

## COURSE SYLLABUS

<b>Programme of study</b>	Bachelor of Fine Arts in Multimedia Design Silpakorn University International College
<b>Lecturers</b>	Mr. Richard Bloodworth – rbloodworth99@yahoo.com Mr. Rabin Satianpitayakul – rabin.s@suic.org
<b>Course Title</b>	<b>Drawing for Designers</b>
<b>Course code</b>	913 103
<b>Number of credit</b>	3 (1-4-4)
<b>Prerequisite(s)</b>	None
<b>Course Description</b>	<p>Students will develop principles and techniques of drawing and sketching from geometrical model, both natural and man-made. Tone and tonality, texture, accurate rendering of proportion and perspective. Students will develop perceptual and recording skills and will learn to present visual language in an appropriate form as a basis for creating and preserving art works. Field trips are include.</p> <p><u>Workshops will include:</u></p> <p><b>Observational:</b> developing skills in perception – selecting and recording visual information. This enables confidence in accurate visual notation.</p> <p><b>Experimental:</b> exploring the components of a personal visual language. This lays the foundation for the development of an expressive individual approach.</p> <p><b>Visual Thinking:</b> initiating, developing and communicating ideas using visual language directly.</p>
<b>Course Objective(s)</b>	<ul style="list-style-type: none"><li>• Understanding of your body as the drawing tool and the page as space.</li><li>• The expressive ability and technical skilful of materials, tools and techniques.</li><li>• Observing and investigating the inner structure of form in space.</li><li>• The development of a visual vocabulary; understanding how this vocabulary works to affect our mental processes in reading a composition.</li></ul>
<b>Teaching Media</b>	Lecture, Slides, DVD, Practice, Tutorial

**Sketchbooks:** A sketchbook will be required for in-class exercises and on-site sketches. Students will learn the importance of recording and reviewing ideas in rough forms through thumbnail sketches and colour studies. Photographic reference should also be included. Sketchbooks will be reviewed as part of the final grade

**Materials and equipments required:**

1. Board 60x80 cm.
2. Range of drawing paper
3. Sketchbook size (A3) or larger
4. Range of drawing pencils **5H-EE**
5. Charcoal, Pastel, Colours Pencil
6. Range of Fibre-tipped pen colours
7. Black Ink
8. Erasers
9. Cutter
10. Masking tape

**Attendance:**

1. Students must not be late more than 15 minutes for each class.
2. Two presences at the class late equal one absence.
3. Students who miss more than 3 classes within the first 84 days will automatically receive **“W”**
4. Students who miss more than 3 classes would get **“F”** immediately.

**Last day of period of withdraw subject and do not get “W” code is Mon. 23 July 2007**

**Last day to withdraw with “W” is Mon. 1 October 2007**

**Course Evaluation**

Assignments project	70	%
Final Assignment	30	%
Studio practice	-	%

**Reference(s)**

Clark, Tessa. The encyclopaedia of art techniques: drawing and painting: the nude and portraits; still life and flowers; and landscape / edited by Tessa Clark. Page One, c2003

Dexter, Emma. Vitamin D: new perspective in drawing / introduction by Emma Dexter. London: New York: Phaidon, c2005

Raynes, Jon. Figure drawing and anatomy for the artist. London: Bounty. C2005

Micklewright, Keith. Drawing: mastering the language of visual expression London: Laurence King, c2005

**Library Resource:**

Online databases are available at [www.opac.lib.su.ac.th/](http://www.opac.lib.su.ac.th/) You may access them from off-campus using your eServices login and password when prompted.

**World Wide Web**

Richard Bloodworth  
 RBloodworth99@yahoo.com

Syllabus for Drawing for Designers  
 Silpakorn University, July-August 2007

Week 1, July 11	Introduction to rendering materials and techniques, using texture, hatching, scribbling, stippling, blending, etc. Line quality, depth, composition, form, size, color, scale, light and shade. Gesture, contour, and automatic drawing. Intro to perspective. In class, use all of these techniques in a grid and then combine as an abstraction.	Observation and interpretation of all or part of an existing work of art. Bring (or draw) examples of perspective from magazines or photographs demonstrating the elements of perspective: placement, size, overlapping, foreshortening, loss of color intensity, distance blue, 1-2-3 point perspective showing vanishing points, all pasted onto one page.
Week 2, July 18	2D Geometrical drawing, using learned drawing techniques and concepts.	Using a Reflective Visual Journal (RVJ) students are asked to record and develop a visual vocabulary as components of personal visual language. Draw
Week 3, July 25	3D Geometrical drawing using the drawing techniques and incorporating depth and light and shade.	RVJ Drawings showing concepts of time: past, present, future.
Week 4, August 1	Anatomy and proportions of the human head and neck from plaster statues.	RVJ Drawings demonstrating elements of earth, air, fire and water
Week 5, August 8	Human head from sculptures, geometrically and realistically rendered.	RVJ Drawings from statues.
Week 6, August 15	Human figure from sculptures, geometrically and realistically rendered.	RVJ Portrait sketches of people you know.
Week 7, August 22	Portrait drawing, proportion, likeness, feeling, mood, tone.	RVJ Figure studies.
Week 8, August 29	Free form drawings based on the human figure within a real or imagined environment. Anatomical drawing, life and clothed studies.	RVJ Drawings of imaginary figure compositions.

