



**ART 137 - Fundamentals of Drawing  
Proposal Last Revised - 10/29/2008**

**Napa Valley College**

**SECTION A****1. Unique ID Number:****(To be entered by the Pre-Curriculum Review Office Only.)****2. Discipline/s:**Art  
Graphic Arts**3. Division:** Fine and Performing Arts**4. Subject Area:** Art**5. Subject Code:** ART**6. Course Number:** 137**7. Course Title:** Fundamentals of Drawing**8. Semester of First Offering:**

Fall 2009

**9. Rationale for adding this course to the curriculum:**

a. What is the rationale for offering this course? How will this course meet student and community needs and improve the college curriculum?

This is a substantive course revision, updating the course SLOs, Objectives, Content, and incorporating hybrid course content for partial (under 50%) online instruction.

b. How does this course differ from other courses with similar content?

This course is one of the required foundations courses for the AA degrees in Studio Arts and Graphic Design and feeds into other classes in drawing, painting, and design.

**10. Units:** 3.0 **Variable Units:** n/a

(\*One Unit for every 18 hours of lecture (+36 hrs work outside of class), 36 hours of integrated Lab (+18 hrs outside of class), or 54 hours of Lab.

**11. This Course is:** Associate Degree Applicable - UC transferable**12. Cross List:****Course Format and Duration****13. Total Instructional Hours:**

Lecture: 36

Lab: 54 - 72

Integrated Lab:

**Total Hours** 90 - 108**14. Hours per week in outside of class assignments:** 72

<b>SECTION B</b>	
<b>General Education Information:</b>	
1. College Associate Degree GE Applicability:	
2. CSU GE Applicability (Recommended-requires CSU approval):	
3. IGETC Applicability (Recommended-requires CSU/UC approval):	

<b>SECTION C</b>	
<b>Course Description</b>	
1. Repeatability: 1 Time	
<input checked="" type="checkbox"/> Skills or proficiencies are enhanced by supervised repetition and practice within class periods. <input type="checkbox"/> Active participatory experience in individual study or group assignments is the basic means by which learning objectives are attained. <input type="checkbox"/> Course content differs each time it is offered.	

## 2. Catalog Description

This course focuses on the development of observational skills and drawing techniques, employing a wide range of drawing media and subject matter. Students in this course will develop both technical abilities and creative responses to material and subject matter. No prior experience with drawing is required or expected.

### SECTION D

#### Condition on Enrollment – ()

**1a. Prerequisite(s):** (Course and/or other preparation/experience that is REQUIRED to be completed previous to enrollment in this course.)

**1b. Co-requisite(s):** (Courses and/or other preparation that is REQUIRED to be taken concurrently with this course.)

**1c. Recommended:** (Minimum preparation RECOMMENDED in order to be successful in this course. Also known as "Course Advisory".)

### SECTION E

#### Course Outline Information

##### 1. Student Learning Outcomes:

**1. Produce finished drawings in multiple media that synthesize core observational drawing concepts and techniques.**

**2. Evaluate and critique student drawings and receive criticism from others.**

**2. Course Objectives:** Upon completion of this course, the student will be able to:

1. Create a portfolio of finished drawings in multiple media including charcoal, graphite, and ink that demonstrates the ability to:

- Observe and accurately record essential visual characteristics of unique objects using both line and value.
- Organize spaces and objects within a drawing in accordance with principles of good design and composition.
- Apply the principles and techniques of linear and atmospheric perspective to render the illusion of three-dimensional space on a two-dimensional surface.
- Observe and accurately record simple and complex forms through gradations of value.
- Synthesize and apply core observational drawing concepts and techniques in complex observational drawings.

2. Evaluate drawings orally and in writing using correct terminology related to concepts, materials and techniques.
3. Critique finished drawings and receive criticism from others
4. Select and prepare appropriate papers, surfaces, and supports for a wide range of drawing media.

**3. Course Content:** (Provides a comprehensive, sequential outline of the course content, including all major subject matter and the specific body of knowledge covered.)

