### ART 001A: BEGINNING DRAWING & COMPOSITION

**Originator**
emaddigan

**Co-Contributor(s)**

<table>
<thead>
<tr>
<th>Name(s)</th>
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<tbody>
<tr>
<td>Dupus, Steven</td>
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**Justification / Rationale**
Add DE modalities in case needed for future.
Updated book, consolidates an SLO, updated objectives to align with the CID course and filled in methods of instruction and evaluation

**Effective Term**
Fall 2022

**Credit Status**
Credit - Degree Applicable

**Subject**
ART - Art

**Course Number**
001A

**Full Course Title**
Beginning Drawing & Composition

**Short Title**
DRAW & COMP, BEG

**Discipline**

<table>
<thead>
<tr>
<th>Disciplines List</th>
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<tbody>
<tr>
<td>Art</td>
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**Modality**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Face-to-Face</td>
</tr>
<tr>
<td>100% Online</td>
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<tr>
<td>Hybrid</td>
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**Catalog 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.

**Schedule 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.

**Lecture Units**
2

**Lecture Semester Hours**
36

**Lab Units**
1
Lab Semester Hours
54

In-class Hours
90

Out-of-class Hours
72

Total Course Units
3
Total Semester Hours
162

Required Text and Other Instructional Materials

Resource Type
Book (Recommended)

Author
Curtis, Brian

Title
Drawing from Observation

Publisher
XanEdu Publishing Inc; Second edition

Year
2021

Resource Type
Web/Other

Description
Handouts

Class Size Maximum
25

Course Content
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
4. Basic drawing materials
   a. Pencils: graphite ranges from 9H through HB to 9B; pure graphite stick and chunks
   b. Charcoal: pencil, willow, vine, compressed and chunk
   c. Conte: crayons, pencils and stick
   d. Ink: black India ink, Sharpie, gel (et al) pens, water base brush pens and brushes (commercial and handmade)
5. Drawing surfaces:
   a. Papers: newsprint, cold press, hot press, Canson, pastel, tracing, vellum, Bond, roofing, sandpaper, butcher paper, manila, handmade papers, rice, rag
6. Fundamental drawing techniques:
a. Perspective: linear, overlapping and atmospheric
b. Line: continuous, organizational, blind and cross-contour; quick, exaggerated, broken, gestural, sketchy, wiry, cross hatch and pointillism
c. Value: charcoal, graphite and ink wash tonal shading techniques; spatial characteristics of value
d. Space: active/positive and passive/negative
e. Texture: actual, implied, virtual; Frottage and collage techniques
f. 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
9. Historical and contemporary developments, critical trends, materials, and approaches in drawing.
10. Critical evaluation and critique of class projects using relevant terminology in oral or written formats.

Lab Content
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
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4. Basic drawing materials
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7. Introduction to sketch book and journal formats
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Course Objectives

<table>
<thead>
<tr>
<th>Objective</th>
<th>Description</th>
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<tbody>
<tr>
<td>Objective 1</td>
<td>Observe and accurately render three-dimensional objects on a two-dimensional surface</td>
</tr>
<tr>
<td>Objective 2</td>
<td>Create drawings that demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems</td>
</tr>
<tr>
<td>Objective 3</td>
<td>Utilize a variety of lines and mark making in drawing</td>
</tr>
<tr>
<td>Objective 4</td>
<td>Organize spaces and objects within a drawing according to basic principles of design and composition</td>
</tr>
<tr>
<td>Objective 5</td>
<td>Accurately describe forms and space through gradations of value</td>
</tr>
<tr>
<td>Objective 6</td>
<td>Utilize and apply a wide range of drawing materials and techniques</td>
</tr>
<tr>
<td>Objective 7</td>
<td>Develop expressive content through manipulation of line, form, value, and composition.</td>
</tr>
<tr>
<td>Objective 8</td>
<td>Evaluate and critique class projects using relevant terminology in oral or written formats;</td>
</tr>
<tr>
<td>Objective 9</td>
<td>Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing.</td>
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Student Learning Outcomes

Upon satisfactory completion of this course, students will be able to:

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

Methods of Instruction

<table>
<thead>
<tr>
<th>Method</th>
<th>Please provide a description or examples of how each instructional method will be used in this course.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>Instructor informs, guides and advises students in relative concept, compositional format and historical technical applications</td>
</tr>
<tr>
<td>Laboratory</td>
<td>Students work hands-on relating to assignments creating works of two-dimensional art, instructor provides demonstrations.</td>
</tr>
<tr>
<td>Demonstration, Repetition/Practice</td>
<td>Instructor demonstrates in groups proper safety use of equipment and painting materials prior to assignments. After clarifying assignment concept, instructor demonstrates effective use of format and materials using vocabulary and technical applications relevant to the assignment.</td>
</tr>
<tr>
<td>Skilled Practice at a Workstation</td>
<td>Students will perform necessary tasks to complete assignments at a given workspace i.e. drawing table/easel. (Space is limited due to spatial and safety concerns.)</td>
</tr>
<tr>
<td>Observation</td>
<td>Students view electronic and/or physical examples of assignments with relevant content created by instructor and other relevant works by professionals in the field</td>
</tr>
<tr>
<td>Self-exploration</td>
<td>Students are assigned design problems to solve in personal and unique formats.</td>
</tr>
</tbody>
</table>