## Course outline

Week	Topic Topics and Contents	Hour	Details
9 05Sep07	<p><b>GROUP OF FRAGMENTS 2-D into 2-D</b> This project is an introduction to drawing and painting classes for first semester first year students. The original image will be cut into small square pieces. Each of the students will get one piece of the puzzles and will be asked to enlarge the puzzle pieces in their own individual styles. The resemblance of the original image will come out as the enlargements of the puzzle pieces are put together to form the original image. Along the process, the first year students will learn to work together and after seeing the surprising result they will get the picture of creative ideas.</p> <p><b>Observational:</b> developing skill perception – selecting and recording visual information. This enables confidence in accurate visual notation.</p> <p><b>Individual activities task:</b> Enlarge/ copying</p>	4.5	<p><b>Using</b> Black &amp; White Medium</p> <p><b><u>Next week:</u></b> <i>Bring in Sketchbook, Materials and Equipments for field trip range of colour pencils, range of colour pens, and range of fiber-tipped pen colour etc also <b>Manual camera or Digital camera.</b></i></p>
10 12Sep07	<p><b>FIELD TRIP TO SIRIRAJ MEDICAL MUSEUM AND CONGDON ANATOMICAL MUSEUM</b> <b>On-site Activities:</b> To understanding of the structure of the human figure by analyzing the skeleton, muscles and joints of the human body. The museum provides a variety of exhibits are display such as human development from zygote, embryo, fetus, various types, congenital anomaly, conjoint twins, the Nervous, Arterial systems, anatomy of every organ system of human normal and abnormal skeleton. Bones and joints of the whole body are also exhibited.</p> <p><b>Observational:</b> developing skill perception – selecting and recording visual information. This enables confidence in accurate visual notation.</p> <p><b>Individual activities task:</b> At least 10 drawing sketches, Thumbnail sketches, Photography, Founded Object, etc.</p>	4.5	<p><b>Using</b> Black &amp; White + Colour Mixed Media Photography Found Object</p> <p><b><u>Next week:</u></b> <i>Bring in (English) Photocopy 2007, Magazine2007, Newspaper2007, Thinner and Absorbent cotton.</i></p>
11 19Sep07	<p><b>SOLVENT TRANSFER DRAWING PROJECT</b> <b>THEME OF NEWS ON PRESENT DAY 2007</b> The project involved soaking newspaper or</p>	4.5	<p><b>Using</b> (English) Photocopy 2007,</p>

	<p>magazine clippings in solvent thinner, is applied to the back of the image to be transferred. It is then placed face down onto the drawing paper.</p> <p><b>Individual activities task:</b> Student read and selecting one of the columns, defining the questions, to generating and analysing your ideas, to exploring the drawing processes demonstrated in the class.</p> <p><b>Experimental:</b> exploring the components of a personal visual language. This lays the foundation for the development of an expressive individual approach.</p> <p><b>Note</b> Slides show of Rauschenberg Robert works.</p>		<p>Magazine2007, Newspaper2007, Thinner and Absorbent cotton.</p> <p><b><u>Next week:</u></b>  <i>Bring in</i>  1. Plexiglass plate size 40x56 cm.  2. Acrylic colours  3. Brushes  4. Spoon  5. Cutter</p>
<p>12 26Sep07</p>	<p><b>MONOPRINT PROJECT ( OPEN THEME )</b>  The word “mono” means” one”. It is unusual in printmaking to only end up with one since making identical copies. In this process the students paints on plexiglass plates that are then applied to paper with careful attention to alignment of the separate colours. From two to ten plates are used for a single painting.</p> <p><b>Individual activities task:</b></p> <p><b>Experimental:</b> exploring the components of a personal visual language. This lays the foundation for the development of an expressive individual approach.</p> <p><b>Note</b> Slides show of Monoprint art work and Techniques.</p>	<p>4.5</p>	<p><b>Using</b>  1. Plexiglass plate size 40x56 cm.  2. Acrylic colours  3. Brushes  4. Spoon  <b><u>Next week</u></b>  <i>Bring in</i>  Art Material and Equipment and sources from  <b>THE NATIONAL MUSUEM BANGKOK PROJECT</b>  such as Note, Sketch, Photograph, Founded Object etc.</p>
<p>13 03Oct07</p>	<p><b>THE NATIONAL MUSEUM BANGKOK PROJECT</b>  <b>Follow-up in class</b>  <b>Individual activities task:</b> Student will</p> <ol style="list-style-type: none"> <li>1. View cultural objects in a different media or colour etc.</li> <li>2. Analyze basic geometric form, line and structures of cultural objects.</li> <li>3. Look for evidence of magnification with emphasizes design or material characteristic.</li> <li>4. Look For expression and draw cultural objects by putting in an evidence to the subject’s identity.</li> </ol>	<p>4.5</p>	<p><b>Using</b>  sources from  <b>THE NATIONAL MUSEUM BANGKOK PROJECT</b>  such as a Note, Sketches  Photography  Computer  Founded Object  Mixed media  Techniques</p>

