

**COURSE IDENTIFICATION****Course Title:** Foundations Drawing**Description and Prerequisites**

This is a required course for all art majors. Students will investigate the fundamentals of drawing in order to learn the elements and principles of art, to improve their dexterity and visual perception, and build skill for advanced arts practice.

**Textbooks and Required Materials**

*How to Draw What You See* (Rudy De Reyna, 1996)  
*Drawing on the Right Side of the Brain* (Edwards, 2012 [4<sup>th</sup> ed.]

graphite-drawing pencils (B, 2B, 5B, 8B)  
 1 graphite drawing stick or crayon 6B  
 1 piece of compressed charcoal (soft) not vine!  
 1 stick each black conte and white conte  
 1 black felt tip marker (sherpie or similar), 1 black fine tip pen (micron or similar)  
 1 jar black India ink  
 1 kneaded eraser & 1 white vinyl eraser  
 1 ruler 16" or longer  
 1 medium sketch pad  
 1 18x24" drawing pad WHITE PAPER ONLY  
 1 drawing portfolio-can be handmade  
 2 sheets of tan, gray, or brown pastel paper  
 2 sheet of black pastel papers  
 1 drawing board with clip (optional)  
 Other materials may be required as the semester progresses

**COURSE OUTCOMES & OBJECTIVES**

Outcomes	Objectives
<b>Knowledge</b>	
Understand the history, current issues, and direction of the artistic discipline	Gain functional knowledge of the history of drawing; understand the development of solutions to aesthetic and design problems through drawing.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	Gain skill and proficiency in the use of drawing tools and media.

Skills	
Use the elements and principles of art to create artworks in the artistic discipline	Understand the elements and principles of art to create drawings from initial concept to finished product using technical skill and conceptual understanding
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Create drawings that demonstrate increasing skill and proficiency in the use of drawing media
Analyze and evaluate works of art in the artistic discipline	Understand how to analyze and interpret drawings.
Synthesis	
Produce artworks demonstrating technical skill and disciplinary knowledge	Complete a final project demonstrating technical skill and knowledge of drawing
Use knowledge of art and disciplinary vocabulary to analyze artworks	Apply conceptual knowledge and the vocabulary of drawing to analysis of artworks.
Participate in critiques of own work and work of others	Active participation in critique

**CLASS SCHEDULE**

Week	Date	Topics and Assignments	Assessments
1		Introduction	Read: DeReyna 9-46 Edwards p. xxxiv-25 Sketchbook questions
2		Historical and Contemporary Context	Read DeReyna 47-90 Edwards Ch. 3 and 4 Sketchbook questions
3		Line	Read DeReyna 91-118 Edwards Ch. 5 and 6 Drawing: One each of types of lines
4		Shape, Balance, and Texture	Read Edwards Ch. 7 and 8 Drawing: 12 textures Drawing; Character made of shapes
5		Observational and Gestural Drawing	Read Edwards 9 and 10 Make 10 gestural drawings in your sketchbook Make an observational drawing on drawing paper
6		Perspective and Proportion	Read Edwards 11 and 12 Drawing: Perspective

7		Value and Shading	Drawing: still life, take photo, print in b/w Answer questions in sketchbook
8		Mid-Term Critique	Mid-term Critique Artist's Statement due
9		Figure Drawing	Drawing: person from photo Sketchbook questions
10		Subtractive Techniques and Mid-tone Paper	Drawing on mid-tone paper, any subject Sketchbook questions
11		Color	Drawing: add color to previous drawing Sketchbook questions
12		Drawing Landscapes and Nature	Drawing: landscape Drawing: natural object
13		Project: Portfolio of 5 Drawings	5 drawings Self-critique of one drawing (300 words, Word doc)
14			
15		Final Critique	Final Critique Personal Statement due

**ASSIGNMENT & ASSESSMENTS**

Assessment	Value (of 100)
Participation in class discussions and lectures	10
Value drawing and analysis (mid-term)	10
Weekly drawing assignments: Contour Texture/shape Gestural/observational 2-point perspective Figure Subtractive/mid-tone Color Landscape	8 assignments at 5 points each = 40 points
Sketchbook assignments	15
Final project	20
Self-assessment of final project	5

## Attachments-1

## Written directions for assignments

- We've got two books for this course. Your task this week is to read a bit of each one and to practice your drawing techniques.
- We're not going to begin any major drawing projects yet. Your work is to learn and practice and explore.
- Read DeReyna, p. 9-46. Complete as many of the drawing exercises/projects in your sketchbook as you possibly can. *At minimum* you should plan to spend 45 minutes a day just drawing in your sketchbook. *Every* page you draw on should have a *date*.
- Read Edwards p. xxxiv-25.
- For the next class, come prepared to discuss your readings. Answer the following questions in your sketchbook:
  - How do the two authors approach the topic of drawing differently?
  - How are their approaches similar?
  - Which of the drawing exercises did you enjoy the most?
  - Which was the most challenging?

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- Read DeReyna p. 47-90. As with last week, work on the projects he suggests, planning to spend a minimum of 45 minutes drawing in your sketchbook every day
- Read Edwards Chapters 3 and 4.
- Do a bit of research and find a drawing—historical or contemporary—that speaks to you. Make a copy (print the image if you find it online, take a photo of it if it's hanging up somewhere and print the photo, etc) and bring the copy to class to share next week.
- In your sketchbook, respond to the same questions as you did last week:
  - How were your two readings the same? How were they different?
  - Which of the drawing exercises did you enjoy the most? Which was the most challenging?