1. Linear drawing techniques including various types of contour and gesture.
2. Historical development and practical applications of perspective systems.
3. Development of perceptual acuity.
4. Composition and Design Elements.
5. Materials, surfaces, and supports
6. Operation and maintenance of studio equipment, facilities and materials.
7. Observing and recording simple and complex forms through gradations of value.
8. Development of space and perspective using value-based drawing techniques.
9. Surface and support preparation for a variety of drawing materials including combinations of wet and dry media.
10. Creating finished drawings in multiple media that synthesize and apply core observational drawing concepts, materials, and techniques.
11. Incorporation of core drawing concepts, materials and techniques into non-traditional approaches to content, aesthetics, or formats.
12. Portfolio of finished work for peer and instructor evaluation.
13. Critique terminology, methods and applications.
14. History, composition, and use of drawing media including--but not limited to--charcoal, graphite, and ink.

**4. Methods of Instruction:**

Course content may be delivered through:

- Demonstration: Drawing demonstrations covering techniques, concepts, and material applications.
- Critique: Oral or written group critiques analyzing finished examples of student work related to specific course assignments.
- Lectures: Image and video-enhanced lectures covering core concepts, terminology, and historical

development of drawing followed by all-class or small-group discussions on the same topics.

- Collaborative Learning: Peer discussions prior to critiques as well as more formalized critiques reinforcing students' capacity to think critically about course assignments and enhance their ability to explain the results of this analysis to other students.
- Drawing Lab: Instructor-guided lab time to apply concepts and skills to course content through guided drawing exercises. Lab time will include both one-on-one and all-group instruction.
- Class Trips: Student in this course will view artwork in the professional contexts of a gallery or museum, an activity that helps to reinforce student understanding of historical and contemporary approaches to drawing and its relationship to their own studio work.

**5. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

Final grade will be based on:

1. Successful completion of a minimum of 10 drawing assignments.

For example:

Following a lecture on the basic principles and techniques of tonal drawing, students will create three value-based gesture drawings from the still life set-up using subtractive drawing techniques in vine charcoal.

2. Participation in oral and written group critiques.

For example:

After an introductory lecture and review of handouts containing key formal and critical terms, students will participate in an in-progress oral group critique of their first value drawing assignment. Students will be assessed for participation, proper use of terminology, and relevant comments regarding basic formal and material issues. Overall performance in critiques throughout the semester will be figured into the final grade.

3. Completion of homework assignments.

**6. Minimal Standards for Passing:**

Completion of Assignments and examinations with 60% accuracy for a grade of D.

**7. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

**a. Reading Assignments:**

Selected readings from student proposals, textbook, class handouts, periodicals or library collection:

For example:

1. Read instructor-provided handout on critique formats, concepts and terminology, making special note of key concepts related to content-based critiques.
2. Read pages 92-103 in "Drawing: A Contemporary Approach" covering the conceptual and technical aspects of creating high-contrast value drawings.

**b. Writing, Problem Solving or Performance:**

Writing:

1. Written critical analysis of a completed student or professional drawing.

For example:

Write a one-page essay analyzing the strengths and weaknesses of your interpretive value drawing keeping in mind the parameters of the assignment and related reading materials.

2. Written self-evaluation included in the final review portfolio.

Performance:

1. Completion of a minimum of ten projects based on instructor-generated assignments.

For example:

Design and create four tonal drawings of the same object utilizing a minimum of three different compositional strategies in variety of media to emphasize the range of formal and conceptual possibilities of a single subject.

2. Participation and performance in both written and oral group critiques.

**c. Other** (Terms projects, research papers, portfolios, etc.)

Creation of a portfolio of drawings based on in-class and homework assignments.

**8. Required Materials:**

**a. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.**

Book 1:

Author: Betti, Claudia and Teele Sale  
 Title: Drawing: A Contemporary Approach  
 Publisher: Wadsworth Publishing  
 Date of Publication: 2008  
 Edition: 7th Ed.

Book 2:

Author:

Title:  
 Publisher:  
 Date of  
 Publication:  
 Edition:  
Book 3:  
 Author:  
 Title:  
 Publisher:  
 Date of  
 Publication:  
 Edition:  
Book 4:  
 Author:  
 Title:  
 Publisher:  
 Date of  
 Publication:  
 Edition:  
Book 5:  
 Author:  
 Title:  
 Publisher:  
 Date of  
 Publication:  
 Edition:

**b. Other materials and/or supplies required of students:**

**A variety of drawing tools including graphite pencils, vine and compressed charcoal, Conte Crayons, India ink, drawing paper and erasers.**

**SECTION F**

**Resources:**

**1. Library:** Please identify any additional library materials that are required for this course (reference books, circulating books, periodicals, computer software, A-V media, A-V equipment.)