Methods of Evaluation

<table>
<thead>
<tr>
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<th>Please provide a description or examples of how each evaluation method will be used in this course.</th>
<th>Type of Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written homework</td>
<td>Students inventory informational notes in preparation for critiques. Weekly.</td>
<td>In and Out of Class</td>
</tr>
<tr>
<td>Self-paced testing</td>
<td>Students read handouts describing assignment and create informal 'rough' sketches pertaining to assignment. The sketches students create are for final images to be based upon. Weekly</td>
<td>Out of Class Only</td>
</tr>
<tr>
<td>Student participation/contribution</td>
<td>Students contribute verbally in informal discussions and formal critiques. Weekly</td>
<td>In Class Only</td>
</tr>
<tr>
<td>Mid-term and final evaluations</td>
<td>Students prepare assignment presentation format. After each assignment and midterm and final.</td>
<td>In and Out of Class</td>
</tr>
<tr>
<td>Self/peer assessment and portfolio evaluation</td>
<td>During critiques, students ask questions of themselves relative to goals and objectives of assignment to both their own as well as their peers art work. After each design assignment.</td>
<td>In and Out of Class</td>
</tr>
<tr>
<td>Product/project development evaluation</td>
<td>Students create series of out-of-class sketches in preparation for in-class studio work. Weekly</td>
<td>In and Out of Class</td>
</tr>
<tr>
<td>Group activity participation/observation</td>
<td>Students discuss peer to peer and as groups while observing differing visual problem resolutions. After each design assignment.</td>
<td>In Class Only</td>
</tr>
<tr>
<td>Presentations/student demonstration observations</td>
<td>During critiques, students verbally present a summary of their art work concerning aesthetics and technical skills utilized. weekly.</td>
<td>In Class Only</td>
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</table>
Critiques

Students present their assignments to the instructor and class as a group assessing and defending their work. Feedback resulting from the students’ presentation occurs between the student themselves, their peers and their instructor. Students also discuss and inquire concerning peer art work. After each design assignment.

In Class Only

Written homework

Students inventory informational notes in preparation for critiques. Weekly.

In and Out of Class

Tests/Quizzes/Examinations

Quizzes on vocabulary and historical references and techniques are given weeks as the relate that weeks focus.

In Class Only

Assignments

Other 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. 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.

Other 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.

Grade Methods

Letter Grade Only

Distance Education Checklist

Include the percentage of online and on-campus instruction you anticipate.

Online %
50

On-campus %
50

Lab Courses

How will the lab component of your course be differentiated from the lecture component of the course?
The online course will mirror the face to face version. Lectures and demonstrations will be delivered online, critiques in written format. Lab will involve the students completing the design challenges and writing and researching.
From the COR list, what activities are specified as lab, and how will those be monitored by the instructor?
Lab activities involve the creative process of making the work, sketching ideas, thumbnail "sketching", experimenting with materials. Assignments will be monitored by assignments that are "check-ins", or work in progress grades, so the progression can be documented and involve more dialogue and feedback. Final critiques and discussions will be the other activity used to monitor the students work in lab.

How will you assess the online delivery of lab activities?
Lab activities will be followed with graded "check ins". This will show the completed work, or to get in progress feedback on how the application of the assignments are being understood and executed. Discussions or something similar is also used for students to experience the "lab" by sharing work and providing feedback for one another. Assessment will be grades and feedback completed with a rubric.

Instructional Materials and Resources

Effective Student/Faculty Contact

Which of the following methods of regular, timely, and effective student/faculty contact will be used in this course?

Within Course Management System:
Chat room/instant messaging
Discussion forums with substantive instructor participation
Online quizzes and examinations
Private messages
Regular virtual office hours
Timely feedback and return of student work as specified in the syllabus
Video or audio feedback
Weekly announcements

External to Course Management System:
Direct e-mail
Posted audio/video (including YouTube, 3cmediasolutions, etc.)

For hybrid courses:
Orientation, study, and/or review sessions
Scheduled Face-to-Face group or individual meetings

Briefly discuss how the selected strategies above will be used to maintain Regular Effective Contact in the course.
Students will be contacted regularly through messaging, discussions, assignment check-ins, office hours, interactive feedback asking questions and maintaining a dialogue through each assignment.

Other Information

Comparable Transfer Course Information

University System
CSU
Campus
CSU Fullerton

Course Number
ART 107A

Course Title
Beginning Drawing

Catalog Year
2021-2022

COD GE
C3 - Arts, Humanities, and Culture
MIS Course Data

CIP Code
50.0701 - Art/Art Studies, General.

TOP Code
100200 - Art

SAM Code
E - Non-Occupational

Basic Skills Status
Not Basic Skills

Prior College Level
Not applicable

Cooperative Work Experience
Not a Coop Course

Course Classification Status
Credit Course

Approved Special Class
Not special class

Noncredit Category
Not Applicable, Credit Course

Program Status
Program Applicable

Transfer Status
Transferable to both UC and CSU

C-ID
ARTS 110

Allow Audit
No

Repeatability
No

Materials Fee
No

Additional Fees?
No

Approvals

Curriculum Committee Approval Date
11/18/2021

Academic Senate Approval Date
12/09/2021

Board of Trustees Approval Date
01/21/2022
Chancellor's Office Approval Date
09/27/2010

Course Control Number
CCC000338149

Programs referencing this course
Art History AA-T Degree (http://catalog.collegeofthedesert.eduundefined/?key=1)
Digital Design Production AS Degree (http://catalog.collegeofthedesert.eduundefined/?key=126)
Digital Design Production Certificate of Achievement (http://catalog.collegeofthedesert.eduundefined/?key=127)
Studio Arts AA-T Degree (http://catalog.collegeofthedesert.eduundefined/?key=2)
Arts Entrepreneurship Certificate of Achievement in Drawing (http://catalog.collegeofthedesert.eduundefined/?key=343)
Arts Entrepreneurship Certificate of Achievement in Printmaking (http://catalog.collegeofthedesert.eduundefined/?key=374)
Digital Design Studies AA Degree (http://catalog.collegeofthedesert.eduundefined/?key=377)