

**ART 7B Course Outline as of Fall 2006****CATALOG INFORMATION**

Dept and Nbr: ART 7B Title: DRAWING &amp; COMP II

Full Title: Drawing &amp; Composition 2

Last Reviewed: 3/14/2022

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	4.00	6	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 08 - May Be Taken for a Total of 6 Units

Also Listed As:

Formerly:

**Catalog Description:**

To pursue at greater depth those aspects of drawing offered in Art 7A and to introduce additional concepts and a greater variety and combination of media and tools. May involve concentration on a theme, subject or problem. Work sessions in specific areas off campus.

**Prerequisites/Corequisites:**

Course Completion of ART 7A

**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: To pursue at greater depth those aspects of drawing offered in Art 7A & to introduce additional concepts & a greater variety & combination of media & tools. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ART 7A

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: May Be Taken for a Total of 6 Units

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>	Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>	Effective:	Inactive:

<b>IGETC:</b>	<b>Transfer Area</b>	Effective:	Inactive:
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<b>CSU Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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<b>UC Transfer:</b>	Transferable	Effective:	Fall 1981	Inactive:
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### **CID:**

CID Descriptor: ARTS 205 Intermediate Drawing

SRJC Equivalent Course(s): ART7B

### **Certificate/Major Applicable:**

Certificate Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

1. Reinforce perceptual awareness of visual elements and compositional concerns.
2. Develop in greater depth, concepts covered in Art 7A: line, volume, light, tonal and textural contrasts, and space.
3. Employ a greater variety of graphic media, tools, and surfaces.
4. Develop confidence in using this greater range of media and tools appropriately, flexible, and imaginatively.
5. Cultivate independence and ability to critically analyze and judge one's own work and the work of others.
6. Investigate the non-objective: the unconscious, the gestural, the spontaneous, the improvisational.
7. Explore the realm of an invented, fanciful world.
8. Involve a more personal approach, a greater self-expression.
9. Define health and safety issues that could arise from the use of graphic arts materials. Properly use spray fixatives, inks and other drawing materials safely.

### **Topics and Scope:**

The primary intent of Art 7B is visual literacy and performance using specific media in a studio setting. This includes:

1. The ability to reinforce the basic elements of drawing: value, texture, the plane, volume, space.
2. The ability to make aesthetic decisions and judgments about these elements in drawing.
3. The ability to exercise drawing skills to apply these insights, using line, tonal and textural contrasts, differentiations of sizes,

sharpness, variety of marks, etc.

4. The ability to use a combination of mixed graphic media and tools such as lithographic crayon used with wash, bamboo sticks with ink, compressed charcoal with water, litho crayon with paint thinner, etc.

5. The ability to involve a greater variety of papers and note how their surfaces combine with various media to create differing effects.

6. The ability to exploit the techniques of collage and monotype as a means of enriching the possibilities in drawing.

7. The ability to consider stylistic concepts of historical precedent not covered in Art 7A, such as Cubism, Surrealism, etc., for use as inspiration and a point of departure for further exploration.

8. The ability to elaborate upon areas such as Abstraction.

9. The ability to investigate more thoroughly the dynamics of space: deep space, shallow space, the reconciliation of two and three dimensional aspects, the mixing of viewpoints and eye-levels, the influence of size and scale, the effect of light and shadow and other tonal and textural contrasts.

The scope and sequence of the course will be presented as follows:

1. Through lectures concerning the concepts, elements and art historical precedents of drawing.

2. Through lecture/demonstrations of the proper use of materials and techniques.

3. Through student practice and demonstration of compositional, expressive and technical concepts.

4. Through evaluative one-on-one discussions with individual students.

5. Through group critique discussions and presentations of in-class and homework drawings.

Specific areas of study within Art 7B include the continuation of basic concerns covered in Art 7A, at greater depth.

1. Line: using line to define contour and act as an expressive element in itself.

2. Value: employing tonal contrasts and gradients to develop volume, depth, drama and movement.

3. Shape: recognizing the essential shape of forms first before focusing on surface detail, using positive and negative shape relationships to strengthen compositional drama and unity.

4. Proportion: analyzing the proportions of a single object and analyzing the proportional relationships between objects. Using plumb lines and level lines as well as of sight measuring.

5. Scale: considering how size, scale and shape of format influence a drawing. Considering how the size and scale of what is drawn influences the impact of a composition on the viewer.

6. Texture: using textural contrasts to describe surfaces and to enrich or give visual weight to drawing.

7. Edge: emphasizing tonal variations as an alternate to contour lines in achieving contrast between figure and ground.

8. Abstraction: introducing the concept of abstraction through various means: using exaggeration, alteration, and distortion, and including the spontaneous and improvisational use of materials, guided by 20th century precedents.

9. Content: recognizing other-than aesthetic aspects of drawing such as metaphor, symbol, narrative, etc.

10. Process: balancing the deliberate and planned with the accidental and spontaneous.

### **Assignment:**

1. Create a series of drawings of an object as viewed from a variety of viewpoints.
2. Include multiple eye-levels in a single drawing.
3. Draw a still life in a series of various lighting situations.
4. Erase areas on a vine-charcoal toned surface to create lights. Add charcoal for deeper darks.
5. Set up a still life with objects against a tonally varied background. Make all values lower than a middle-tone black and leave white all values in the set-up which are lighter than a middle-tone to create a high-contrast drawing.
6. Discover multiple patterns in the environment, exterior or interior, and combine with emphatic darks and lights in a drawing.
7. Find a subject matter which exemplifies active and contrasting textures and combine with emphatic darks and lights in a drawing.
8. Translate a completed black and white drawing to white on black, using chalk and/or white paint.
9. Draw a small subject considerably larger than life-size to alter the scale and impact.
10. Create a "landscape" from objects such as bones, or tools, etc.
11. Draw the figure from a model in relation to the studio setting.
12. Draw unposed figures in the campus environment.
13. Stress the planar aspects of various subjects such as still life, faces, interiors, the urban landscape, etc.
14. Draw "cubistically", using the work of Picasso, Braque and El Greco as a guide.
15. Draw non-objectively, employing the grid gesture or change, as a point of departure.
16. Create sequential or otherwise related images in a single drawing using a basic grid as employed in comic-strips for the initial layout.
17. Include cut-out shapes collaged onto a drawing in order to involve tonal, textural and spatial contrasts and to sharpen or soften edges.
18. Use the technique of monotype (painting on glass with printing inks) for self-portraits, still life, landscape, etc.
19. Use various methods such as enlarging, cropping, distortion, and/or simplification as a means of abstracting an object or image.
20. Enlist the copy machine or opaque projector to reduce, enlarge, or vary the contrast of images as a device for developing an image.

### **Methods of Evaluation/Basis of Grade:**

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing  
0 - 0%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Homework problems

Problem solving  
40 - 60%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, PORTFOLIO

Skill Demonstrations  
10 - 30%

**Exams:** All forms of formal testing, other than skill performance exams.

None

Exams  
0 - 0%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

A portfolio of completed work will be major basis for course grade. Other factors: attendance, attitude, attentiveness, effort, growth participation

Other Category  
40 - 60%

### **Representative Textbooks and Materials:**

Art and Fear, David Bayles, Ted Orland, Capra Press, Santa Barbara, CA, 1993.

Creative Drawing, Howard J. Smagula, UC Berkeley, Brown and Benchmark, 1993.

The Craft of Drwing, Dan Wood, Harcourt, Brace, Javanovich, 1988.