



**UNIVERSIDAD SAN FRANCISCO DE QUITO**  
**SCHOOL: COMUNICACIÓN Y ARTES CONTEMP.**  
**Semester: 201920 - Segundo Semestre 2019/2020**  
**Schedule: En LÃ-nea - Virtual**

**INSTRUCTOR/TEACHER INFORMATION:**

**Professor:** Amy Scheidegger Ducos  
**Email** [amyscheidegger@gmail.com](mailto:amyscheidegger@gmail.com)  
**Office:** n/a  
**Office hours:** n/a

**COURSE INFORMATION:**

**COURSE:** ART-0102E - DRAWING 1

**NRC:** 1130

**Credits:** 4

**Pre-requisites:** Verify pre-requisites in Banner academic system.

**Co-requisites:** The course doesn't have Co-requisites

**COURSE DESCRIPTION:**

This course aims to familiarize students with the basic tools of drawing, allowing them to develop the fundamental skills of perception through linear, volumetric and geometric figures that facilitate the understanding of specific studies and exercises, for instance still life and landscape.

**COURSE LEARNING OUTCOMES:**

#	Learning Outcomes	Level
1	Analyze the different tools of drawing and its applications.	Medio
2	Evaluate the pertinence and relevance of the learned drawing techniques with their application in medium format.	Medio
3	Judge the effects on the artist and the viewer by using different media, materials, techniques and styles in drawing.	Medio
4	Discuss drawing as a fundamental means of communication and its function or fundamental role for the visual arts.	Medio
5	Identify proportions and measurements of different physical and spatial elements for graphic representation.	Medio
6	Introduce the use of certain drawing tools and their application in the study of space.	Medio

**COURSE CONTENTS:**

Observation of forms and concepts: the real image and the idea.  
Visual perception exercises: space, composition, line and rhythm.  
Geometric shapes in space. The Gestalt theory - Balance.  
Application of tonal value and texture.  
Light and shadow.  
Drawings with tonal value and texture.



Work in class on a mid-semester project.

Perspectives: one and two points

“Ideal” Human proportions

Rhythmic resolution, movement and center of interest.

Critiques of other works.

### **METHODOLOGY FOR THE INTEGRATION OF THEORETICAL AND PRACTICAL CONTENTS:**

The teaching methodology used in all courses at USFQ follows the liberal arts philosophy: encourage dialogue and enable learning through opportunities to exchange ideas among teachers and students. It is expected that all the theoretical content courses explore potential applications to professional practice and work contexts through the integration of diverse activities and simulations that foster the contextualized understanding of concepts using reality and professional practice as frames of reference.

The observation, appreciation, problem solving and development of skills in drawing are achieved through the analysis of artwork, reading, listening and applying the concepts and theories of drawing and composition, but especially through the constant practice of drawing exercises. All of this will lead students to develop the necessary skills for drawing and creation of balanced and interesting composition. Therefore, this course involves review, analysis and reflection of drawing and observation, along with practical exercises. That is to say, in each module there will be both theoretical and practical explanations of the contents and exercises.

In addition to the practical exercises, there will be two larger projects that are based on applications of the contents of the course, and will aim to demonstrate a certain mastery in the correct use of media, materials and techniques according to class topics. Within the investigation component, the students will do a drawing based on the work of a master artist of their choice. Students will present the work of the artist they chose and the resulting drawing they created based on concepts that their artist used in their drawing. The grading of each exercise and project considers effort, demonstrated understanding of the concepts the project is based on, and technical abilities to represent the subjects being drawn either through observation, rules of perspective, illustrative or psychological techniques, and manual capability to create form. Students must be responsible for the maintenance, organization, and cleanliness of their physical drawings and clear photographing or scanning of their work to digitize it. Each digitized document should be in jpg, tif or png as well as clearly labeled to identify the work and the student. For example, in the exercise of drawing a still life of bottles done by artist Anna Vlaminck, the digital file could be named ASCHEIDEGGER\_bottles.

