

ART M30: DRAWING AND COMPOSITION I

Originator

cminet

Co-Contributor(s)

Name(s)

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College

Moorpark College

Discipline (CB01A)

ART - Art

Course Number (CB01B)

M30

Course Title (CB02)

Drawing and Composition I

Banner/Short Title

Drawing and Composition I

Credit Type

Credit

Start Term

Fall 2023

Formerly

ART M12A - Drawing & Composition

Catalog Course Description

Introduces the principles, elements, and practices of drawing, employing a wide range of subject matter and drawing media. Focuses on observational skills, technical abilities, and creative responses to materials and subject matter. Emphasizes pictorial composition, perspective, and rendering. Explores a broad spectrum of drawing from historical and contemporary artists through presentations and discussions.

Taxonomy of Programs (TOP) Code (CB03)

1002.00 - Art (Painting, Drawing, and Sculpture)

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

Museums and galleries in the area, botanical gardens, EATM Zoo, for the purposes of learning and practice. Possible sites include the Getty Center, and LACMA, etc.

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours**Carnegie Unit Override**

No

In-Class**Lecture****Minimum Contact/In-Class Lecture Hours**

17.5

Maximum Contact/In-Class Lecture Hours

17.5

Activity**Laboratory****Minimum Contact/In-Class Laboratory Hours**

105

Maximum Contact/In-Class Laboratory Hours

105

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

122.5

Total Maximum Contact/In-Class Hours

122.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

35

Maximum Outside-of-Class Hours

35

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | draw realistic images by variations of size, position, value and texture, and single viewpoint linear structure of space (perspective). |
| 2 | demonstrate skills in various techniques of black and white media which may include, but are not limited to: pencil, charcoal, brush and ink and/or watercolor. |
| 3 | critique own and other students' solutions to specific projects and offer creative suggestions. |
| 4 | derive meaning from a work of art through an understanding of the social, historical and theoretical contexts behind major concepts, themes, aesthetic concerns and processes, as well as demonstrate an understanding of the social role or influence of the artistic discipline. |
| 5 | demonstrate creative and critical thinking, with an awareness and sensitivity to individual and cultural differences, as they research, produce, analyze and evaluate works of art. |
| 6 | demonstrate their creativity, awareness and sensitivity through the study of the arts. |

- | | |
|---|---|
| 7 | apply the principles of shading to an observational drawing that show 6 gradations of value. |
| 8 | demonstrate foundation level technical skills in the representation of objects in a variety of black and white media to include pictorial composition, depth perception, perspective and rendering. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|----|--|
| 1 | observe, comprehend and interpret perceived reality according to the “language” of drawing. |
| 2 | demonstrate a practical understanding of ways and means of accurately assessing and recording proportions and positional relationships on the picture plane. |
| 3 | demonstrate ability to enhance the illusion of volume by tonal changes and comprehension of linear structure of volume. |
| 4 | demonstrate ability to enhance the illusion of shallow and deep space by variations of size, position, value and texture, and single viewpoint linear structure of space (one and two-point perspective). |
| 5 | demonstrate skills in various techniques of black and white media which may include, but are not limited to: pencil, charcoal, crayons, brush and ink and/or watercolor. |
| 6 | identify and discuss applicable historical and contemporary approaches, styles, and methods of drawing. |
| 7 | assess and critique own work and work of others, and offer creative solutions. |
| 8 | demonstrate ability to organize the graphic elements on the picture plane, according to the principles of design. |
| 9 | employ expressive qualities of mediums and form in order to communicate. |
| 10 | demonstrate an understanding of the influences of a diverse range of artworks and artistic movements, throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures, and underrepresented groups. |
| 11 | demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion. |

Course Content

Lecture/Course Content

20% I. Materials, Techniques, and the Language of Drawing

A: Materials

1. Paper: Types and Surfaces
2. Drawing Media: Charcoal, Graphite, Ink, Watercolor
3. Erasers: Types and Uses
4. Varied other materials: sharpeners, fixatives, etc.

