



ARTS 110 - Fundamentals of Drawing Course Outline

Approval Date: 03/12/2020

Effective Date: 06/08/2020

SECTION A

Unique ID Number CCC000281729

Discipline(s) Art
Graphic Arts

Division Arts and Humanities

Subject Area Art

Subject Code ARTS

Course Number 110

Course Title Fundamentals of Drawing

TOP Code/SAM Code 1002.10 - Drawing / E - Non-Occupational

Rationale for adding this course to the curriculum Test

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 0.00

Activity 108.00

Work Experience 0.00

Outside of Class Hours 54.00

Total Contact Hours 108

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 25

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus

SECTION B

General Education Information:

CSU Transferable:

CSU Transferable

Approved on:Spring 2020

UC Transferable:

UC Transferable

Approved on:Spring 2020

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course focuses on the development of observational skills and drawing techniques, employing a wide range of drawing media and subject matter. Students in this course will develop both technical abilities and creative responses to material and subject matter. No prior experience with drawing is required or expected.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Produce finished drawings in multiple media that synthesize core observational drawing concepts and techniques.
- B. Evaluate and critique student drawings and receive criticism from others.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Create a portfolio of finished drawings in multiple media including charcoal, graphite, and ink that demonstrates the ability to:
- B. Observe and accurately record essential visual characteristics of unique objects using both line and value.
- C. Organize spaces and objects within a drawing in accordance with principles of good design and composition.
- D. Apply the principles and techniques of linear and atmospheric perspective to render the illusion of three-dimensional space on a two-dimensional surface.
- E. Observe and accurately record simple and complex forms through gradations of value.
- F. Synthesize and apply core observational drawing concepts and techniques in complex observational drawings.
- G. Evaluate drawings orally and in writing using correct terminology related to concepts, materials and techniques.
- H. Critique finished drawings and receive criticism from others
- I. Select and prepare appropriate papers, surfaces, and supports for a wide range of drawing media.
- J. Develop expressive content through manipulation of line, form, value, and composition.
- K. Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing.

L.

3. Course Content

- A. Linear drawing techniques including various types of contour and gesture.
- B. Historical development and practical applications of perspective systems.
- C. Development of perceptual acuity.
- D. Composition and Design Elements.
- E. Materials, surfaces, and supports
- F. Operation and maintenance of studio equipment, facilities and materials.
- G. Observing and recording simple and complex forms through gradations of value.
- H. Development of space and perspective using value-based drawing techniques.
- I. Development of expressive content through manipulation of line, form, value, and composition.
- J. Surface and support preparation for a variety of drawing materials including combinations of wet and dry media.
- K. Creating finished drawings in multiple media that synthesize and apply core observational drawing concepts, materials, and techniques.
- L. Incorporation of core drawing concepts, materials and techniques into non-traditional approaches to content, aesthetics, or formats.
- M. Portfolio of finished work for peer and instructor evaluation.
- N. Critique terminology, methods and applications.
- O. History, composition, and use of drawing media including--but not limited to--charcoal, graphite, and ink.
- P. Introduction to elements of visual literacy.
- Q. Historical and contemporary developments, critical trends, materials, and approaches in drawing.
- R.

4. Methods of Instruction:

Activity:

Critique: Oral or written group critiques analyzing finished examples of student work related to specific course assignments.

Discussion:

Field Trips: Student in this course will view artwork in the professional contexts of a gallery or museum, an activity that helps to reinforce student understanding of historical and contemporary approaches to drawing and its relationship to their own studio work.

Lab: Instructor-guided lab time to apply concepts and skills to course content through guided drawing exercises. Lab time will include both one-on-one and all-group instruction.

Lecture: Image and video-enhanced lectures covering core concepts, terminology, and historical development of drawing followed by all-class or small-group discussions on the same topics.

Other: Demonstration: Drawing demonstrations covering techniques, concepts, and material applications. Collaborative Learning: Peer discussions prior to critiques as well as more formalized critiques reinforcing students' capacity to think critically about course assignments and enhance their ability to explain the results of this analysis to other students.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Quizzes --

Portfolios -- Successful completion of a portfolio containing a minimum of 10 drawing assignments. For example: Following a lecture on the basic principles and techniques of tonal drawing, students will create three value-based gesture drawings from the still life set-

up using subtractive drawing techniques in vine charcoal.

Oral Presentation --

Field Trips --

Class Work --

Lab Activities --

Additional assessment information:

Participation in oral and written group critiques.

For example:

After an introductory lecture and review of handouts containing key formal and critical terms, students will participate in an in-progress oral group critique of their first value drawing assignment. Students will be assessed for participation, proper use of terminology, and relevant comments regarding basic formal and material issues. Overall performance in critiques throughout the semester will be figured into the final grade.

Completion of homework assignments.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from student proposals, textbook, class handouts, periodicals or library collection:

For example:

1. Read instructor-provided handout on critique formats, concepts and terminology, making special note of key concepts related to content-based critiques.

2. Read pages 92-103 in "Drawing: A Contemporary Approach" covering the conceptual and technical aspects of creating high-contrast value drawings.

B. Writing Assignments

Writing:

1. Written critical analysis of a completed student or professional drawing.

For example:

Write a one-page essay analyzing the strengths and weaknesses of your interpretive value drawing keeping in mind the parameters of the assignment and related reading materials.

2. Written self-evaluation included in the final review portfolio.

C. Other Assignments

Portfolio:

1. Creation of a portfolio of drawings based on in-class and homework assignments.

Performance:

1. Completion of a minimum of ten drawing projects based on instructor-generated

assignments.

For example:

Design and create four tonal drawings of the same object utilizing a minimum of three different compositional strategies in variety of media to emphasize the range of formal and conceptual possibilities of a single subject.

2. Participation and performance in both written and oral group critiques.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Lazzari, Margaret, Dona Schlesier, Douglas Schlesier

Title: Drawing: A Sketch and Textbook

Publisher: Oxford University Press

Date of Publication: 2019

Edition: 2nd

B. Other required materials/supplies.

- A variety of drawing tools including graphite pencils, vine and compressed charcoal, Conte Crayons, India ink, drawing paper and erasers.