



ART-108: BEGINNING DRAWING

Effective Term

Fall 2025

BOT Approval Date

11/14/2024

Discipline

ART - Art

Course Number

108

Course Title

Beginning Drawing

Short Title

Beginning Drawing

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

3.00

Total Units

3.00

Hours**Activity Contact Hours**

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Additional Regular Substantive Interaction

Orientation at start of course - Students will be oriented to the online and/or face-to-face portions of the course on the first day of class. Announcements using the course management system will be posted at least weekly to keep students current on course events, due dates, materials, etc. Course instructional material (readings, videos, images, links, etc.) and course announcements, assignments, student discussion posts, instructor grade comments and student/instructor messages will enable student-to-student, instructor-to-student, and student-to-instructor conversations. Regular student discussion posts will be in response to specific topics, artworks, and questions. These will require students to post artwork, observations, research, personal reflections, and organized comparisons of artworks. Students will be required to respond to peer-posts to contribute to the dialog and expand upon the ideas presented. These discussion Boards and the communication within them will be initiated and maintained, with timely feedback provided. A continuous forum should be utilized for students to have a forum for discussion about the content of the course. Teleconferencing - Teleconferencing between students and the instructor to discuss assigned essays and projects will take place via telephone, CCCconfer, or email. Office hours - Instructors will hold regular office hours online using discussion forums, instant messaging, telephone, etc. Scheduled Face-to-Face Meetings - Hybrid courses will meet at regularly scheduled times (at least 5 times per semester).

C-ID (Admin Only)

C-ID ARTS 110

Catalog Description

This course is an introduction to the fundamentals of drawing in a variety of media. Coursework includes an exploration of art fundamentals including the use of perspective and compositional principles. The course also emphasizes exercises meant to develop the student's observational skills, and motor skills. Students will primarily employ black and white media.

Codes

TOP Code (CB 03)

1002.10 - Painting and Drawing

CIP Code

50.0705 - Drawing.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

GE Information

Check GE Types Requested

AA/AS C - Humanities

Learning Objectives

Learning Objectives

Learning Objective

1. Analyze and evaluate their own and other's drawings for their aesthetic content, visual effectiveness, and the utilization of skills
2. Define and properly use drawing terminology.
4. Demonstrate perceptual skills by accurately portraying three-dimensional objects in space using freehand perspective techniques: a visual analysis of relationships.
5. Create, using complex three dimensional objects, drawings that demonstrate an understanding of contour and negative space.
6. Create value scales using pencil, charcoal, and ink.
7. Develop a composition that demonstrates aesthetic awareness in both Western and Non-Western art.
8. Employ the fundamentals of light logic and the manipulation of values to create textures, and to analyze and describe three-dimensional forms.
9. Employ linear and atmospheric perspective to describe objects and interior/exterior spaces.
10. Create drawings that demonstrate technical and creative skills using pencil, charcoal, and ink.
11. Create drawings that incorporate visual themes and narratives analyzing the intersectional diversity of a cultures with regard to race, gender identity, sexual orientation, and cultural differences

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will define and properly use drawing terminology.
2. Students will demonstrate perceptual skills by accurately portraying three-dimensional objects in space using freehand perspective techniques: a visual analysis of relationships.
3. Students will create drawings that demonstrate technical and creative skills using pencil, charcoal, and ink.

Program Learning Outcomes

Learning Outcome

- Demonstrate a general awareness of artistic cultures and styles.
- Demonstrate problem solving skills in the process of producing art.
- Demonstrate the use of appropriate terminology in evaluating art and design.
- Develop a progression of works that demonstrate their creative style, technical skill, and personal approach to subject and media.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Information and Technology Literacy: The student will access, interpret, evaluate, and apply relevant information sources and digital media effectively, and in an ethical and legal manner.

Social Awareness: The student will recognize and analyze the interconnectedness of global, national, and local concerns, analyzing cultural, political, social, and environmental issues from multiple perspectives and appreciate similarities and differences among cultures.