B: Language of Drawing

1. Figure – ground relationships
2. Contour Line/Edges of Shape
3. Types of Line – straight, curved, etc.
4. Directional Line
5. Gestural Line

C: Shapes as

1. Picture plane divisions
2. Positive – negative

D: Techniques of Drawing

1. Blind Contour
2. Non-Dominant Hand
3. Direct Observation
4. Erase-Out
5. Drawing from memory

10% II. Proportion and Layout on the Picture Plane

A. Use of the viewfinder

1. Identify and crop subject matter
2. Aid transfer of three-dimensional forms and space to two-dimensional picture plane
3. See negative space as a real shape

B. Layout – big relationships to small

1. Overall shape
2. Midpoint of subject, paper
3. Augments – vertical, horizontal

4. Angling – diagonals
5. Comparative measure

10% III. Linear Perspective

- A. One-point perspective
- B. Two-point perspective

20% IV. Rendering: Tone and Value

- A. Dark and light
 1. Patterns and shapes on picture plane
 2. Gradients/value scales
 3. Local color as gray, black or white
- B. Modeling with light
 1. Chiaroscuro – gradual transitions of value
 2. Managing hard or soft edges for form and shadows
- C. Tonal techniques in pencil, charcoal and wash
- D. Atmospheric perspective

10% V. Pictorial Design/Composition

- A. Implementation of design elements in compositions
 1. Line
 2. Shape
 3. Form
 4. Value
 5. Texture
- B. Implementation of design principles in compositions
 1. Unity/Variety
 2. Emphasis/Focal Point
 3. Scale/Proportion
 4. Rhythm/Movement
 5. Repetition
 6. Balance

C. Creative solutions to compositions and subject

1. Breaking compositional rules

10% VI. Subject Matter

Use of both objective and subjective subject matter, with emphasis on developing foundation level relationships between form and content. Possible exercises may include, but not limited to:

- A. Observational drawing
 1. Sphere, cube, cylinder and cone as base structures of all objects
 2. Still Life
 3. Landscape
 4. Animal Drawing
 5. Portrait
- B. Subjective Content
 1. Thematic drawings
 2. Personal Still-Lives
 3. Invented Forms
 4. Subjects of choice

10% VII. Cognitive Meaning and Content

A. Cognitive meaning - beginning-level investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art, as applied to contemporary and historical drawing.

B. Content - beginning-level investigation of meaning derived from materials, forms, and techniques used in the creation of a work of art, in conjunction with cognitive meanings and outside knowledge.

10% VIII. Artistic Inspiration

Present a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures and underrepresented groups as inspiration for course assignments and projects.

Laboratory or Activity Content

Practice and Application of Lecture Material for:

20% I. Materials, Techniques, and the Language of Drawing

A: Materials

1. Paper: Types and Surfaces
2. Drawing Media: Charcoal, Graphite, Ink, Watercolor
3. Erasers: Types and Uses
4. Varied other materials: sharpeners, fixatives, etc.

B: Language of Drawing:

1. Figure – ground relationships

2. Contour Line/Edges of Shape
3. Types of Line – straight, curved, etc.
4. Directional Line
5. Gestural Line

C. Shapes as

1. Picture plane divisions
2. Positive – negative

D. Techniques of Drawing

1. Blind Contour
2. Non-Dominant Hand
3. Direct Observation
4. Erase-Out
5. Drawing from memory

10% II. Proportion and Layout on the Picture Plane

A. Use of the viewfinder

1. Identify and crop subject matter
2. Aid transfer of three-dimensional forms and space to two-dimensional picture plane
3. See negative space as a real shape

B. Layout – big relationships to small

1. Overall shape
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3. Augments – vertical, horizontal
4. Angling – diagonals
5. Comparative measure

10% III. Linear Perspective

- A. One-point perspective
- B. Two-point perspective

20% IV. Rendering: Tone and Value

A. Dark and light

1. Patterns and shapes on picture plane
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3. Local color as gray, black or white

B. Modeling with light

1. Chiaroscuro – gradual transitions of value
2. Managing hard or soft edges for form and shadows

C. Tonal techniques in pencil, charcoal and wash

D. Atmospheric perspective

10% V. Pictorial Design/Composition

A. Implementation of design elements in compositions

1. Line
2. Shape
3. Form
4. Value
5. Texture

B. Implementation of design principles in compositions

1. Unity/Variety
2. Emphasis/Focal Point
3. Scale/Proportion
4. Rhythm/Movement
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6. Balance

C. Creative solutions to compositions and subject

1. Breaking compositional rules

10% VI. Subject Matter

Use of both objective and subjective subject matter, with emphasis on developing foundation level relationships between form and content. Possible exercises may include, but not limited to:

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1. Sphere, cube, cylinder and cone as base structures of all objects
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B. Subjective Content

1. Thematic drawings
2. Personal Still-Lives

- 3. Invented Forms
- 4. Subjects of choice

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- B. Content - beginning-level investigation of meaning derived from materials, forms, and techniques used in the creation of a work of art, in conjunction with cognitive meanings and outside knowledge.

10% VIII. Artistic Inspiration

Study a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures and underrepresented groups as inspiration for course assignments and projects.

