COURSE OUTLINE OF RECORD

Number: ART G116                      TITLE: Drawing 1

ORIGINATOR: Amy Runyen              EFF TERM: Fall 2016
FORMERLYKnown AS:

CROSS LISTED COURSE:

DATE OF OUTLINE/REVIEW: 03-07-2019
TOP NO: 1002.10
CID: ARTS 110

SEMESTER UNITS: 3.0
HRS LEC: 36.0          HRS LAB: 72.0          HRS OTHER: 0.0
CONTACT HRS TOTAL: 108.0
STUDY NON-CONTACT HRS RECOMMENDED: 72.0

CATALOG 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. Required of art majors.

JUSTIFICATION FOR COURSE:

PREREQUISITES:

COREQUISITES:

ADVISORIES:

ASSIGNED DISCIPLINES:
Art

MATERIAL FEE: Yes [ ] No [X] Amount: $0.00
CREDIT STATUS: Noncredit [ ] Credit - Degree Applicable [X] Credit - Not Degree Applicable [ ]
GRADING POLICY: Pass/No Pass [X] Standard Letter [X] Not Graded [ ] Satisfactory Progress [ ]
OPEN ENTRY/OPEN EXIT: Yes [ ] No [X]
TRANSFER STATUS: CSU Transferable[ ] UC/CSU Transferable[X] Not Transferable[ ]

BASIC SKILLS STATUS: Yes [ ] No [X] LEVELS BELOW TRANSFER: Not Applicable
CALIFORNIA CLASSIFICATION CODES: Y - Not Applicable
NON CREDIT COURSE CATEGORY: Y - Not applicable, Credit Course

OCCUPATIONAL (SAM) CODE: D

REPEATABLE ACCORDING TO STATE GUIDELINES: No [X] Yes [ ] NUMBER REPEATS:

REQUIRED FOR DEGREE OR CERTIFICATE: No [ ] Yes [X]

Art History AA-T
Studio Arts AA-T
Art Major

ART HISTORY(Associate in Arts for Transfer)
ART HISTORY(Associate in Arts for Transfer)
Art(Associate in Arts)
Art(Associate in Arts)
Associate of Arts: Liberal Arts: Emphasis in Arts and Humanities(Associate in Arts)
STUDIO ARTS(Associate in Arts for Transfer)
STUDIO ARTS(Associate in Arts for Transfer)
GE AND TRANSFER REQUIREMENTS MET:
CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages
   C1 - Arts, Dance, Music, Theater
GWC AA - Area C Arts, Literature, Philosophy, and Languages other than English
   Area C Arts, Literature, Philosophy, & Languages other than English

PROGRAM LEVEL LEARNING OUTCOME(S) Supported by this course:
Design and plan finished works of art.

COURSE LEVEL STUDENT LEARNING OUTCOME(S) Supported by this course:
1. Acquire and appropriately use a broad range of drawing vocabulary.
2. Draw representational objects from direct observation with an accuracy of proportion, measurement
   and placement.
3. Create drawings that demonstrate the basic principles of spatial illusion through the application of
   linear, atmospheric, and other perspective systems.
4. Evaluate and interpret works of art and articulate an informed personal reaction to them.
5. Accurately describe volumetric forms and space utilizing the laws of light logic through gradations of
   value.

COURSE OBJECTIVES:
1. Observe and accurately render three-dimensional objects on a two-dimensional surface;
2. Utilize 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 and apply a wide range of drawing materials and techniques;
5. Develop expressive content through manipulation of line, form, value, and composition;
6. Examine and describe historical and contemporary developments, trends, materials, and approaches
   in drawing.
7. Demonstrate positive work habits (setting up and cleaning up) and how to safely handle and use studio
   painting materials and equipment;

COURSE CONTENT:
LECTURE CONTENT:
   A. Observational skills and proportional placement.
   B. Basic principles of spatial illusion including linear, atmospheric, and other perspective systems.
   C. Use of a variety of line and mark making approaches in drawing.
   D. Development and application of composition (design and organization) in drawing.
   E. Use of value and planes to describe forms and space.
   F. Introduction to and use of a variety of drawing materials and techniques.
   G. Development of expressive content through manipulation of line, form, value, and composition.
   H. Critical evaluation and critique of class projects using relevant terminology in oral or written format
   I. Historical and contemporary developments, critical trends, materials, and approaches in drawing.