Civic
Personal
and Professional Responsibility

Content

Course Activity Content

1. Historical Overview of Drawing
 - a. Ancient Drawing
 - i. Paleolithic Drawings
 1. Stenciled drawing
 2. Forms of early representation
 - ii. Ancient Egypt
 1. Abstraction vs. Naturalism in drawing
 - iii. Greece and Rome
 1. Idealism in drawing
 - iv. African Motif Drawing
 1. Individual and Social Identity of mark making
 - b. The Western Aesthetic
 - i. Western depictions of form and space
 1. Linear Perspective
 2. Atmospheric Perspective
 - ii. Naturalistic drawing methods
 1. Modeling of form
 - c. The Non-Western Aesthetic
 - i. Isometric Perspective in Asian Art
 1. Drawing both space and time
 - ii. Abstraction and Pattern in Islamic Art
 1. Aniconic drawing and art
2. Perceptual Skills
 - a. Right Brain/Left Brain
 - i. Seeing versus Symbolizing
 - ii. Visual thinking
 - b. Looking for a Variety of Shapes
 - i. Categories of Form
 - ii. Manmade versus Organic
 - c. Drawing shapes in relation to each other
 - i. Overlap
 - ii. Scale relationships
 - d. Negative Space
 - i. Perceiving form/shape
 - e. Sighting/Freehand Perspective
 - i. Mechanical aids to perception
 - ii. Proportional measurements
 - iii. Sighting angles
3. Art Elements
 - a. Line
 - i. Contour line
 1. Blind contours
 2. Modified contours
 3. Cross contours
 4. Gesture
 - b. Value

- i. Value Scales
 - 1. Pencil: Massing of Line. No smearing
 - a. Blending transitions
 - b. Hatching
 - c. Crosshatching
 - 2. Charcoal: Using stump and/or blending techniques
 - a. Compressed charcoal
 - b. Vine charcoal
 - c. Charcoal pencil
 - 3. Ink
 - a. Hatching
 - b. Crosshatching
 - c. Stippling
 - ii. Light Logic: the elements of form defined by light
 - iii. Modeled form: Chiaroscuro
 - 1. Pencil
 - 2. Charcoal
 - 3. Imprimatura
 - 4. Ink
4. Art Evaluation
- a. Comparison
 - i. Compare student work to historical works of similar category
 - 1. Compare student work to historical work of dissimilar category
 - ii. Compare completed works to defined project outcomes
 - b. Evaluation
 - i. Evaluate effectiveness of technical skills performed
 - ii. Evaluate awareness of historical and contemporary context
 - c. Oral Presentation
 - i. Clearly present the intent of the work presented
 - ii. Orally interact with other students offering relevant feedback and observations
 - d. Critique
 - i. Group discussion about works presented
 - ii. Establish a consensus for how works can be improved formally and conceptually
5. Culturally Responsive Drawing
- a. Charles Gaines Studio
 - i. Representation of Cultures in contemporary art
 - ii. Working with basic materials
 - b. Cultural Appropriation in Art
 - i. Homage vs. Appropriation
 - ii. Culturally collaborative drawing
 - c. High vs. Low media
 - i. Historical themes valued as "high art"
 - ii. Historical themes values as "low art"

Methods of Instruction

Method

Activity

Integration

Instructor-led in-class drawing sessions. Instructor will work individually with each student to assess how course concepts are being applied. Individual feedback is given based on the individual skill level and needs of each student.

DE Adaptations for MOI

Students will log into CMS to access module with written instructions, demonstration videos, and a complete outline for how to complete and submit the assignment. Students will upload photos of their artwork to the CMS Assignment Portal along with an attached written reflection of the artwork provided. Instructor will respond to each assignment in the CMS assignment comments section. All content in the CMS will be fully accessible to all students.

Method

Homework

Integration

Students are assigned out of class readings to explore current events in art, historical methods in drawing, and critical responses to the cultural usage of art in museums or galleries.

DE Adaptations for MOI

Readings provided to the student in the CMS will familiarize students with contemporary artists, current ideas, styles and works of art and architecture. Students will submit a short summary about readings through the MSJC CMS once completed.

Method

Lecture

Integration

Instructor will present information in the form of slide presentations, oral presentations, and live demonstrations of art making methods, terminology, social practice, and examples of artwork from a variety of perspectives including those intersecting gender expression, race, nationality, religion, ability, and cultural tradition.

DE Adaptations for MOI

Lectures will be replaced by text, videos, images posted via the CMS. Some instructional material will include readings, videos, and material outside the course shell, which students will be directed to via links. Using the CMS students will have access to text, videos, images, and other needed materials/information. This access will be meet accessibility requirements.

