I. **OVERVIEW**  
The following information will appear in the 2011 - 2012 catalog

**ART 121  Basic Drawing 2**  
3 Units  
**Prerequisite:** Satisfactory completion of ART 120 with a minimum grade of C or better.

Further exploration of various drawing materials and techniques. Emphasis on composition and development of a personal approach to drawing.

Field trips might be required.  
(A-F or P/NP - Student choice) Lecture /Lab

**Transfer:** (CSU, UC) **General Education:** (MJC-GE: Activities )

II. **LEARNING CONTEXT**  
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. **COURSE CONTENT**

1. **Required Content:**

   I. **Composition**
   
   a. Compositional Studies – relating to both modeling form and through placement and conscious development of positive and negative shapes
   
   i. Open and closed compositions
   
   ii. Thumbnail sketches and view finders
   
   b. Figure-ground relationships
   
   c. Modeled space – positive and negative space
   
   d. Spatial extension – (foreground, middle ground, background)
   
   e. Value as a compositional device
   
   i. Passages, transitions, and focus
   
   ii. The structural function of value in creating compositional unity
   
   f. Color and composition
   
   i. Local color
   
   ii. Monochromatic compositions and unifying hues
   
   iii. Basic color theory and the use of color schemes
   
   g. Balance and visual weight
   
   i. Traditions and conventions for creating balanced compositions
ii. Symmetrical and asymmetrical balance 
iii. Unbalanced images 
iv. Symbolic weight 

h. Art historical slide lectures provide context for each area above. 

II. Drawing Systems 

a. Chiaroscuro and Tennibrism 
   i. Value’s role in modeling form and space 
   ii. Value’s role in expression and mood 
   iii. Completely tonal value structures 
   iv. Strategies for working with materials and papers of varying value and color 

b. Plein Air Drawing 
   i. Composition for landscape and cityscape images 
   ii. History and conventions in water-based media 
   iii. Atmospheric perspective 

c. Portraiture 
   i. Modeling, proportion, and planar analysis of the human face 
   ii. Local color and color schemes in human skin 
   iii. Expressive and psychological portraiture 

d. Formal Concepts in Abstraction and Non-Objective Art 
   i. Cubist deconstruction and recontextualization 
   ii. Abstracting from reality 
   iii. Metamorphosis involving geometric, rectilinear, irregular, and organic shapes 
   iv. Alternative spatial conventions - flattening space and stacked perspective 

e. Surrealism 
   i. Various methods for achieving automatic drawing 
   ii. Drawings using collective consciousness 

f. Photo Realism 

g. Art historical slide lectures provide context for each area above.
2. **Required Lab Content:**

I. The expressive qualities of the preceding drawing systems and compositional strategies will be developed through hands on demonstration followed by exploration of the following strategies, media and the language that medium can provide.

   a. Materials demonstrations
   b. Technical demonstrations
   c. In class assignments and exercises covering media and strategy
      
      i. Media
         
         a. Charcoal – both reductive and additive
         b. Conté with various toned of paper
         c. Ink and wash drawing
         d. Various dry color media
         e. Collage and mixed media
      
      ii. Strategies
         
         a. Representation from observation
         b. Plein air drawing
         c. Drawing from imagination
         d. Abstracting and non-objective composition
         e. Automatic drawing and objective chance
         f. The use of photographic aids
      
      d. Individual critiques with individualized instruction
      e. Group critiques

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

   Satisfactory completion of ART 120 with a minimum grade of C or better.

2. **Requisite Skills**

   *Before entering the course, the student will be able to:*

   a. Identify various drawing media and be able to determine the appropriate tool and drawing surface for the task.
   b. Demonstrate knowledge and understanding of compositional elements through effective
organization of figure/ground relationship and space.

c. Demonstrate the fundamentals of linear perspective through a sequence of increasingly complex studio assignments. The student will demonstrate an understanding of these concepts with on-location freehand sketching of architectural forms.

d. Identify and utilize the basic drawing element of line and determine the appropriate quality for its function: contour, gesture, construction, object and expressive.

e. Identify the role of light and shadow to create an illusion of form on the flat drawing surface.

f. Demonstrate the use of texture to simulate roughened surfaces of the subject reference and to become sensitized to its expressive potential. Students experiment with and select appropriate texture for developed study.