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

- Written expression
- Problem solving exercises
- Skills demonstrations

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

- Group projects
- Individual projects
- Oral analysis/critiques
- Oral presentations
- Portfolios
- Quizzes
- Research papers
- Skills demonstrations
- Written analyses
- Classroom Discussion
- Projects
- Participation

Instructional Methodology

Specify the methods of instruction that may be employed in this course

- Distance Education

Describe specific examples of the methods the instructor will use:

- Instructor will demonstrate drawing techniques in the use of specific media such as charcoal or graphite.
- Instructor will give a Powerpoint presentation introducing relevant historical and contemporary artists as inspiration for drawing projects.
- Instructor will facilitate group critiques of individual projects.

Representative Course Assignments

Writing Assignments

- Write a gallery/museum visit paper using drawing terminology to analyze content and impact of artworks seen.
- Analyze an artist's use of light and shadow in a drawing
- Compose a written critique of a peers' project.

Critical Thinking Assignments

- Research and investigate themes in another artist's work and apply it to a homework project.
- Identify the specific types of perspective used in a painting or photograph and apply it to a drawing.

Reading Assignments

- Read step-by-step instructions on specific techniques
- Read texts relevant to the class in periodicals or on websites that present an artist's body of work or artistic movement.

Skills Demonstrations

- Create realistic drawings of a still-life of geometric forms, rendered in a five value scale.

Create a drawing that demonstrates the use of one-point perspective of an actual space.

Outside Assignments

Representative Outside Assignments

Make weekly observational drawings in sketchbook.

Complete technical and thematic exercises in drawing media.

Prepare either a physical or digital presentation of drawings completed both inside and outside of class.

Articulation

C-ID Descriptor Number

ARTS 110

Status

Approved

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
UC Santa Barbara	ART 18	Lower-Division Drawing	4
CSU Northridge	ART 124A	Drawing I	3
CSU Fullerton	ART 107A	Beginning Drawing	3
UC Irvine	ART 20A	Basic Drawing I	4
CSU Long Beach	ART 181	Foundation Drawing	3

Comparable Courses within the VCCCD

ART V12A - Drawing and Composition I

ART R106A - Drawing and Composition I

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

C1. Fine/Performing Arts

Approved

Effective term:

Fall 1995

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

F1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****C1 Arts: Arts, Cinema, Dance, Music, Theater**

Approved

Effective term:

Fall 1995

Area D: Social Sciences**Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA****UC TCA**

Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

DescriptionEdwards, Betty. *Drawing on the Right Side of the Brain*. 4th ed., Tarcher Perigee, 2012.**Resource Type**

Textbook

DescriptionDodson, Bert. *Keys to Drawing with Imagination: Strategies and Exercises for Gaining Confidence and Enhancing your Creativity*. North Light, 2017.**Resource Type**

Textbook

Description

Goldstein, Nathan. *The Art of Responsive Drawing*. 6th ed., Pearson, 2005.

Resource Type

Textbook

Description

Sale, Teel, and Claudia Betti. *Drawing: A Contemporary Approach*. 6th ed., Cengage, 2011.

Resource Type

Textbook

Classic Textbook

No

Description

Lazzari, Margaret, et al. *Drawing: A Sketch and Textbook*. 2nd ed., Oxford University Press, 2019.

Library Resources**Assignments requiring library resources**

Research using the library's print and online resources.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research, using the Library's print and online resources, on such topics as analyzing, comparing, and contrasting contemporary or historical artists' drawings.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (1%–50% online)
Hybrid (51%–99% online)
100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/discuss/identify and analyze elements of course outcomes.
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through the Canvas inbox and faculty provided email account through their own canvas email and school email.
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.) Recorded Demonstrations of Course Specific Techniques.
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
Video Conferencing	One on one and group meetings with students to discuss project ideas, project progress, project concepts, project results.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through the Canvas inbox and faculty provided email account through their own canvas email and school email.
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Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
Video Conferencing	One on one and group meetings with students to discuss project ideas, project progress, project concepts, project results.
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and the instructor to facilitate student learning outcomes.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.) Recorded Demonstrations of Course Specific Techniques.

Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and the instructor to facilitate student learning outcomes.
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Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
Video Conferencing	One on one and group meetings with students to discuss project ideas, project progress, project concepts, project results.

Examinations

Hybrid (1%–50% online) Modality

On campus
Online

Hybrid (51%–99% online) Modality

On campus
Online

Primary Minimum Qualification

ART

Review and Approval Dates

Department Chair

11/16/2023

Dean

11/16/2023

Technical Review

01/19/2023

Curriculum Committee

2/7/2023

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000433172

DOE/accreditation approval date
MM/DD/YYYY