *Perspective drawing: a point of view*. Englewood Cliffs, NJ: Prentice Hall, Inc.
- Powell, William, F. (1989). *Perspective*. Tustin, CA: Walter Foster Publication.