<p>14 10Oct07</p>	<p><b>Visual Thinking:</b> initiating, developing and communicating ideas using visual language directly.</p> <p><b>SITE SPECIFIC DRAWING (On Campus)</b> Observe the campus and the spaces of your everyday life to find locations that could use enhancement or critique.</p> <p><b>Individual activities task:</b> Students will draw a locations, object on locations, etc. The sketch should show the quality of '<i>Juxtaposition of Drawing</i>' (The state or position of being placed close together or side by side, so as to permit comparison or contrast.) <u>*To bring this as a sources for Final Project Site Specific – Large Scale Graphic Works</u></p> <p><b>Note</b> Slides show of Monoprint art work and Techniques.</p>	<p>4.5</p>	<p><b>Using</b> Black &amp; White + Colour Mixed Media Sketchbook</p>
<p>15 17Oct07</p>	<p><b>SITE SPECIFIC DRAWING Con. (On Campus)</b> Observe the campus and the spaces of your everyday life to find locations that could use enhancement or critique.</p> <p><b>Individual activities task:</b> Students will draw a locations, object on locations, etc. The sketch should show the quality of '<i>Juxtaposition of Drawing</i>' (The state or position of being placed close together or side by side, so as to permit comparison or contrast.) <u>*To bring this as a sources for Final Project Site Specific – Large Scale Graphic Works</u></p> <p><b>Note</b> *Working and individual meeting for final project.</p>	<p>4.5</p>	<p><b>Using</b> Black &amp; White + Colour Mixed Media Sketchbook</p>
<p>16 24Oct07</p>	<p><b>Submit Portfolio and Sketchbook</b> Summary critique of the semesters work.</p> <p><b>Note</b> Submit Portfolio consisting of one CD ROM as a .jpg file, Drawing work and Sketchbook.</p>	<p>4.5</p>	

## Assessment Criteria and Grades

Understanding of your body as the drawing tool and the page as space. 25%

0 – 5 %	6 – 10 %	11 – 15 %	16 – 20 %	21 – 25 %
Little or no evidence of Understanding of your body as the drawing tool and the page as space.	Some evidence of Understanding of your body as the drawing tool and the page as space.	Evidence of Understanding of your body as the drawing tool and the page as space.	Good evidence of Understanding of your body as the drawing tool and the page as space.	Excellent evidence of Understanding of your body as the drawing tool and the page as space.

The expressive ability and technical skilful of materials, tools and techniques. 25%

0 – 5 %	6 – 10 %	11 – 15 %	16 – 20 %	21 – 25 %
Little or no evidence of The expressive ability and technical skilful of material, tools and techniques.	Some evidence of The expressive ability and technical skilful of material, tools and techniques.	Evidence of The expressive ability and technical skilful of material, tools and techniques.	Good evidence of The expressive ability and technical skilful of material, tools and techniques.	Excellent evidence of The expressive ability and technical skilful of material, tools and techniques.

Observing and investigating the inner structure of form in space. 25%

0 – 5 %	6 – 10 %	11 – 15 %	16 – 20 %	21 – 25 %
Little or no evidence of Observing and investigating the inner structure of form in space.	Some evidence of Observing and investigating the inner structure of form in space.	Evidence of Observing and investigating the inner structure of form in space.	Good evidence of Observing and investigating the inner structure of form in space.	Excellent evidence of Observing and investigating the inner structure of form in space.

The development of a visual vocabulary; understanding how this vocabulary works to affect our mental processes in reading a composition. 25%

0 – 5 %	6 – 10 %	11 – 15 %	16 – 20 %	21 – 25 %
Little or no evidence of The development of a visual vocabulary; works to affect our mental processes in reading a composition.	Some evidence of The development of a visual vocabulary; works to affect our mental processes in reading a composition.	Evidence of The development of a visual vocabulary; works to affect our mental processes in reading a composition.	Good evidence of The development of a visual vocabulary; works to affect our mental processes in reading a composition.	Excellent evidence of The development of a visual vocabulary; works to affect our mental processes in reading a composition.

**Total 100%**