Method

Critique

Integration

In-class oral critiques are used to discuss completed student works. Instructor will point out the way in which oral critiques are done and their relevance to the growth of each student. Instructor will examine works that align to the project objectives and compare those to works that do not align to the project objectives.

DE Adaptations for MOI

Online critiques will conducted using discussion boards in the CMS. Students will access the discussion board prompt and post an image of their completed artwork. They will then offer and receive written critical feedback on their work within the discussion board. This tool will be made fully accessible to all students.

Methods of Evaluation**Method**

Projects

Integration

Students are assigned drawing projects that are completed over several weeks. These projects are assessed for their completion, correct use of material, cultural responsiveness of the artwork, and how well the artwork mirrors the intent of the student.

DE Adaptations for MOE

Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Oral Presentation

Integration

During the oral critique, students are expected to present their works to the class and assess their own work based on the parameters of the assignment. Students are assessed on how well they connect the work they are presenting to the assignment prompt as well as their own proposal. Students are additionally assessed on clear oral communication, eye contact, and use of appropriate terminology.

DE Adaptations for MOE

Using the accessible tools in the CMS, students' critiques will be graded based on an established rubric which evaluates the accuracy, cohesiveness and relevance for comments made within the discussion board. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Method

Papers

Integration

Students are assigned short papers throughout the semester as well as one larger research paper. Each paper is assessed for clearly communicating ideas outlined in the assignment prompt, establishing cultural relevance for the topic, appropriate use of art terminology, and appropriately cited scholarly resources.

DE Adaptations for MOE

Using the accessible tools in the course management system, Assignment will be graded on an established rubric which evaluates the accuracy, cohesiveness and completeness of each assignment. Feedback will be provided within 1-2 weeks of the due date via CMS grade book. Scheduled online office hours using the accessible tools in the course management system (CMS) for any query or clarification about their assignments.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

CHIAROSCURO ASSIGNMENT (6 drawing hours)

This project will recall the ideas outlined when studying the use of contrast in the Baroque period, particularly that of Caravaggio. The intent of this project is not to make a master copy, but to emulate the high contrast value technique which offers a more dynamic and exciting visual composition.

Instructions:

Set up a small still life made up of 3-5 objects. These can be any objects but should not be reflective or overly shiny. Try to ensure that they are all slightly different in scale, shape and texture. Arrange your objects in a small cluster on your drawing table. Using only a single light source, light the arrangement from a downward side angle. This is not critical, but just be sure not to light it from the front or back. Now turn off all other lights!

On an 18x24 inch sheet of drawing paper and charcoal, make a detailed contour drawing of the still life such as what we have done in class over the past several weeks. Once you have completed your contour drawing, begin filling in the various shapes you've

created with values representative of what you can observe. For example, if the background is almost black, make your background correspondingly dark on your paper. Continue in this way with minimal blending.

When you have completed this process, apply a thin coat of workable fixative to the surface and present the drawing for critique.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

WEEKLY SKETCHBOOK JOURNAL (2 drawing hours per week)

Sketchbook journaling is a critical part of your development as an artist. Sketchbooks provide you with space to not only practice drawing methods, but you can also write about your experiences in class, outside of class, and anything that is relevant to you. All of this is what shapes you as a person and, most certainly, as an artist.

Materials:

9x12 inch sketchbook, drawing pencils, ink pens, colored pencils, collage, etc. You have a lot of flexibility here but it cannot be done digitally for this course.

Weekly Prompt:

What is something happening this week that stands out to you? You can interpret this many ways. You can respond to a drawing method we are currently working on that you find challenging or engaging. Things like cross-hatching require a ton of practice so maybe that is what you are doing this week. You may also consider things of personal interest in your life as a subject for a drawing/journal entry. Some students find the very reality of being in college a subject unto itself so think about what it means to be a college art student and draw about that. Writing and drawing for the same entry is fine as well. Lastly, what is happening in the world outside is just as critical as what happens in the classroom. Do you feel that you need to create a drawing or entry that engages the local, national, global forum? This can be both cathartic as well as a starting point for much larger works of art.

Requirements:

1-2 pages per week fully drawn and/or written.

