

## COURSE CONTENT

<b>Course Code</b>	DA2000
<b>Course Title</b>	Applied drawing
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This introductory level course will familiarise you with the methods, materials and processes of drawing, both as a discreet art form and as a process in the development of other arts such as painting, animation and film. Through the process of drawing from observation, you will develop a personal approach to interpreting the 3-dimensional world into 2 dimensions. The learning developed in this course will provide a valuable support for any creative activity that requires development with drawing.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe techniques used to make a thoughtful and sophisticated drawing.
2. Competently employ image rendering techniques to create convincing visuals and visual storytelling.
3. Apply principles of composition to single and sequential drawings with thought and consideration.
4. Present, evaluate and reflect on the visual and communication qualities of your own work
5. Constructively discuss and critique drawing techniques and visual storytelling concepts employed by peers.

### **Course Content**

#### **Working from observation**

In this course you will consistently work from observation in order to hone your eye and become more sensitive to the dimensional world around you. You will learn to perceive proportion both intuitively and also through measuring. You will explore concepts of composition, line work, shape design, value structure, and colour, in order to translate your ideas and perceptions into a finished drawing or sequence.

#### **Investigating and experimenting with materials**

You will be continually compelled to challenge yourself with new techniques and materials. From pen and ink, to charcoal to watercolour, this course will serve as an introduction to many new materials and processes

#### **Finding personal aesthetic**

You will continually work toward developing your pictorial goals. You will be asked to first define your specific aesthetic goals including composition, line work, lighting effects etc., and then chart a course for improving towards those goals

### **Integrating sketching into a creative workflow**

In this class you will be encouraged to make free standing drawings that function as independent art pieces, and also to utilise drawing as a primary step in ideation. By utilising observational as well as reference drawing, you will develop a process by which to create well informed and well observed drawings.

### **Assessment (includes both continuous and summative assessment)**

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment</b> Single image Narrative image sequence  Creative, technical and narrative growth and experimentation	1,2,3,4	--	40	Individual
<b>Final Project:</b> Single image Diptych/triptych Narrative sequence	1,2,3,4	--	40	Individual
<b>Continuous Assessment: Participation</b>	5	--	20	Individual
<b>Total</b>			100%	

### **Reading and References**

1. Arnheim, Rudolph. *Art and Visual Perception: A Psychology of the Creative Eye*, . University of California Press 1974
2. Arnheim, Rudolph. *Visual Thinking*. University of California Press. 1969
3. Guptil, Arthur. *Rendering in Pen and Ink*. Watson-Guption Publications Inc.,U.S.; New edition edition. 1997.
4. Mateu-Mestre, Marcos. *Framed Ink: drawing and composition for visual storytellers*. Design Studio Press, 2010.
5. McCloud, Scott. *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*. William Morrow Paperbacks, 2006
6. Pipes, Alan. *Drawing for Designers*. Laurence King 2007
7. Simblet, Sara., *The Drawing Book: An Innovative, Practical Approach to Drawing the World Around You*. Dorling Kindersley/Mateu-Mestre, Marcos. 2005

