



ART-109: INTERMEDIATE DRAWING

Effective Term

Fall 2025

BOT Approval Date

01/16/2025

Discipline

ART - Art

Course Number

109

Course Title

Intermediate Drawing

Short Title

Intermediate 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

No

C-ID (Admin Only)

C-ID ARTS 205

Catalog Description

This course is a continued study and refinement of skills and concepts acquired in Beginning Drawing. In addition to areas covered in Beginning Drawing coursework includes explorations of portraiture, color, and the expressive possibilities of drawing.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

ART-108 (with a grade of C or better).

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

Learning Objectives

Learning Objectives

Learning Objective

1. Create drawings that demonstrate solutions for complex lighting and modeling of form using value.
2. Create drawings that demonstrate technical and creative skills using pencil, charcoal, ink, and color media.
3. Compare artworks created by diverse artists along intersections of gender expression, culture, race, sexual identity, ability, etc.
4. Analyze and evaluate drawings for contemporary aesthetic qualities.
5. Define and employ terminology appropriate for contemporary art in drawing.
6. Create drawings that use intermediate linear perspective skills to portray complex three dimensional spatial drawings.
7. Create drawing compositions that demonstrate an understanding color theory and correct utilization of color schemes.
8. Analyze contemporary works of art that use non-traditional media to create drawings.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will explain and use drawing terminology (critique sessions)
2. Students will critical knowledge of drawing processes using methods of critical analysis (portfolio of projects)
3. Students will integrate principles of linear and atmospheric perspective (portfolio of projects)

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. The Western aesthetic of line, value, texture, and color
 - i. Line in western painting and sculpture
 - ii. Value and light
 - iii. The uses of texture
 - iv. The history of color in western art
 - b. Non-Western aesthetic of line and color
 - i. Asian lines and brush drawings
 - ii. Islamic calligraphy
 - iii. Flat pattern, color and decoration
 - iv. Global print making methods
 1. etching
 2. Intaglio
 3. Wood block cut
 4. Serigraphy
2. Art elements
 - a. Line
 - i. Mechanical line
 1. Scribed line
 2. 3D line
 - ii. Expressive line
 1. Fluid line
 2. Spray paint
 3. Pounced line
 - iii. Computer generated line
 1. Vector drawing
 2. Raster drawing
 3. Visual effects
 - iv. Algorithmic line
 1. Auto-generated line
 2. Mathematical sequencing
 - b. Value
 - i. Light logic: the elements of form defined by light
 - ii. Modeled form: chiaroscuro
 - iii. Expressive use of value
 - c. Texture
 - i. Rendered texture
 - ii. Invented texture
 - iii. Expressive use of texture
 - d. Color

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- i. Hue, value, and intensity
 - ii. Color schemes
 - iii. Local color
 - iv. Warm and cool color
 - v. Color and expression
 3. Composition
 - a. Principles of composition
 - i. Principles of organization
 - ii. Principles of space
 - iii. Geometry and symmetry
 4. Non-traditional materials
 - a. Airbrush
 - i. Script
 - ii. Photorealism
 - b. Vinyl cut stencils
 - i. Frisket
 - ii. Home accessible cutters
 - c. Wheat paste
 - i. Graffiti culture
 - ii. Tiled imagery
 - d. Projected imagery
 - i. Projection as tool
 - ii. Projection as final drawing
 5. Linear perspective
 - a. Three-point perspective
 - b. Five-point perspective
 - c. Atmospheric perspective
 6. Portraiture
 - a. Form and proportion
 - b. Features
 - c. Idealized and/or psychological portrait
 - d. History of portraiture
 - i. Critique of selfie culture
 7. Expressive drawing
 - a. Art historical background
 - i. Expressionism
 - ii. Abstraction
 - iii. Internet culture
 - b. Imagination and expression
 - c. Abstraction: progressive reduction
 8. Principles of presentation and critiquing
 - a. Framing, matting, and gallery lighting
 - b. Art and the viewer
 - i. The male gaze in art
 - ii. Measuring intent in art
 - c. Artist statements
 - d. Developing art markets
 9. Visual analysis of technique, concept, and content
 - a. Objectivity vs. Subjectivity
 - i. Critical thinking about pluralism in art
 - ii. Redefining "good" and "bad" art
 - b. Understanding cultural values embedded in artwork
 - i. Responding to culturally specific art as an outsider
 - ii. Understanding cultural appropriation in art
 - c. Critical frameworks

- i. Cultural bias in art criticism
 - 1. Gender bias
 - 2. Racial bias
 - 3. Education bias
 - 4. Poverty bias
- 10. Contemporary Culture
 - a. Contemporary drawing practices
 - i. Comparing tradition to current drawing practices
 - ii. Exploring galleries that exhibit drawings
 - b. Redefining a drawing
 - i. 2D, 3D, 4D, and 5D drawing
 - ii. Expression of personal identity
 - iii. Meme culture
 - c. Age of digital drawing
 - i. Procreate and Illustration
 - ii. Digital platforms for sharing work
 - iii. Copyright and Fair Use law
- 11. Interdisciplinary Drawing
 - a. Expressing line without line
 - i. Exploring the boundaries of line and form in nature
 - ii. Cyanotype or shadow drawing
 - b. Expanded language of "Drawing"
 - i. Boundaries of sketching and completed art forms
 - ii. When does art become or cease to be drawing?
 - c. Post-studio Drawing
 - i. Drawing as a commercial expression
 - ii. Exploring graphing and linear math concepts
 - iii. Music annotation and interpolation
 - d. Performance
 - i. Figurative drawing in the round
 - ii. Exploring movement as a concept of line

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.

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.

