# COURSE CONTENT

<table>
<thead>
<tr>
<th>Course Code</th>
<th>DA2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Applied drawing</td>
</tr>
<tr>
<td>Pre-requisites</td>
<td>NIL</td>
</tr>
<tr>
<td>No of AUs</td>
<td>3</td>
</tr>
<tr>
<td>Contact Hours</td>
<td>39 hours studio contact</td>
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</tbody>
</table>

## 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)**

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

**Reading and References**


**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.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Course LO</th>
<th>Readings/ Activities</th>
</tr>
</thead>
</table>
| 1    | Introduction, expectations, processes and materials  
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.  
Demonstrations in class. | 1, 2, 3, 5 | In class  
Lectures on:  
- Introduction to course  
- In-class discussion on personal favourites in drawing and design  
- Demonstration on pen and ink drawing  
In-class exercise  
- Value gradients with pen and ink  
Independent learning  
- Value gradients and still life |
| 2-3  | Solutions in Line  
Investigation into the different strategies an artist can employ to use line to depict form, space, energy and abstraction.  
Pen and ink demonstration  
Tone boxes  
Brush demonstration | 1, 2, 3, 5 | In class  
Lectures on:  
- Pen and ink and brushwork solutions continued  
- Artists using pen and ink  
In-class exercise  
- Still life drawing in pen and ink  
Presentation of homework.  
- Critique and feedback.  
Independent learning  
- Value gradients and still life  
- No outlines line drawing (bracelet shading, cross hatching, cross contour) portrait, hands and still life |
| 4-6  | Solutions in tone  
an investigation into tonal separation, tonal composition, and tonal use to express form and subject matter. Students begin use of wet media. | 1, 2, 3, 5 | In class  
Lectures on:  
- Tonality in drawing, painting and photography  
In-class exercise  
- drawing from life model in tone  
Independent learning  
On-location tonal studies |
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Details</th>
<th>Sessions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7-8</td>
<td>Solutions in colour</td>
<td>An investigation into the role and uses of colour in representational art. Presentation of tiling techniques. Beginning use of watercolour and Gauche. Continuous review of final assignment through various stages of completion.</td>
<td>1, 2, 3, 4, 5</td>
<td>In class Lectures on: - Colour wheel, and palette design Demonstration on: - Building a palette In-class exercise - Gouache painting Independent learning - Colour studies - full painting - painted studies for final</td>
</tr>
<tr>
<td>9-10</td>
<td>Solutions in composition</td>
<td>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 Continuous review of final assignment through various stages of completion.</td>
<td>1, 2, 3, 4, 5</td>
<td>In class Lectures on: - Composition design - Student Presentations on final assignment preparation with critique and feedback Independent learning Preparation studies for final assignment Relevant texts - Guptil - Loomis - Martinborough</td>
</tr>
<tr>
<td>11-13</td>
<td>Solutions in scale</td>
<td>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.</td>
<td>1, 2, 3, 4, 5</td>
<td>In class Lectures on: - Relevant contemporary artists of interest Independent learning - Preparation studies for final - Assignment - Presentation of final assignment Relevant texts - Guptil - Loomis Martinborough</td>
</tr>
</tbody>
</table>