### **Course Policies and Student Responsibilities**

#### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take

responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

### **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p><b>Introduction, expectations, processes and materials</b> Overview of the materials and processes that will be investigated for the duration of the course, as well as the expectations of student engagement in course material.</p> <p>Demonstrations in class.</p>	1,2, 3, 5	<p><b>In class</b> <b>Lectures on:</b></p> <ul style="list-style-type: none"> <li>- <b>Introduction to course</b></li> <li>- <b>In-class discussion</b> on personal favourites in drawing and design</li> <li>- <b>Demonstration on pen and ink drawing</b></li> </ul> <p><b>In-class exercise</b></p> <ul style="list-style-type: none"> <li>- Value gradients with pen and ink</li> </ul> <p><b>Independent learning</b></p> <ul style="list-style-type: none"> <li>- Value gradients and still life</li> </ul>
2-3	<p><b>Solutions in Line</b> Investigation into the different strategies an artist can employ to use line to depict form, space, energy and abstraction.</p> <p>Pen and ink demonstration Tone boxes Brush demonstration</p>	1,2, 3, 5	<p><b>In class</b> <b>Lectures on:</b></p> <ul style="list-style-type: none"> <li>- Pen and ink and brushwork solutions continued</li> <li>- Artists using pen and ink</li> </ul> <p><b>In-class exercise</b></p> <ul style="list-style-type: none"> <li>- Still life drawing in pen and ink</li> </ul> <p><b>Presentation of homework.</b></p> <ul style="list-style-type: none"> <li>- Critique and feedback.</li> </ul> <p><b>Independent learning</b></p> <ul style="list-style-type: none"> <li>- Value gradients and still life</li> <li>- No outlines line drawing (bracelet shading, cross hatching, cross contour) portrait, hands and still life</li> </ul>
4-6	<p><b>Solutions in tone</b> an investigation into tonal separation, tonal composition, and tonal use to express form and subject matter. Students begin use of wet media.</p>	1, 2, 3, 5	<p><b>In class</b> <b>Lectures on:</b></p> <ul style="list-style-type: none"> <li>- <b>Tonality in drawing, painting and photography</b></li> </ul> <p><b>In-class exercise</b></p> <ul style="list-style-type: none"> <li>- drawing from life model in tone</li> </ul> <p><b>Independent learning</b> <b>On-location tonal studies</b></p>

7-8	<p><b>Solutions in colour</b> An investigation into the role and uses of colour in representational art. Presentation of tiling techniques</p> <p>Beginning use of watercolour and Gauche</p> <p><b>Continuous review of final assignment through various stages of completion</b></p>	1, 2, 3, 4, 5	<p><b>In class</b> <b>Lectures on:</b></p> <ul style="list-style-type: none"> <li>- <b>Colour wheel, and palette design</b></li> </ul> <p><b>Demonstration on:</b></p> <ul style="list-style-type: none"> <li>- Building a palette</li> </ul> <p><b>In-class exercise</b></p> <ul style="list-style-type: none"> <li>- Gouache painting</li> </ul> <p><b>Independent learning</b></p> <ul style="list-style-type: none"> <li>- Colour studies</li> <li>- full painting</li> <li>- painted studies for final</li> </ul>
9-10	<p><b>Solutions in composition</b> Composition design encompasses all the elements of drawing and painting and creates a strategy by which to view and evaluate the function of the arrangement of lines and shapes in an image or sequence. Investigating</p> <p><b>Continuous review of final assignment through various stages of completion</b></p>	1, 2, 3, 4, 5	<p><b>In class</b> <b>Lectures on:</b></p> <ul style="list-style-type: none"> <li>- Composition design</li> <li>- Student Presentations on final assignment preparation with critique and feedback</li> </ul> <p><b>Independent learning</b> Preparation studies for final assignment</p> <p><b>Relevant texts</b></p> <ul style="list-style-type: none"> <li>- Guptil</li> <li>- Loomis</li> <li>- Martinborough</li> </ul>
11-13	<p><b>Solutions in scale</b> In this portion students are exploring a large scale, multi figure composition, including several sub-compositions, still lives and narrative aspects. All techniques and processes including ideation, life study, photo reference gathering will be required</p>	1,2,3,4,5	<p><b>In class</b> <b>-Lectures on:</b></p> <ul style="list-style-type: none"> <li>- Relevant contemporary artists of interest</li> </ul> <p><b>Independent learning</b></p> <ul style="list-style-type: none"> <li>- Preparation studies for final</li> <li>- Assignment</li> <li>- Presentation of final assignment</li> </ul> <p><b>Relevant texts</b></p> <ul style="list-style-type: none"> <li>- Guptil</li> <li>- Loomis</li> </ul> <p>Martinborough</p>