

College of San Mateo
Official Course Outline

1. **COURSE ID:** ART 201 **TITLE:** Drawing and Composition I
Semester Units/Hours: 3.0 units; a minimum of 32.0 lecture hours/semester; a minimum of 48.0 lab hours/semester; a minimum of 16.0 tba hours/semester
Method of Grading: Letter Grade Only
Recommended Preparation:
 Eligibility for ENGL 838 or 848.
2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Introduction to principles, elements, and practices of drawing, employing a wide range of subject matter and drawing media. Focus on perceptually based drawing, observational skills, technical abilities, and creative responses to materials and subject matter.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. Develop and apply the principles of composition (design and organization) in drawing.
 2. Demonstrate observational skills and proportional measurement.
 3. Use value and planes to describe forms and space.
 4. Apply basic principles of spatial illusion, including linear, atmospheric and other perspective systems.
 5. Use a variety of drawing materials and techniques.
 6. Employ a variety of line and mark making approaches in drawing.
 7. Manipulate line, form, value and composition in order to develop expressive content.
 8. Evaluate and critique class projects using relevant terminology in oral or written formats.
 9. Recognize historical and contemporary developments, critical trends, materials and approaches in drawing.
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. Observe and accurately render three-dimensional objects on a two-dimensional surface.
 2. Create drawings that demonstrate the basic principles of spatial illusion through the application of linear, atmospheric, and other perspective systems.
 3. Utilize a variety of lines and mark making in drawing.
 4. Organize spaces and objects within a drawing according to basic principles of design and composition.
 5. Accurately describe forms and space through gradations of value.
 6. Utilize and apply a wide range of drawing materials and techniques.
 7. Develop expressive content through manipulation of line, form, value, and composition.
 8. Evaluate and critique class projects using relevant terminology in oral or written formats.
 9. Examine and describe historical and contemporary developments, trends, materials, and approaches in drawing.
6. **COURSE CONTENT:**
Lecture Content:
 1. **Line Drawing**
 - Gesture, Organizational, Contour, Lost and Found, Implied, Psychic
 2. **Composition**
 - General compositional rules
 - Compositional systems
 - Figure/Ground relationship
 - Framing and formatting images using thumbnail sketches.
 3. **Illusion of Space**
 - Measuring proportion through sighting and diagram drawing.
 - Foreshortening
 - One, Two and Three-point Linear Perspective (history and practice of)

- Isometric Perspective
- Other perspective systems: overlapping, diminution, value and color contrast, details and edges

4. Value

- Value shapes
- Tonalism
- Renaissance Light Theory on simple geometrics and then real objects

5. Master drawing copy and written report, followed by a field trip to see the actual master drawing at the Achenbach Collection at the Legion of Honor, S.F.

6. Drapery studies using all of the above units.

7. Light Theory Still Life Extended Drawing (four classes)

8. Completed Drawing "Putting It All Together", extended drawing with a choice of conte or charcoal.

9. Final Drawing and Oral Presentation

Lab Content:

1. Drawing from observation.
2. Application of perspective concepts.
3. Assignments and exercises related to line, value, form, composition, perspective, and the use and application of materials.
4. Critique and evaluation of drawing assignments and exercises.

TBA Hours Content:

The student may typically fulfill the required "To Be Arranged" hours with the following suggested activities to take place in the art studios at CSM:

1. Directed projects to draw specific types of images, subjects, compositional techniques, or other artistic objectives.
2. Directed technical exercises to improve drawing skills, techniques and use of materials.
3. Critique and evaluation of drawing assignments and exercises.
4. Collaborative projects with other students to investigate artistic endeavors using the drawing media.
5. Any other projects approved by the instructor.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Critique
- E. Directed Study
- F. Discussion
- G. Field Trips
- H. Individualized Instruction
- I. Observation and Demonstration
- J. Other (Specify): Lectures with drawing demonstrations on board and paper. Slide or PowerPoint lectures of drawings by artists and students with instructor-guided analysis and class discussion. Video presentation of artists' interviews. Field trips to art museums. Daily one-on-one critiques of students' work in progress. Oral or written analysis of student's work and/or that of another artist.

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

A typed, two-page analysis of all the drawing units covered in class as used by a master artist to be found in a museum collection.

Reading Assignments:

Reading assignments from the required textbooks and handouts.

Other Outside Assignments:

Three hours of homework are assigned each week, which are the same as listed in the Units/Hours section.

To be Arranged Assignments (if applicable):

The student may typically fulfill the required "To Be Arranged Hours" with the following suggested activities to take place in the art studios at CSM:

1. Directed projects to draw specific types of images, subjects, compositional techniques, or other artistic objectives.
2. Directed technical exercises to improve drawing skills, techniques and use of materials.
3. Critique and evaluation of drawing assignments and exercises.
4. Collaborative projects with other students to investigate artistic endeavors using the drawing media.
5. Any other projects approved by the instructor.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Field Trips
- F. Homework
- G. Lab Activities
- H. Oral Presentation
- I. Papers
- J. Portfolios
- K. Projects
- L. Quizzes
- M. Research Projects
- N. Portfolios of class drawings are assessed according to a rubric. Out-of-class assignments are assessed according to a rubric. Written assignments are assessed through a rubric.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Mendelowitz, D.M. and Faber, D.L. *A Guide to Drawing (Paperback)*, 8th ed. CT: Cengage Learning, 2011
- B. Ruben Work, R.. *Strokes of Genius 5 - The Best of Drawing: Design and Composition*, 1st ed. Fairfield: North Light Books, 2013

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Course Originator: Rebecca Alex