ART 4C: REPRESENTATIONAL DRAWING

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Summer 2023
Units:	4
Hours:	3 lecture, 3 laboratory per week (72 total per quarter)
Advisory:	This course is included in the Drawing family of activity courses.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Non-GE
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- A successful student will be able to demonstrate a knowledge and application of linear perspective from observation.
- A successful student will be able to make representational observational class drawings from complex still life subject matter.

Description

An intermediate-level representational drawing course concentrating on observation and depiction of volume, texture, and linear perspective in a variety of drawing media.

Course Objectives

The student will be able to:

a. Employ and further develop skills, as well as the basic elements and principles of drawing
b. Practice representational drawing techniques in a variety of drawing media, including mixed-media
c. Render in a naturalistic and illusionistic manner which includes an understanding of line, value, texture, volume, light, and shadow
d. Demonstrate an understanding of spatial, foreshortening, and linear perspective techniques and relationships in a two-dimensional composition
e. Develop a sense of individual expression and style in one's drawings through a series of drawings incorporating an idea or theme
f. Examine a variety of global drawing traditions and practices for creating the illusion of depth or perspective

Course Content

a. Develop skills, as well as the basic elements and principles of design in an intermediate drawing
    i. Incorporate and review elements of design (line, value, shape, volume, texture, and color) in composition
    ii. Assignments that require the use of principles of design in planning and execution of drawing
b. Practice representational drawing techniques in a variety of drawing media
    i. Experiment with applications of graphite, charcoal, ink, conte crayon, pastels, colored pencil, watercolor pencils, and pen on a variety of surfaces and in combination with each other
    ii. Analyze content and artist's intent in making media choices
c. Render in a naturalistic and illusionistic manner which includes an understanding of line, value, texture, volume, light, and shadow
    i. Still-life drawings of objects representing a wide range of shapes, volumes, and textures
    ii. Tromp l'oeil and perspective techniques for imaginary cast shadows and light source in rendering volume and shading
d. Demonstrate an understanding of spatial, foreshortening, and linear perspective techniques and relationships in a two-dimensional composition
    i. Linear perspective (one-point, two-point and three-point) in creating depth
    ii. Perspective exercises in developing imaginary shadows and light source for invented landscapes
    iii. One-point and two-point perspective in an interior space and an exterior space
    iv. Cross-contour organization line drawing used by animators for creating sense of three-dimensionality
e. Develop a sense of individual expression and style in one's drawings through a series of drawings incorporating an idea or theme
    i. Research themes and concepts of importance to the individual student by exploring the cultural, historical, psychological, and political roots of student's own identity
    ii. Identify influences, aesthetic patterns, and inspirations in one's artwork
    iii. Examine the creative process of a wide range of artists from all over the world working in a variety of drawing traditions and practices (professional artists, designers, animators, commercial illustrators, and comic book artists)
    iv. Examine the interactions and dialogues that visual language through artwork can initiate in contemporary society
f. Examine a variety of global drawing traditions and practices for creating the illusion of depth or perspective
    i. Compare and contrast perspective techniques utilized throughout the world (Egypt, Asia, Americas) with linear perspective techniques popularized in Europe during the Renaissance
    ii. Examine historical and cultural traditions of creating perspective in drawings and paintings (including decorative arts) in both domestic and global contexts and their impact on the viewer's perceptions, beliefs, and practices related to the subject matter and content of the artwork

Lab Content

a. Observation drawing assignments and exercises that explore a range of line applications, such as contour, cross contour, and gesture sketching
b. Observation drawing assignments and exercises related to form, chiaroscuro, shading techniques-hatching, cross-hatching, and the additive and subtractive method of drawing
c. Observation drawing assignments that use the application of foreshortening
d. Application of texture in a drawing exercise or assignment

e. Linear observation drawing exercises that use foreshortening, one-point, two-point, and three-point perspective
f. Observation exercises that use measuring proportions, sighting, checking symmetry, and alignment techniques
g. Exercises that use the application of drawing media and tools, such as traditional drawing media by various artists throughout history
h. Exercises that have students make drawing revisions or corrections
i. Critiques and evaluation of drawing assignments and exercises
j. Drawing exercises from observation using graphite, charcoal, ink, conte crayon, pastel pencils, colored pencil, watercolor pencils, and pen on a variety of surfaces and in combination with each other

Special Facilities and/or Equipment

1. Adequate room lighting, easels or tables or drawing horses, display area, blackboard, projection screen, storage area for still life, portable lighting equipment.
2. When taught via Foothill Global Access, ongoing access to a computer with email address, software and hardware, and internet access.

Method(s) of Evaluation

Methods of Evaluation may include but are not limited to the following:

Portfolio review: each drawing will be evaluated for technical ability, craftsmanship, and personal creative and conceptual approaches
Written critiques
Written essays or artist statements
Written participation in lectures of historical and contemporary drawings
Drawing revisions

Method(s) of Instruction

Methods of Instruction may include but are not limited to the following:

Lecture presentation using the language of linear perspective and observational methods and skills
Discussion using the language of linear perspective and representational drawing
Demonstration of a variety of drawing materials, dry and wet drawing tools, mix media drawings, papers, techniques, and methods
Critique and group presentation of intermediate-level drawings projects followed by in-class discussion and evaluation

Representative Text(s) and Other Materials

Rockman, Deborah. Drawing Essentials: A Guide to Drawing from Observation. 2016.

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

Copy of a master perspective drawing: research the artwork, the artist, the style, subject matter, content, and context; write an essay or paper describing the artwork; write a self critique describing the process of making an artist copy or study.

Discipline(s)

Art