**ASSESSMENT:**

Category	Description	Percentage of the Final Grade
Homework	Drawing and shading exercises that show understanding of multiple drawing concepts and techniques.	50%
Projects	2 projects consisting of an investigation project copying the artwork of a master artist and a perspective project using any principles learned throughout the course to construct a scene from a favorite piece of literature	30%
Video Conference Critiques	4 videoconferences in which we will offer constructive criticism for completed drawings and guidance for future projects.	10%
Discussion Forums	3 class forums with guided discussion about a presented art concept or general discussion.	10%
	TOTAL	100%

**Description of Assessment Categories**

Each week there will be multiple exercises demonstrated in video and/or infographics that must be completed, scanned or photographed and submitted to D2L. You will have at least 2 days to complete each task, but it is highly recommended to complete the exercises daily to keep up and to avoid late hand-ins. Each exercise should take approximately 1-3 hours depending on the aptitude of the student. It is possible to complete some of the exercise quicker than that. The cumulative exercises will count for 50% of the final grade. Students will also be responsible for two larger projects. One will require the research of a drawing master that the student will present to the class in one of our forums. The other will be a completion of an accurately drawn object or scene that applies the rules of perspective that we will learn. Each of these larger projects will have a value of 10% of the final grade. The four videoconferences will be group critiques about the progress of the individual student's drawing development. We will present key exercises that demonstrate the learned drawing techniques and everyone will offer constructive criticism about what has been accomplished and what needs improvement. All videoconferences will be planned for Fridays to ensure the majority of students can attend. If a student is unable to attend he or she will be obligated to write a self critique in English of 250 words or more. Otherwise it will result in a zero. Each presentation will count for 2.5% of the final grade. The class forums require participation of a well thought-out and succinct post of 150 words or less in response to the theme presented, as well as at least two responses to fellow students' posts. Each forum will be graded and counts as approximately 3% of the final grade each. There will be no extra credit given for this class to improve grades.

**RUBRIC:**

<b>Evaluation Criteria</b>	<b>Grade A</b>	<b>Grade B</b>	<b>Grade C</b>	<b>Grade D</b>
Practical techniques and mastery of concepts	Recognizes and interprets all the elements of the given information. Masterful use of techniques	Able to interpret the given information at a superficial level. Uses techniques with some error.	There is not enough evidence that demonstrates understanding of the concepts or techniques of drawing above a mediocre level.	There is little to no evidence demonstrating ability to understand the concepts of drawing or to perform the necessary techniques to draw.
Creativity	Develops the exercises with original innovative solutions and compositions.	Moderately well developed exercises without much exploration of new solutions or compositions.	Limited to repeating compositions and processes without exploring new options.	Struggles with development of basic visual language and concepts of the exercises. Copies compositions exactly from the demonstrations.
Aesthetic, process and technique in the presentation of the exercises	All exercises have a polished and completed look and are accomplished impeccably.	Acceptable presentation of the given exercises. Some errors perceptible.	Flawed drawing process and errors with materials. Appears incomplete.	Difficulty in developing the drawings to a point of completion aesthetically and technically.
Effort	The work demonstrates the time taken to complete the exercises and develop through practice.	The works are acceptable, but it is clear that more work is needed to reach a completely successful exercise.	There is not sufficient evidence demonstrating effort put into the work. Exercises have a rushed and messy appearance.	The works are very simple and it is clear that they were rushed.

**LIBRARY BIBLIOGRAPHY:**

- \* Aristides, Juliette., Classical drawing atelier :, New York : Watson-Guption Publications, c2006.
- \* Aristides, Juliette, Lessons in classical drawing :, New York : Watson-Guption Publications, c2011.
- \* Loomis, Andrew, b. 1892., Successful drawing., London : Titan Books, 2012.
- \* Montague, John, Basic perspective drawing :, Hoboken, New Jersey : John Wiley & Sons, 2013.

**COURSE BIBLIOGRAPHY:**

Loomis, A. (s.f.). Creative Illustration. Recuperado de <http://www.fineart.sk/photo-references/andrew-loomis-anatomy-books/creative-illustration-andrew-loomis>

**POLICIES:**

All students taking courses at USFQ must follow the rules for ethics of learning, research, and behavior detailed in the [USFQ's Code of Honor and Coexistence](#). All courses should follow the policies stated in USFQ's [Manual del Estudiante](#)

**VIDEO CONFERENCE ASSISTANCE POLICY:** Because this is an online course, the only attendance that will be taken is during the video conferences. The majority of video conferences will take place on Fridays at 2 pm to maximize the ability of all students in the class to attend. Do not plan other activities during these scheduled times. All video conferences will be recorded and graded. If any student is unable to attend, they must send the professor an email explaining the absence and will write a self-critique that is 250 words



or more in English by the end of the day that the video conference was scheduled. If no submission is received and the student does not attend the video conference, it will result in an automatic 0.

