

## COURSE CONTENT

<b>Course Code</b>	DN1001
<b>Course Title</b>	Foundation Drawing
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	52 hours

### **Course Aims**

This foundation level course will introduce you to the basic processes of drawing from observation. You will develop your ability to represent a 3D object onto a 2D drawing plane, employing a range of techniques such as proportion, line quality, tone and composition. The learning developed in this course will provide a foundation for support for any activity that requires development through drawing.

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

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

1. Describe techniques used to render shape and form on a 2D surface.
2. Competently employ techniques to create renderings that are representative of real objects.
3. Apply drawing techniques to render a figure in space demonstrating competent proportion, line, form, and composition.
4. Maintain a drawing journal that documents learning and development of drawing ability.
5. Actively engage with studio opportunities to further drawing ability and to collaborate with and support peers.

### **Course Content**

#### **Drawing from observation**

In this course you will draw from observation in order to develop your eye and become more attuned to the transference of 3D onto the 2D page. You will learn to perceive proportion through judgement and through measurement. You will explore concepts of proportion, line quality, tone, and composition, and how these apply to the rendering of Recognisable 2D shapes.

#### **History and the Masters**

Class learning will also short mini-lectures and include studies from the Masters. This includes the figure artists from the Renaissance and Florentine periods, as well as the famous spatial artists, from Michelangelo to Li Ke Ran.

#### **Personal documentation**

You will continually work toward developing your own drawing skillset. You will maintain a learning journal, where you will document your learning and your drawing development. This journal will include observations you have made about the drawing masters, established techniques, as well as a visual diary of your own progress.

### Placing a figure into space

The final assignment will involve rendering a figure into a spatially represented location. This assignment culminates all of your learning in this course and will be a demonstration of how well you have been able to combine the multiple aspects into a convincing result.

### Class activity

All classes are studio drawing activities. Some will require live models. In all classes you have the opportunity to engage positively with the exercises, and to support your fellow peers.

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

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> <b>Weekly Studios</b> - Basic concepts 20% - Combinations with multiple elements 20%	1,2,4	--	40	Individual
<b>Final Project:</b> <b>Figure in Space:</b> - Research and preparation 20% - Final execution 20%	2,3,4	--	40	Individual
<b>Continuous Assessment:</b> <b>Participation</b> - Studio Engagement 10% - Personal journal 10%	4,5	--	20	Individual
Total			100%	

### Reading and References

1. Bridgman, George Brant. *Bridgman's life drawing*. Dover Publications 1971
2. Ng Woon Lam, *Practical Applications of Color Theory & Design Concepts*. 2016
3. Hampton, Michael. *Figure Drawing: Design and Invention*. Amazon. com, 2009.
4. McCloud, Scott *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*. William Morrow Paperbacks, 2006
5. Murch, Walter. *In the blink of an eye: A perspective on film editing*. Silman-James Press, 2001.
6. Smagula, Howard J. *Creative drawing*. Brown & Benchmark, 1993.

### 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	<b>Visual Elements:</b> <ul style="list-style-type: none"><li>- Introduction to line and forms</li></ul> <b>Drawing</b> <ul style="list-style-type: none"><li>- Introduction to drawing materials</li></ul>	1,2,4,5	<b>Reference artists for form and mass:</b> Michelangelo, Da Vinci, Raphael, Repin, Pontormo, Del Sarto, Cambiaso and renaissance Florentine artists  Introduction to Class Exercises and Sketch book as learning journal
2	<b>Visual Elements:</b> <ul style="list-style-type: none"><li>- Introduction to tone and chiaroscuro</li></ul>	1,2,4,5	<b>Reference artists for Chiaroscuro:</b> Rembrandt, Caravaggio and Vermeer.

			<p><b>Reference artists for Textures:</b> Dutch still life painters during renaissance.</p> <p><b>Studio drawing study</b></p>
3	<p><b>Visual Elements:</b></p> <ul style="list-style-type: none"> <li>- Figurative elements</li> <li>- Study of space</li> </ul>	1,2,3,4,5	<p><b>Space construction:</b></p> <p>Artists to look at: Tiepolo, Michelangelo, Da Vinci, Bellini, Rembrandt, Caravaggio, Vermeer, Canaletto, Chardin, Nicholas Poussin, Ingres, Bruegel, Andrew Wyeth, Sargent, Sorolla, Anders Zorn, Adolf Menzel, 范宽(Fan Kuan), 李成(Li Cheng), 黄胄(Huang Zhou), 李可染 (Li Ke Ran)</p> <p><b>Studio drawing study</b></p>
4-5	<p><b>Basic Figurative Structure:</b></p> <ul style="list-style-type: none"> <li>- Basic figurative Forms</li> </ul>	1,2,3,4,5	<p><b>Reading:</b></p> <p>Michael Hampton, Figure Drawing – Design and Invention George B Bridgman, <i>Bridgman's Life Drawing</i>, Dover Publications</p> <p><b>Studio drawing study</b></p>
6-7	<p><b>Basic Figurative Structure:</b></p> <ul style="list-style-type: none"> <li>- Basic Surface Anatomy</li> </ul>	1,2,3,4,5	<p><b>Studio drawing study</b></p>
8-10	<p><b>Design</b></p> <ul style="list-style-type: none"> <li>- Basic Design Principle – Applying design with basic visual elements</li> <li>-</li> </ul>	2,3,4,5	<p><b>Reference:</b></p> <p>Ng Woon Lam, <i>Practical Applications of Color Theory &amp; Design Concepts</i></p> <p>Artists to look at: Tiepolo, Michelangelo, Da Vinci, Bernini, Rembrandt, Caravaggio, Rubens Vermeer, Chardin, Nicholas Poussin, Ingres, Bruegel, Andrew Wyeth, Sargent, Sorolla, Anders Zorn, Adolf Menzel, Matisse, Van Gogh.</p> <p><b>Studio drawing study</b></p>
11-13	<p><b>Final Assignment that culminates all learning from this course:</b></p> <p><b>Figure in Space</b></p>	2,3,4,5	<p>Research to be carried out based each student's pre-defined concept of creation.</p> <ul style="list-style-type: none"> <li>- Research</li> <li>- Studies</li> <li>- Final Artwork of Figure in Space</li> </ul> <p><b>Submission of Final Project</b> <b>Submission of learning journal</b></p>