   A. Safety
      1. Handling of media.
2. Handling of studio equipment.

B. Media
1. Various media and supports used to create traditional and experimental drawings.

C. Drawing Approaches
1. Gesture/Quick Sketch
2. Construction Drawing
3. Contour Drawing
4. Cross Contour Drawing
5. Value Rendering
6. Mark Making

D. Measurement
1. Sighting and Measuring
2. Clock angle tool
3. Perceptual grid

E. Space and Perspective
1. Positive/Negative Space
2. One-point linear perspective
3. Two-point linear perspective
4. Atmospheric perspective
5. Foreshortening

F. Light Logic and Value
1. Light and shadow
2. Light sources
3. Highlight, mid-tone, core shadow, reflected light, cast shadow
4. Value gradations
5. Blending/Chiaroscuro

G. Tone and Surface Development
1. Tonal drawing/Rendering
2. Implied and actual textures
3. Edge quality

H. Composition
1. Basic formal elements and principles of design for drawing.
2. Organizing the picture plane
3. Thumbnail sketches
4. Editing/Cropping
5. Emphasis and subordination

I. Historical to Contemporary Drawing
   1. Various approaches and applications of drawing throughout the ages.
   2. Drawing as expression

J. Evaluation and Critical Judgment
   1. Group and individual critiques

LABORATORY CONTENT:

A. Drawing from direct observation of the three-dimensional world.
   1. Gesture/Quick Sketch
   2. Construction Drawing
   3. Contour Drawing- with line weight variation
   4. Cross Contour Drawing
   5. Value Rendering/Chiaroscuro
   6. Mark Making

B. Application of observational perspective concepts.
   2. One-point linear perspective
   3. Two-point linear perspective
   4. Atmospheric perspective

C. Application of measurement concepts.
   1. Sighting and Measuring
   2. Clock angle tool
   3. Perceptual grid
D. Application of light logic and value concepts

1. Full tonal rendered drawings demonstrating accurate light logic.

E. Application of surface texture concepts.

1. Tonal drawing/Rendering
2. Implied and actual textures
3. Edge quality

F. Media

1. Graphite
2. Charcoal

G. Assignments and exercises related to composition.

H. Critique and evaluation of drawing assignments and exercises.

METHODS OF INSTRUCTION:

A. Lecture:
B. Lab:
C. Independent Study:

INSTRUCTIONAL TECHNIQUES:

A. Demonstrations
B. Lectures
C. Slide shows
D. Videos
E. Field trips
F. Guest speakers
G. Group critiques
H. Handouts
I. One on one demonstrations/consultations
J. Readings
COURSE ASSIGNMENTS:

Reading Assignments

Articles of interest pertaining to class studies. Handouts.

Out-of-class Assignments

A variety of study oriented projects leading to involvement in Visual Arts as informed, engaged, and caring viewers, such as:

A. Still life studies using various compositions, picture planes, drawing approaches, supports and subject matter/content.
B. Technique problem solving exercises- may include texture, value, and composition.
C. Drawings that reflect an understanding of contemporary and historical approaches to observed representational subject matter.
D. Drawings that demonstrate critical thinking in form, subject, and content coherence.

Writing Assignments

A. Formal analysis of either a current or historical drawing of the student’s choosing.
B. Self-Assessment.

METHODS OF STUDENT EVALUATION:

Midterm Exam
Final Exam
Short Quizzes
Written Assignments
Report
Projects (ind/group)
Problem Solving Exercises
Oral Presentations
Skills Demonstration

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.

TEXTS, READINGS, AND RESOURCES:
TextBooks:
This is the most recent version of this book.
Other:
   1. Paper: -White drawing paper pad 18” x24”, Newsprint paper pad 18”x24”, Various other papers to be announced per project
   B. Sketchbook: 9”x12” to 14”x17”
   C. Drawing Board: Approximately 20”x26”, wood board (plywood, pine or masonite)
   D. Pencils: Graphite- Range
   E. Charcoal: Vine, Compressed, Pencils
   F. Pencil sharpener/X-Acto Blade
   G. Any additional supplies
   H. Blue Painters Tape

LIBRARY:
   Adequate library resources include:
Comments:
Attachments:
   Attached Files