SAGRADO
Universidad del Sagrado Corazón

School of Arts, Design, and Creative Industries

SLLABUS

TITLE:	Fundamentals of Drawing
CODE:	ART 125
PREREQUISITE:	N/A
CREDITS:	3 credits | 45 contact hours | 1 term

DESCRIPTION

Introductory workshop where students experiment and explore diverse mediums, work surfaces, as well as multiple forms to approach drawing. Through creative practice students will learn the visual techniques and vocabulary, using as reference traditional topics like still life, landscapes, and the human figure. The course incentivizes student's free interpretation, subjective character, and personal expression.

JUSTIFICATION

Plastic art communicates through images. To achieve this, it is necessary to develop basic observational and perception skills, as well as to perfect trade skills and knowledge of visual vocabulary. This course develops in students the ability to interpret and represent a specific situation and teaches a wide variety of techniques and processes required to develop a drawing. Students will have the opportunity to produce drawings based on observation by resorting to a visual reference that acts as a starting point for the development of a concept. Besides acquiring basic skills, students evolve in the production of drawings, their creative capability, and technical competences with an expressive language of their own.

COMPETENCES

The course develops the following competences in students:
- **Communication**
- **Research and exploration**

OBJECTIVES

After completion of the course, students will be able to:

1. Identify media, surfaces, and alternatives in the production of drawings.
2. Apply an artistic vocabulary in the definition of terms and situations within the discipline.
3. Evidence in practice the acquired knowledge and skills.
4. Develop skills and reasoning in the expressive language of drawing.
5. Properly use drawing techniques, media, and materials.
6. Demonstrate in their practical projects the harmonious integration of theoretical contents.
7. Undertake artistic projects whose concepts are aligned with the global objectives of sustainable development and their specific goals.

CONTENTS

I. Visual vocabulary and its applications to the topics of still life, landscape, and the human figure. Experimentation with various media, surfaces, and formats.

   A. Shape and texture - experimental work

   B. Light-dark

   C. Line quality

   D. Negative space

   E. Color accident

II. Application of concepts. Accumulated experience translates into other projects of a more subjective nature.

   A. Non-figurative portrait

   B. Extreme point of view

   C. Folds and transparencies

   D. Labyrinth, planes that meet and change direction

   E. Raising lights on black paper

   F. Drawing with narrator- bizarre drawing

   G. Expressionism on a rugged surface

   H. Portrait with glue and pastels

   I. Organic shape, monumental size

   J. Other possibilities that include as an alternative voluntary participation in an institutional project

METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Demonstrations, presentation of illustrative examples
- Personalized attention during the production process of each student
- Group critiques and self-criticisms of processes and outcomes
- On- and off-campus production workshops
- Visits to exhibitions, artists' workshops
- Project evaluation rubrics, explanation/reflection, and portfolio

EVALUATION

Partial assignments	30%
Oral presentations	25%
Final project or exam	30%
Participation	15%
TOTAL	100%

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

BIBLIOGRAPHY

Dine, J., Fine, R., & Fleischman, S. (1999). *Jim Dine: Drawing from the Glyptothek.*

    Hudson Hills Press in association with Madison Art Center.

Edward, B. (2012). *Drawing on the Right Side of the Brain.* (4th ed.). Penguin Group.

Enstice, W., Peters M. (2011). *Drawing: Space, Form and Expression*. (4th ed.). Pearson.

Faber, L.D., Mendelowitz, M.D. (2011). *A Guide for Drawing.* (8th ed.). Cengage Learning.

García, F.(n.d.). *Dibujos*. Old Manuscripts & Incunabula.

Goldstein, N. (2005). *The Art of Responsive Drawing.* (6th ed.). Pearson.

Goldstein, N. (2010). *The Structural Anatomy and Expressive Design of the Human Form.*

    (7th ed.). Pearson.

Guston, P. (1993). *Philip Guston: La raíz del dibujo*. Sala REKALDE.

Kaupelis, R. (2010). *Experimental drawing*. Watson-Guptill.

Landa, R. (2012). *Take a Line for a Walk: A Creativity Journal.* Cengage Learning.

Larrazi, M. (2011). *The Practical Handbook for the Emerging Artist*. (2nd ed.). Cengage

    Learning.

Lewison, J., Kapoor, A. (1991). *Anish Kapoor - Drawings*. Tate Gallery.

Lord, J. (1971). *Giacometti drawings*. Greenwich.

Sale, T., Betti, C. (2008). *Drawing: A Contemporary Approach.* (6th ed.). Thomson

    Wadsworth.

SPECIALIZED MAGAZINES
- Art News
- Art Nexus
- Art Forum
- Lapiz
- Mas de Arte
- Art in America
- Artnet
- Flash Art
- Frieze

For more information resources related to the course's topics, access the library's webpage http://biblioteca.sagrado.edu/

REASONABLE ACCOMMODATION

For detailed information on the process and required documentation, you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and/or repetition of the assignment in the seminar, a grade of F (*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.