Method

Individualized Instruction

Integration

Instructor will work with each student to individually plan assignments, readings, research and tasks that engage with the individual goals of that student. Instructor will provide examples, imagery, links to resources, specialized demonstrations, and materials that enable the student to reach their goals.

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.

Method

Reading

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.

Methods of Evaluation**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.

Method

Portfolios

Integration

Students will orally present a portfolio of selected works that demonstrate growth of concept, technique, and cultural responsiveness. Students are assessed on completeness of portfolio, a clear demonstration of concept within the artwork, at least one area of demonstrable technical growth, and a clear connection to cultural responsiveness in the subject of the artwork. Students are additionally assessed on proper use of correct art terminology.

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.

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.

Assignments**Assignment Type**

Other

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Personal Abstraction Assignment

Required materials: 14x17 or larger drawing paper, drawing pencils, collage material, other materials (check with instructor if you are unsure)

Approximate project time: 6-8 hours

Overview: Abstraction is a language that all artists speak as we translate what we see, imagine, or interpret, into visual form. This can be as simple as making realistic forms slightly more geometric, or as complex as rearranging how color, line, and form are expressed to represent an object. For this project, you will build on the progressive abstraction method to explore representations of yourself.

Instructions:

Step 1- Find a subject that is personal to you. Go beyond the superficial here and explore what would endure of you after you're long gone. This can be your likeness, but can also be what you are most passionate about. What do you truly care about that is unique to you. Try not to default to commonly held themes such as "family" or "faith". Those are great ideas, but go a bit further in defining what that means to you specifically rather than what it generically means to everyone. Exploring your personal cultural identity through any lens is a great place to start!

Step 2- Break this subject down into basic concepts of shape, color, line, form, and texture. Think about which materials are going to be best. For example, if you are focusing on your memory of a long-lost relative, which colors do you remember? Which textures or materials do you associate with that memory? Create an inventory of everything that you can find visually that fits within the theme of your subject.

Step 3- Arrange your collected visual media into forms that explore an abstracted version of that subject. Avoid creating other representational forms. For example, if your subject is your own face, don't just arrange everything into another face, or a flower, or some recognizable form. What can you create that is not easily recognizable, but is still connected to that subject? As you create this, look for ways to connect your theme to your viewer. They don't have to fully get the source subject, but can they connect with the cultural or personal significance to you?

When you have your completed work, bring it to class for the critique along with 5 written comments about the work. Offer comments about where you found this process difficult, areas that you feel you were successful, and questions about how the completed form connects to your original subject.

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:

As you have already established an artist statement in this course, you will explore that statement and expand on its individual elements visually. Don't try to create completed works of art here or studies for completed works, rather think of these as automatic and intuitive drawings/doodles/rambles that may connect to unconscious ideas found within your written statement. This is an exercise in longevity and creative expansion so take this as far as you need to.

Requirements:

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

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

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Challenging Assumptions

David Hockney, "Secret Knowledge: Rediscovering the lost techniques of the old masters"

An excerpt will be provided to you.

Read pages 18-50 of the article provided to you. Please note that the majority of the page is imagery, but you will need to look closely at both the text and the imagery as they are interrelated and will be necessary for you to develop your opinion.

Hockney is challenging a long-held assumption about how the European "Old Masters" created their artwork. What is Hockney challenging exactly? Why do you think that his challenging that assumption would be problematic for art historians? Do you agree or disagree with his ideas?

Once you've read the article (I suggest reading it more than once), and once you've asked yourself the questions listed above along with any others that may occur to you, write a 2-page response essay stating your opinion. You don't need to offer any citations or do any additional research if you don't want to, but you must do the following:

1. Identify whether or not you agree with Hockney's idea.
2. Offer 3 examples in art to support your idea. This may require light research depending on how familiar you are with art history. Keep your examples from the same era as the works presented by Hockney.
3. Offer an opinion about whether or not it is important to discuss the way in which artwork is made and

why.

Print out your papers and bring them to class to turn in and for a group discussion in-class.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Critical Reflection Your Work

This writing assignment is good to do at any time in this class, as an art student, or as a professional artist. Reflecting on what you have completed, or in some cases, failed to complete, is a critical part of your growth as an artist. Taking time to write out what you think provides an archive of your growth that can be embarrassing, amazing, and cathartic.

Assignment:

Write 2-3 pages that reflect on the work you've created up to this point in the semester. All of it. Don't leave anything out. What do you notice? Are you growing in the way you wanted or expected? If yes, explain where the growth is and where you think that trajectory may be heading. If no, what evidence do you have to support a lack of growth and where do you want to see it happen?

As you write this, don't just focus on technical growth, but also how your ideas are growing. Think about how your understanding of art as a whole may be affecting your work. How has the community of this classroom impacted your work?

Turn in the paper online and bring in a copy to class for a larger group discussion.

Course Materials**Textbooks**

Mendelowitz, Daniel. Faber, David (2011). A Guide to Drawing, 8th edition Wadsworth Publishing. ISBN: 1111342725

Betti, Claudia. Sale, Teel (2007). Drawing, A Contemporary Approach, 6th edition Wadsworth Publishing . ISBN: 0495094919

Enstice, Wayne. Peters, Melody (2011). Drawing: Space, Form, and Expression, 3rd edition Drawing: Space, Form, and Expression, 4th edition Prentice Hall . ISBN: 0136031900

Mau-Kun Yim (2017). Lessons in Masterful Portrait Drawing: A Classical Approach to Drawing the Head North Light Books. ISBN: 1440349768

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.

Intermediate Drawing focuses 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. Students in this course will also work individually with the instructor to develop future bodies of art work to create.

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. In discussions, the students will be responsible for explaining how their work reflects the ideas and themes presented to them via the assignment prompt and lectures.

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.