[ArtSTOR](#)

**2. Computer Support Services:** Please identify the implications to Computer Support Services:

[This course will require the use of in-classroom media presentation equipment and software that will need to be maintained by CSS.](#)

**3. Learning Skills and Testing Center:** What are the implications to the Learning Skills and Testing Center?



None beyond standard referrals for alternate testing services or Learning Skills testing.

## SECTION G

### 1. Facilities:

Briefly describe teaching facilities needed including classroom, lab, multi-media, etc. Include detailed information on any new facilities that this course will require:

Studio facilities with appropriate natural and artificial lighting, sinks, display/critique area, lecture area, and lockers for student drawings and materials.

### 2. Equipment:

List new or existing equipment, teaching aids, etc., that will be required for this course. Estimate costs and provide information on funding sources if new equipment is needed.

Drawing tables, drawing horses, easels, props, laptop, projector, and prop storage area. This is existing equipment and will not require additional funding.

### 3. Expendable Supplies:

Will additional funding sources be needed to provide supplies for this course?

Vine and compressed charcoal, graphite pencils, Conte Crayons, India ink and paper for demonstrations. No additional funding is required for these supplies.

## SECTION H (TO BE COMPLETED BY ARTICULATION OFFICE ONLY!)

**Articulation Information:** (Required for Transferable courses only)

### 1.

- CSU transferable.
- UC transferable.

2. CAN: [ART 8](#)

## SECTION I

### 1. Program Information:

- In an approved program.
- Part of a new program.
- Not part of an approved program.

**If you selected the first or second option above, you must provide local program TOP code information:**

Program title - TOP Code: [Art- 100200](#)

### 2. SAM Code:

- A – Apprentice
- B – Advanced Occupational

- C – Clearly Occupational
- D – Possibly Occupational
- E – Non-occupational

**3. Classification:**

- Degree credit
- Non-degree credit
- Non-credit

**Form D  
DISTANCE LEARNING COURSE OUTLINE SUPPLEMENT**

<b>Course:</b> ART 137	<b>Course Title:</b> Fundamentals of Drawing
<input checked="" type="checkbox"/> Hybrid	<input type="checkbox"/> Distance Education
<p>If any portion of the instruction in a proposed or existing course or course section is designed to be provided through distance education in lieu of face-to-face interaction between instructor and student, the course shall be separately reviewed and approved according to the district’s adopted course approval procedures. [Tile V &amp; 55206]</p>	
<p><b>Address the following questions:</b></p>	
<p><b>A. Need/Justification</b></p> <p>1. What is the intent in offering the course by distance education?  <b>Elements of this course are best presented in the media-rich context of Distance Education through the use of lecture podcasting, digital video, animated demonstrations and slideshows, developed through ARTstor, of historical and contemporary images to support course content. We offer several sections of this six-hour-per-week (2 lecture / 4 lab) course every semester. By incorporating hybrid instruction we will be able to offer one section that moves one to two hours of lecture every week to an online format, focusing in-class time on the creative, critique and group aspects of this course. This will create a richer, self-paced learning environment</b></p>	

**through the above-mentioned technologies and better meet the scheduling needs of high school students and working adults who often drop out of our on-campus sections due to time constraints.**

2. How will learning be enhanced by the use of distance education technology?

**Students in enrolled in the hybrid sections of this course will benefit from this instruction in three distinct ways:**

**1. Self-paced learning: topics covered in lecture in this course are complex and often require multiple iterations and explanations to cover thoroughly. Offering this material online through multiple delivery means will allow students to go through the material at their own pace and revisit it as often as necessary.**

**2. Increased rigor of course content through better assessment methods: Offering lecture and discussion portions of this course online will allow the instructor to develop assessment tools to gauge what students are actually learning from this portion of the course. As it is now, most of our assessment focus in this class is on production and demonstration of skills. The knowledge base of this course--vocabulary, theory, history--often goes without direct assessment and online delivery will allow the instructor to easily implement short quizzes and assignments that allow students to demonstrate their learning in this area through observable and testable assessments.**

**3. Visually Rich Content: As a studio art course, drawing relies heavily on visual aids to teach conceptual, historical and theoretical course content. Digital visual media is simply better than the old technologies still employed in the classroom. Online delivery of visual media provides students with immediate, anywhere access to this course content.**

