

COURSE CONTENT

Course Code	DA1000
Course Title	Thinking and Communicating Visually I
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This course is designed to provide a lab-based environment for you to explore and develop creative thinking methodologies through focused observational drawing. Drawing skills and art making processes will be acquired and viewed as a developmental process to generate, record and communicate ideas. The course proceeds from an investigational perspective that encourages analysis of problems and personal inquiry as you develop vocabulary, technical skills, and critical awareness necessary for establishing a base for creative visual thinking.

Intended Learning Outcomes (ILO)

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

1. Define and recognise the basic elements of art.
2. Draw using perceptual and conceptual drawing skills utilizing the rules of perspective and the basic elements of art to demonstrate ideas.
3. Apply basic elements of art to the sketch as a developmental process to explore and capture ideas.
4. Critically analyse a drawing as a communication tool conveying a desired idea.
5. Critique your own and your peers' drawn visual communication in a clear and constructive manner.

Course Content

The subject will be conducted in a studio-classroom.

Teaching methods will consist of a short lecture/presentations and demonstrations presented each class, followed by drawing and art-making exercises that reflect the concepts introduced in the lecture.

Throughout each class there will be individual and/or group critiques. Some of the classwork will require the students to work outside at special architectural spaces, landscapes and field trip sites.

Course content includes:

- Introduction to materials:
Charcoal
Graphite

Chinese Ink

Charcoal paper

- Introduction to the Elements of Art
 - Line
 - Tone
 - Shape
 - Texture
 - Form
- Introduction to 1 and 2 point perspective
- Introduction to the sketch as a developmental process
- Translating ideas to pictures
- Introduction to Figure Drawing
 - Line of Action
 - Gesture drawing
 - Angles and Proportions
 - Anatomical Drawing
- Introduction to Volume
 - Sculpting the figure in space
- Introduction to the properties of Light
 - Still life drawing with tone
 - Night drawing
 - Drawing the figure in space with tone
- Elements of Composition & Design with perceptual painting
 - Activating the picture plane
 - Balancing the picture plane
 - Textures and patterns
 - Balance, contrast, emphasis, Rhythm
- Figure in Space
- Ideas translated to concepts of drawing

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	Introduction to the course What is visual thinking? Why are engineers learning to draw? What is an art portfolio? Introduction to identifying the elements of art	1	Introductory Lecture In-class exercise blind contour drawings In-class exercise Relationship of Mark-making to Music In-class exercise Relationship of marks to touch and texture

2	Negative and positive space Relative Positioning Measuring Angles Composition awareness: What is the picture plane?	1,2,	Lectures In-class exercise Still life exercise of negative and positive shape with ink Lecture on measuring angles and Relative positioning In-class exercise Still life exercise- drawing point to point, finding angles and relationships between space and objects.
3	Perspective Composition: Horizon line, edges of the picture plane	1,2,	Lecture on Perspective In-class exercise Drawing boxes using rulers 1 & 2-point perspective In-class exercise Drawing landscape of road outside school building using 1 & 2-point perspective
4	Applying perspective creating the illusion of depth and space together with interpretation of form	1,2,3 Field trip Gardens by the Bay	In-class exercise: making compositional decisions, including 2-point perspective and at least 4 different textures simplified into marks
5	Tone: Properties of light how light and dark are applied and manipulated to create the illusion of volume, space and form shadow shapes, value relationships reflective light, cast shadows	1,2,3,4,5	In-class Drawing demonstration: Tone: Properties of light In-class exercise still life drawing without lines only tone/ interior drawing without line only tone
6	1 st Model Line of action Measuring the angle of the pelvis & angel of the shoulders & angle of the feet Balance, weight Introduction to the developmental process of the sketch	1,2,3,4 Homework	In-class Drawing demonstrations: Line of action, linear gesture drawings, mass gesture drawings In-class exercise Gesture drawings: Mass and Linear drawings
7	2 nd Model Review: Line of action Measuring the angle of the pelvis & angel of the shoulders & angle of the feet Proportions: Measuring by	1,2,5	In-class exercise: Gesture drawing warm-up, longer drawings of the figure Drawing demonstrations- how to make measurements

	angles, measuring by heads		
8	Volume- tone 3 rd Model Foreshortening Drawing landmarks: Muscles of the torso	1,2,3,4,5 Homework	In-class Drawing demonstrations: drawing on toned paper, erasing out light In-class exercise: drawing on toned paper, erasing out light
9	Dragon Kiln sculpting the figure 4 th Model Volume Proportions	1,2,4,5	In-class Drawing demonstrations: Demonstration of sculpting techniques, basic shapes to detailed forms-how begin sculpting the figure
10	Nightscares: Class meets at night Simplification of form Simplification of tone	1,2,3,4,5 Homework	In-class Drawing: Nightscape
11	2 models: Compositional decisions, tone, gesture Balance, texture, pattern (repetition), rhythm Edges of picture plane	1,2,3,4,5	In-class Drawing: Long drawings composed with 2 figures, cropping, compositional decision
12	2 models: Compositional decisions, tone, gesture Balance, texture, pattern (repetition), rhythm Edges of picture plane	1,2,3,4,5	In-class Drawing: Long drawings composed with 2 figures, cropping, compositional decision
13	Final Critique	4,5	In Class Exercise: Group Critique