You will submit your sketchbook for the midterm and the final.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment**Response to Contemporary Art**

Follow this link to the article "LA Artists Drape Keffiyeh on Noguchi Sculptures in Protest"

<https://hyperallergic.com/956923/la-artists-drape-keffiyeh-on-noguchi-sculptures-in-protest/>

Carefully read the article and do some light background research on the artists David Horvitz and Ali Eyal. While you are reading, you will try to understand the connection between these artists and the Noguchi Museum. As you read, consider answering these questions:

- What sort of work do the two artists usually make?
- Is their artwork usually based in the language of political protest?
- Why would the Noguchi Museum ban staff from wearing Arab headscarves?
- Is the work that was created in response to the ban effective at communicating the dissent?

After you read the article, you will write a 1-2 page reflection which will be submitted online through the CMS. You will not need to worry about formatting here or citations. You will use your own individual voice and discuss how that article has affected your perception of art. Does it align with what you expected? Does it challenge some long-held precepts of yours? Do you have a contrary opinion of what is presented? All of this is good! Just be sure to write in plain language and offer your best and most authentic opinion about what you have read.

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

CRITICAL RESPONSE OF YOUR WORK (30 minutes writing in class)

Completing your artwork and presenting it orally is a lot of work, but the work is not yet done. In fact, it is never done. Metacognitive reflection is not just a cool sounding phrase for academia, it is a critical part of your personal growth as an artist and as a person. Taking some time to consider what you have accomplished and the various forms of feedback you've just received will enable you to better negotiate the next project and critique.

Assignment:

On a blank piece of paper, you will write out a response to your overall experience from start to critique for your recent assignment. This is not about how you feel on an emotional level, but how you are critically responding to your own feedback as well as the feedback from your peers and instructor. In 1-2 pages, just respond to the following questions.

1. Is the work you've presented representative of what you intended to create? How so? Think about your proposal you created at the start of the assignment.
2. If you made changes during the creating of the project, was that a matter of problem solving, or was that habit getting in the way? How could you resolve this in future drawings?
3. Do you think that you communicated your culturally relevant content well to the viewer? Was that evident in the oral critique? Can you point to any examples on how to make it more effectively communicated?

4. Discuss how the oral critique works for you as an artist to improve. If you don't feel that it is working for you, how can you modify this experience to make it more useful for you (you still have to do it;)

How assignment will be adapted in online format

The assignment will be assigned, submitted, and graded through the course management system (CMS). The feedback can be delivered using the comment section or within an accompanying rubric through the CMS. The instructions and the assignments will meet accessibility requirements

Course Materials

Textbooks

Hammonds Hollis Laura (2018). Drawing Structure: Conceptual and Observational Techniques (2nd Edition) Kendall Hunt Publishing. ISBN: 1524927724

Craig Attebery (2018). The Complete Guide to Perspective Drawing: From One-Point to Six-Point Routledge. ISBN: 1138215627

Open Educational Resources

Drawing for Beginners. <https://archive.org/details/drawingforbeginn00furn/page/28/mode/2up>

Class Size Information

Class Size

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

Beginning Drawing, like all of our studio art courses, rely heavily on exposing students to as many diverse perspectives in art as possible along lines of gender identity, sexual expression, cultural identity, racial identity, etc. We accomplish this by showing students works of art from each of these categories throughout the full spectrum of art history. Going beyond simply showing these works of art and diverse artists, students are then required to examine their own personal identity and synthesize original works of art that reflect these values. Students will then communicate to the instructor and to each other how they have responded to these varied examples and identities in their drawings.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction and supplemental instruction to ensure all strategies for learning are addressed. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation and conference will be applied.

Interactions

Explain how the course will incorporate student-to-student interaction.

Student to Student contact will be incorporated in each class session as this course uses a great deal of collaborative instruction and group feedback. This primarily occurs during our formal and informal oral critiques which occur weekly in class. Students will discuss, as a group, their individual works and remark on the works completed by others.

Explain how the course will incorporate instructor-to-student interaction.

Instructor to Student interactions will be varied. Lecture presentations on historical and contemporary drawings, one on one instruction during studio drawing sessions, written feedback on completed projects, and skill demonstrations.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur daily in this course as the content is embedded in all activity. The students will be provided explicit instructions and content to incorporate into all projects and assignments. The students will interpret the various assignment prompts and complete the projects that are then evaluated on their appropriate connection to ideas discussed.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student to Self interactions will occur within each assignment. Each project and assignment will require the submission of a self analysis based on the project rubric. The student will evaluate their own performance based on rubric metrics as well as other factors not included in the rubric. They will then create a plan for responding to this self evaluation in future assignments and art projects.

Key: 215