C. HOURS AND UNITS

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<tr>
<th>INST METHOD</th>
<th>TERM HOURS</th>
<th>UNITS</th>
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<tr>
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<tr>
<td>Lab</td>
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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lectures and demonstrations are used to give procedural information and to define the essential elements of various drawing problems

2. Additional studies will be required from readings or online resources.

3. Slides and digital presentations are used to illustrate media and concept relationships

4. Individual critiques are used to focus on the students drawing performance as it relates to the stated objectives

5. Group critiques are used to compare and evaluate various interpretations of drawing problems

6. Written critiques accompany each unit grade

7. Drawing assignments are designed to facilitate students gaining deductive insight into various drawing processes

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

   Time spent on coursework in addition to hours of instruction (lecture hours)

   i. This course is a mixture of lecture and laboratory modes of instruction

   a. Lecture (assignments requiring work outside of class)
   
   i. Homework drawing assignments, weekly
   ii. Reading from texts or online resources, per unit of lecture

   b. Laboratory (assignments requiring work in class)
   
   i. Drawing exercises
ii. Drawing assignments

iii. Group and individual critiques

2. **EVIDENCE OF CRITICAL THINKING**
   *Assignments require the appropriate level of critical thinking*

   1. A reductive charcoal self portrait. Each student composes a self-portrait in which they begin by coating the surface with a middle grey value of charcoal. Students then analyze which areas are illuminated and which are in shadow. Students demonstrate their understanding of value structure by conceptually separating all illuminated marks as erasures and all shadow areas as positive marks.

   2. A composition using Cubist deconstruction and abstraction. Students must analyze existing structures and abstract them in a way which emphasizes them as formal art elements within a two-dimensional design. Doing so will force students to demonstrate an understanding of compositional principles such as balance and emphasis.

F. **TEXTS AND OTHER READINGS (TYPICAL)**


III. **DESIRERED LEARNING**

A. **COURSE GOAL**
   *As a result of satisfactory completion of this course, the student should be prepared to:*

   demonstrate improved understanding of formal and aesthetic concepts introduced in Basic Drawing 1 (representation, composition, etc.), and demonstrate improvement of those skills both to an intermediate level and in their ability to deal with much more difficult drawing strategies and subject matter. Students will produce a portfolio that demonstrates their ability to deal with intermediate concepts including composing non-objective and abstracted images, automatic drawing, and arbitrary color.

B. **STUDENT LEARNING GOALS**
   *Mastery of the following learning goals will enable the student to achieve the overall course goal.*

1. **Required Learning Goals**
   *Upon satisfactory completion of this course, the student will be able to:*

   a. Analyze the elements and principles involved in effective drawing.

   b. Identify creative approaches to various drawing problems.

   c. Demonstrate an awareness of the influence of past and present drawing values in general and on specific drawing problems.

   d. Compose various responses to different drawing approaches.

   e. Solve compositional problems relating to various drawing concepts, i.e. balance, open/closed compositions, figure-ground relationships.

   f. Demonstrate the ability to use various drawing media for both reproductive and expressive purposes.

   g. Demonstrate critical judgment in regard to aesthetic concerns in drawing, and a critical awareness of one’s own work.

   h. Draw effectively from observation in the studio, on location, and do drawings where emphasis is placed on the formal elements.
2. **Lab Learning Goals**

   Upon satisfactory completion of the lab portion of this course, the student will be able to:

   a. Create a portfolio that demonstrates their understanding of the concepts, techniques and media presented in the lecture portion of class through the act of drawing.

   b. Articulate their understanding of the concepts presented in lecture and laboratory, and use that knowledge to analyze works of art.

### IV. METHODS OF ASSESSMENT (TYPICAL)

#### A. FORMATIVE ASSESSMENT

1. Performance exam and exercises to demonstrate understanding and application of course material.
2. Homework assignments stressing independent exploration of course content.
3. Individual critiques will be used to evaluate each student's progress and understanding of the course content.

#### B. SUMMATIVE ASSESSMENT

1. Comprehensive portfolios are presented at mid-term and at the end of the semester.
2. Group critiques will be used to evaluate each students judgment and ability to articulate their ideas in aesthetic matters.