

Course Outline of Record

1. Course Code: ART-001A
2.
 - a. Long Course Title: Beginning Drawing & Composition
 - b. Short Course Title: DRAW & COMP, BEG
3.
 - a. Catalog Course Description:
 This course is an introduction to the fundamentals of drawing and composition. Through hands-on assignments, drawing techniques covered include traditional approaches of line application, charcoal shading and ink wash techniques. Throughout the course, emphasis is placed on the use of basic visual elements and organizational principles of compositional structure. These techniques enable the student to communicate visual images as creative statements.
 - b. Class Schedule Course Description:
 This course is an introduction to the fundamentals of drawing and composition which enable students to communicate images as creative statements. Various drawing materials, techniques and compositional structure are explored.
 - c. Semester Cycle (if applicable): N/A
 - d. Name of Approved Program(s):
 - STUDIO ARTS
4. Total Units: 3.00 Total Semester Hrs: 90.00
 Lecture Units: 2 Semester Lecture Hrs: 36.00
 Lab Units: 1 Semester Lab Hrs: 54.00
 Class Size Maximum: 25 Allow Audit: No
 Repeatability No Repeats Allowed
 Justification 0
5. Prerequisite or Corequisite Courses or Advisories:
Course with requisite(s) and/or advisory is required to complete Content Review Matrix (CCForm I-A)
N/A
6. Textbooks, Required Reading or Software: (List in APA or MLA format.)
 - a. Recommended: Faber, David L. and Mendelowitz, Daniel M. (2012). A Concise Guide to Drawing (8th/e). Boston Wadsworth, Cengage Learning .
 College Level: Yes
 Flesch-Kincaid reading level: 12
 - b. Handouts
7. Entrance Skills: *Before entering the course students must be able:*
 - a. Physically manipulate basic art tools such as pencil

8. Course Content and Scope:

Lecture:

1. Basic compositional elements, principles and organizational structure.
2. Basic drawing within the context of the history of mark making.
3. Image formats:
 1. Representational
 2. Abstract
 3. Non-objective
4. Basic drawing materials
 1. Pencils: graphite ranges from 9H through HB to 9B; pure graphite stick and chunks
 2. Charcoal: pencil, willow, vine, compressed and chunk
 3. Conte: crayons, pencils and stick

ART 001A-Beginning Drawing & Composition

4. Ink: black India ink, Sharpie, gel (et al) pens, water base brush pens and brushes (commercial and handmade)
5. Drawing surfaces:
 1. Papers: newsprint, cold press, hot press, Canson, pastel, tracing, vellum, Bond, roofing, sandpaper, butcher paper, manila, handmade papers, rice, rag
6. Fundamental drawing techniques:
 1. Perspective: linear, overlapping and atmospheric
 2. Line: continuous, organizational, blind and cross-contour; quick, exaggerated, broken, gestural, sketchy, wiry, cross hatch and pointillism
 3. Value: charcoal, graphite and ink wash tonal shading techniques; spatial characteristics of value
 4. Space: active/positive and passive/negative
 5. Texture: actual, implied, virtual; Frottage and collage techniques
 6. Grid method of division of picture plane; minimal to monumental image formats
7. Introduction to sketch book and journal formats
8. Presentation, framing and conservation of completed drawings

Lab: *(if the "Lab Hours" is greater than zero this is required)*

1. Basic compositional elements, principles and organizational structure.
2. Basic drawing within the context of the history of mark making.
3. Image formats:
 - a. Representational
 - b. Abstract
 - c. Non-objective
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9. Course Student Learning Outcomes:

1. Demonstrate an understanding and application of dry basic line and tonal drawing materials.
2. Create individual studies of observed objects.
3. Create basic compositional structures.
4. Present and evaluate a portfolio of drawings.

10. Course Objectives: *Upon completion of this course, students will be able to:*

- a. Demonstrate a basic knowledge of drawing materials, their properties, range and uniqueness.

ART 001A-Beginning Drawing & Composition

- b. Understand and demonstrate basic compositional structure.
- c. Understand continuous, organizational and blind contour line and exhibit skills in effective actual applications.
- d. Understand properties of charcoal tonal value ranges used in describing weight, light and space and exhibit skills in effective actual applications.
- e. Understand properties of ink line and wash techniques and exhibit skills in effective actual applications.
- f. Identify, analyze and resolve basic technical problems inherent to basic drawing materials.
- g. Demonstrate basic understanding of the historical aspects of drawing and some issues of concern to viewers and makers of contemporary works.
- h. Objectively analyze and assess their own work as well as the work of others.
- i. Present ideas and completed works of art in a professional format both visually and verbally.