**CLAIMS AND DISPUTES:** (Common for COCOA) In cases of complaints concerning the class, students will first talk with the professor. If the student does not agree with the explanation given by the professor, the student may go to the area coordinator. Finally, if a solution has not been reached through the coordinator, the student will address the Dean through a written complaint.

**DIFFERENTIATED EDUCATION POLICY** (Common for COCOA) In the case of having been diagnosed with a learning disability that includes physical conditions, the student should contact the professor to explain their situation during the first two weeks. In this way the teacher will plan their activities and exercises so that the student can be evaluated in a better way. It is required to demonstrate the existence of the problem (not obvious) with appropriate medical documentation. The class objectives are the same for all enrolled students.

**LATE WORK POLICY:** All of the homework exercises in this class have a due date with a minimum of two days to complete from the beginning of the week (Monday). If the submission date is late, 1 point for each day late will be subtracted from the earned grade. That is to say, an exercise submitted one day late, with an earned grade of 10/10 will receive a 9/10. There will be no accepted late work for discussion forums or video conference self-assessment make-up work. Additionally it will not be possible to hand in any late work after the official last day of class.

**SYSTEM FAILURE POLICY:** If, for some reason, a student is unable to submit an assignment due to a D2L system failure, it is the responsibility of the student to email the professor directly at [insert email address here](#) with the due submission and describing the problems encountered BEFORE the deadline has already passed, and to contact technical support themselves.

### **SCHEDULE OF ACTIVITIES:**

This course is divided into 4 themes:

#### **Theme 1 – Introduction to Materials, Visual Perception, and Drawing Techniques**

*Week 1*

- Gesture Drawing & Blind Contour Drawings *due January 19*
- Video Conference #1 – *Date to be Announced Online*

*Week 2*

- Still Life of Simple Bottles or Jars *due January 26*
- Still Life of Fabric *due January 26*
- Intro to Midterm Project

#### **Theme 2 – Light, Shadow, and Shading**

*Week 3*

- Tonal Gradation Drill *due February 2*
- 4 Simple Shaded Shapes with the Same Light Source *due February 2*
- Introducing Color to a Previous Homework *due February 2*



- Video Conference #2 – *Date to be Announced Online*

*Week 4*

- Charcoal Shading Drills *due February 9*
- Discussion Forum *due February 9*
- Draw Something You Love (MIDTERM) *due February 9*

**Theme 3 – Perspective & Figures**

*Week 5*

- 1 Point and 2 Point Studies *due February 16*
- Incline Planes in Perspective *due February 16*
- Intro to Final Project
- Video Conference #3 – *Date to be Announced Online*

*Week 6*

- Repetition of Horizontal Objects & Repetition of Vertical Objects with Equal Spacing *due February 23*
- Thumbnail Sketches *due February 23*
- Preliminary Sketches for Scene from Literature Project (FINAL) *due February 23*

*Week 7*

- Human Face Proportions *due March 1*
- Human Body Proportions *due March 1*
- Discussion Forum *due March 1*
- Video Conference #4 – *Date to be Announced Online*

**Theme 4 – Representation of Objects in Movement and Composition Strategies**

*Week 8*

- A Simple Object in Movement *due March 8*
- Scene from Literature Project (FINAL) *due March 8*

**MATERIALES**

- White drawing paper of fine or medium grain, size A4 or larger. Some quality brands are Canson, Arches, Guarro, Fabriano, Grumbacher, Winsor & Newton, etc. The kind of paper you choose will depend on personal preference, but try to work with something that will allow you to create quality drawings without much effort. This can be in a sketchbook.



- Soft and/or medium charcoal pencils. Be sure they are NOT lumograph or graphite 8B.
- Graphite pencils: 2H, HB, 2B, 4B, 6B, 8B (one of each, preferably all of the same brand) \*It is possible to do all exercises with only 2B, 4B and 6B, but the others help with shading with less effort.
- Optional matte spray fixer for charcoal \*hairspray can be used if you prefer
- Pencil sharpener
- 2 blending stumps of different sizes \*Q-tips are possible to use, but can be more difficult to control.
- White eraser
- Kneaded (malleable) eraser
- 30cm ruler (or 50cm if possible)
- Color pencils

**This syllabus was reviewed and approved by the coordination of the respective academic area or department. All sections of this course must follow this syllabus. Any changes or adjustments to this syllabus must be approved by the coordinator responsible for this academic area or department and must be reflected in the Curricular Design system.'**