## **B. Methods of Instruction: Instructor-Student Contact.**

### **Regular Effective Contact**

Contact with the instructor is to have four forms. Please indicate the type and number of instructor-student contacts per semester.

a. E-Mail Communication:

Individual	<b>9</b>
Chatroom	<b>18</b>
Bulletin Board	<b>6</b>
Listserve	<b>18</b>
FAQs	<b>As Needed</b>

b. Telephone Contacts **NA**

c. Orientation Sessions (in Person) **NA**

d. Group Meetings (In Person) **36**

e. Review Sessions (In Person) **NA**

f. Other (Describe)

**NA**

Describe why you feel these forms of contacts will be effective:

**The contact methods listed above will provide students with an appropriate balance of contact methods with both the instructor and other students and allow for ample time to ask questions about any topic introduced online.**

Describe how you will identify and respond to students experiencing difficulty:

The instructor in the hybrid section will be in contact with students at least four hours every week in class. Understanding of online content will be measured directly through performance on in-class assignments and through performance on quizzes and discussions online. Students evincing difficulty with course content can be scheduled for additional instruction during office hours or referred to appropriate student services on campus.

## **2. Hours for Content Delivery and Interaction.**

Please show the approximate hours anticipated for student activities.

**This course requires the following total hours: 36 lecture, 72 lab, and 72 hours of outside-of-class work. Total DE hours for this hybrid course will total 18 – 27 lecture hours and up to 36 outside-of-class hours.**

## **3. Assignments: Describe Student Assignments.**

- **Reading instructor-generated texts and presentations covering topics and concepts necessary for the creation of work in-class.**
- **Viewing or listening to lecture content delivered through video, animation, slideshow, or podcasting.**
- **Writing assignments including: responses to course content demonstrating conceptual grasp and ability to apply correct terminology, self evaluations, written critiques**

For this course what are the total hours of work expected of the student beyond the hours of Content Delivery and Interaction?

up to 36

## **4. Methods of Evaluation: Describe how you will evaluate students.**

Student assessment will occur both online and in the classroom through quizzes and written responses to course material delivered through DE.

## **5. Technical Support: What equipment and staff are necessary to support the course (for students and faculty)? Is it already available?**

**Students will need access to a computer with Mac OSX , Microsoft Windows XP or Vista, and Microsoft Internet Explorer 7.0, Safari, or Firefox and a connection to the Internet. If students do not have access to this equipment, software, or Internet connection, they may utilize the Art / Photo / Design Computer lab (3450) during the posted open-lab hours.**

## **6. Instructional Materials and Resources: Describe how you will provide students with access to instructional materials and resources**

**Students will have free access to the ARTstor online image database for image content, research, and presentations. Videos, podcasts, and other online content resources will be linked from the course site on WebCT and from the department and instructor's homepage.**

**7. Student Services**

Describe how you will provide students with access to admissions, registration, counseling and financial aid services.

**N/A**

Accommodations for students with disabilities. Describe how you will accommodate students with disabilities.

**WebCT has accommodations for disabled students. Alt-tags are found within the design. To provide access to an online course, Napa Valley College also offers alternate media in electronic and non-electronic formats and provides assistive technology in mechanical and electronic formats to qualified disabled students. Students may call 707-253-3080 for more information.**

**8. Additional Resources: Are additional resources/or secretarial support needed or anticipated to teach by distance learning?**

**Students accessing ARTstor may need assistance from the support librarian to solve access issues.**

**9. Course Size: What is the maximum number of students anticipated for this course?**

**30**

Teel Sale, Claudia Betti. DRAWING: A CONTEMPORARY APPROACH takes you beyond conventional approaches, emphasizing the emotional, intellectual, spiritual, and social significance of art. The authors trace the evolution of today's art from that of the past, showing drawing's meaning and continuity. DRAWING: A CONTEMPORARY APPROACH offers a combination of effective pedagogy, good exercises, and high-quality, contemporary drawings as models, focusing on contemporary artists who draw in a multicultural world. Drawing: A Contemporary Approach has been read 22 times which last read at 2016-09-15 08:45:57, Bellow will show you the book content preview of Drawing: A Contemporary Approach and its absolutely available for read online and free download. One of the best-selling drawing texts in the market, DRAWING: A CONTEMPORARY APPROACH goes beyond conventional approaches, emphasizing the emotional, intellectual, spiritual, and social significance of art. The authors trace the development of today's art. Title. Drawing: A Contemporary Approach.