11. Methods of Instruction: *(Integration: Elements should validate parallel course outline elements)*

- a. Demonstration, Repetition/Practice
- b. Laboratory
- c. Lecture

Other Methods:

A. Critique method of discussion B. Slides, videos, DVDs and other related media technologies C. In class viewing of actual art works of other artists and/or field trips

12. Assignments: *(List samples of specific activities/assignments students are expected to complete both in and outside of class.)*

In Class Hours: 90.00

Outside Class Hours: 72.00

a. Out-of-class Assignments

1. Sketchbook: Maintain a sketchbook throughout the course using pen, pencil or other mark making materials. Sketchbooks may also include collaged elements.

b. In-class Assignments

1. Exercises in perspective: Using one and two-point perspective, create a series of boxes and free-formed shapes that visually appear to be three-dimensional. At the horizon line, render them at, above and below eye level with some containers free floating, others stacked and others with boxes containing boxes. Using linear shading techniques with pen and value shading techniques with graphite and charcoal pencil, shade the containers so they appear to look solid, open ended and transparent. As a support surface, use one of the papers reviewed in class lecture.
2. Interior and exterior vignette drawings: On separate drawing papers, illustrate both interior and exterior environments through the use of various linear applications. These studies should include the use of various types of pens such as Sharpies, Gel or Ball Point pens, graphite and charcoal pencil. Using the vignette format discussed in class, draw the environments using contour, sketch and gestural rendering techniques in a representational manner paying particular attention to varying line weights throughout your drawing. Support surface may be one of the papers reviewed in class.
3. Still life compositional tonal studies: Render a series of three different still life compositions using charcoal media and various shading techniques. Each still life arrangement should use all white objects on white cloth lit by a single source or strategically situated multiple light sources. The first still life deals with simple objects such as cones, cylinders and spheres. The second still life arrangement deals with illusion and reality where objects are set up casting distinct shadows. Both actual objects and various shadows are to be rendered in the drawing. The third still life deals with hard/soft rendering problems using objects such as ceramic portrait busts contrasted against feather boas. The eraser as a drawing tool is to be explored. Support surface to be used includes various papers discussed in class.
4. Ink line and wash: Begin the study of the use of ink as a drawing medium through non-objective mark making exercises. Follow these exercises with simple fruit/vegetable studies followed by compositional still life studies. Be sure to include the use of line, wash and resist techniques.

ART 001A-Beginning Drawing & Composition

Support surfaces to be used include papers reviewed in class (discuss hot press vs. cold press, watercolor papers, hand made papers, etc.)

5. Group critiques: Students are to participate in verbal group critiques which involve analysis of the student's own work and that of other students'.
6. Sketchbook: Instructor will demonstrate and discuss various methods involved in maintaining a sketchbook.

13. Methods of Evaluating Student Progress: *The student will demonstrate proficiency by:*

- Written homework
- Critiques
- Presentations/student demonstration observations
- Group activity participation/observation
- Product/project development evaluation
- Self/peer assessment and portfolio evaluation
- True/false/multiple choice examinations
- Mid-term and final evaluations
- Student participation/contribution
- Student preparation
- Behavior assessment

14. Methods of Evaluating: Additional Assesment Information:

15. Need/Purpose/Rationale -- *All courses must meet one or more CCC missions.*

PO-GE C3 – Arts, Humanities, and Culture

Analyze the variety of forms of expression and how those are used to communicate social, cultural, and personal ideas, feelings, and concepts;

Show how and why the visual and performing arts are unique and how inherent meaning in the arts transcends written and verbal communication;

Effectively communicate and express themselves and make themselves understood through visual, auditory, tactile, and symbolic means.

IO - Aesthetics

Utilize the creative process to explain universal values such as beauty and truth.

Apply imagination to artistic expression.

Value appearance in terms of how pleasing it is in movement, form, and function.

16. Comparable Transfer Course

University System	Campus	Course Number	Course Title	Catalog Year
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17. Special Materials and/or Equipment Required of Students:

Drawing board, paper, drawing implements (pencil, charcoals, conte crayons, pens, brushes, erasers, etc.) portfolio.

18. Materials Fees: Required Material?

Material or Item

Cost Per Unit

Total Cost

19. Provide Reasons for the Substantial Modifications or New Course:

Periodic update

20. a. Cross-Listed Course (*Enter Course Code*): *N/A*

b. Replacement Course (*Enter original Course Code*): *N/A*

ART 001A-Beginning Drawing & Composition

21. Grading Method (*choose one*): Letter Grade Only

22. MIS Course Data Elements

- a. Course Control Number [CB00]: CCC000338149
- b. T.O.P. Code [CB03]: 100200.00 - Art
- c. Credit Status [CB04]: D - Credit - Degree Applicable
- d. Course Transfer Status [CB05]: A = Transfer to UC, CSU
- e. Basic Skills Status [CB08]: 2N = Not basic skills course
- f. Vocational Status [CB09]: Not Occupational
- g. Course Classification [CB11]: Y - Credit Course
- h. Special Class Status [CB13]: N - Not Special
- i. Course CAN Code [CB14]: N/A
- j. Course Prior to College Level [CB21]: Y = Not Applicable
- k. Course Noncredit Category [CB22]: Y - Not Applicable
- l. Funding Agency Category [CB23]: Y = Not Applicable
- m. Program Status [CB24]: 1 = Program Applicable

Name of Approved Program (*if program-applicable*): STUDIO ARTS

Attach listings of Degree and/or Certificate Programs showing this course as a required or a restricted elective.)

23. Enrollment - Estimate Enrollment

First Year: 0

Third Year: 0

24. Resources - Faculty - Discipline and Other Qualifications:

a. Sufficient Faculty Resources: Yes

b. If No, list number of FTE needed to offer this course: N/A

25. Additional Equipment and/or Supplies Needed and Source of Funding.

N/A

26. Additional Construction or Modification of Existing Classroom Space Needed. (*Explain:*)

N/A

27. FOR NEW OR SUBSTANTIALLY MODIFIED COURSES

Library and/or Learning Resources Present in the Collection are Sufficient to Meet the Need of the Students Enrolled in the Course: Yes

28. Originator Judith Cook Origination Date 10/21/14