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- Read DeReyna p. 91-118
- Continue your sketchbook work, completing as many of the exercises in DeReyna as you can. Remember: 45 minutes of drawing per day.
- Read Edwards Ch. 5 and 6
- Drawing Assignment:
  - Using any type of drawing paper you like (but not torn out of your sketchbook), make ONE drawing featuring EACH of the following types of line: mechanical, structural, lyrical, cursive, implied, blurred. Each drawing should be 8 x 10. Label each with your name and the type of line you were practicing. These do not have to be

representational, but they should represent your best effort in working with the different types of lines we've investigated in class.

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- We've finished reading DeReyna, although you're welcome to read the rest just for your own information.
- Read Edwards Ch. 7 and 8. Answer the following questions in your sketchbook: What surprised you the most in your reading this week? What do you think is the most useful or important concept you read about?
- Part 1: On drawing paper (not in your sketchbook) find at least 12 different textures out in the world and draw a sketch that's about 4 inches x 4 inches of each one. Label each with what it is. Draw from life—look at the actual item and try to reproduce its appearance on the paper.
- Part 2: Create a character made of shapes. This does not have to be a person. Place the character in an environment also made of shapes. Keep the idea of balance in mind as you create your drawing.

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- Read Edwards Ch. 9 and 10. Answer the following questions in your sketchbook: What surprised you the most in your reading this week? What do you think is the most useful or important concept you read about?
- Part 1: Make at least 10 gestural drawings in your sketchbook. These may be of objects, animals, or people. At least 5 should be drawn from life, and 5 can be drawn from images.
- Part 2: Assemble a collection of 3 to 5 objects on a sheet of black construction paper or other dark backdrop. Complete an observational drawing of these objects on drawing paper (not in your sketchbook). As in class, concentrate on getting the outlines and textures right. Don't worry about shading.

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- Read Edwards Ch. 11 and 12. In your sketchbook, write a paragraph reviewing the book. Would you recommend it to others? Why or why not?
- Perspective Drawing:
  - Find a series of rectangular boxes of different sizes: cereal boxes, pasta boxes, shoe boxes, gift boxes...
  - Create an arrangement of 3 to 5 boxes.
  - Draw this using 2-point perspective.

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- Find a collection of 3 to 5 objects that you like.
- Set up the collection under a desk lamp or other strong light source. Turn off the other lights in the room if you can.
- Draw the arrangement of objects using the value and shading techniques we learned this week.
- Before you move the objects, take a photograph of *them from the same viewpoint* as you used to draw them.

- Upload the photo to your computer and convert it to gray scale.
- Print the photo and compare it to your drawing.
- Answer the following questions:
  - Was your drawing relatively close to the photograph in terms of scale, proportion, value, and shading?
  - What was the same?
  - What was different?
  - What would you change if you could?
- Bring the photo and the drawing to the next class period. This is the drawing you'll use for our mid-term critique.

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Critique

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- Find a photograph of a person showing their whole body.
- Draw this person. Use drawing paper, not your sketchbook.
- Shade your drawing. This should be an example of your very best work to date.
- Bring the source photo with you to class, along with the drawing.
- In your sketchbook, write a short self-critique:
  - What did you do the best in this drawing?
  - What needs improvement?
  - What would you change if you did the project over again?

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- You may work from a photograph or from life for this project.
- Choose a subject to draw. The choice is entirely up to you.
- Use mid-tone paper and draw the subject using your best techniques.
- If drawing from life, take a photograph of the subject from the same point of view you used while drawing. Print this out and submit it along with the drawing.
- If drawing from a photograph, include a copy of the image with your drawing.

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- Choose one of your previous line drawings (not one that's shaded).
- Add color and shading to the drawing using any method you prefer.
- In your sketchbook, write a paragraph describing the difference in your perception of the drawing once the color has been added. Do you like it better with color, or was it better in black and white?

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- Working either from life or from a photograph, create your own landscape or a detailed drawing of a natural object.
- The choice of subject, drawing medium, and style is up to you.

- You do not have to provide the source photograph or a photo of the object. This should be purely your own work.

13-14

Choose 5:

- Detailed drawing of a shoe using ball point pen, shaded with cross-hatching
- Drawing of a human model (from life, not a photograph). This may be a self-portrait done with a mirror.
- Select a drawing by a well-known artist and create your own drawing in the same style. Note: this should not be an exact copy.
- Research comic book art and create your own superhero character. Present a portrait of your character no less than 8x10, colored in marker.
- Draw a detailed still life of 5-10 objects on mid-tone paper using white and black pencils
- Draw a detailed still life of 5-10 objects on white paper using colored pencils or oil pastels
- Draw a landscape using colored pencils or oil pastels. (Working either from life or a photograph)
- Draw a portrait of an animal using any drawing technique we've practiced. (Working either from life or a photograph)
- Submit your own project idea to the instructor. Prior approval required before beginning the drawing.

Project Due Week 15

- Your portfolio of 5 completed drawings
- Written self-critique of one of the 5 drawings.
  - Typed, no less than 300 words
  - MLA or APA format
- Your sketchbook

You must be present for the final critique. Unexcused absence from this period will result in a substantive penalty to your course grade