

Syllabus

Course description

Course title	Drawing and Storytelling
Course code	97126
Scientific sector	ICAR/17
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2020/21
Year	2 nd , 3 rd
Credits	6 for students enrolled from 2018/19 onward
Modular	No

Teaching language	English
Total lecturing hours	60
Total hours of self-study and / or other individual educational activities	About 90 for students enrolled from 2018/19 onward
Attendance	not compulsory but strongly recommended

Course description and specific educational objectives	<p><i>The course belongs to the class "di base" for students enrolled from 2018/19 onward in the curriculum in Art.</i></p> <p>Course description: This course introduces students to classical and contemporary drawing techniques and concepts, with emphasis on the understanding of their formal language and the fundamentals of artistic expression. The vigorous training of one-year-course provided will allow students to visualize, conceptualize and communicate their ideas. Drawing of still-life, landscape, and life models from observation are geared towards realism; at the same time, various other drawing styles is explored. Linear perspective, pictorial composition, figure/ground relationships, shading techniques, tonal value, visual perception, spatial concepts, and critical thinking skills are all emphasized extensively.</p> <p>The course aims to sharpen observational skills and strengthen individual artistic vocabularies and develop a critical eye and observation. Demonstrations, slide lectures, group and individual critiques will be given throughout the course.</p> <p>The course is open to students of all academic years. Didactic materials take into account the trilingual context of the faculty.</p>
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	<p><i>Educational objectives:</i></p> <p>Upon successful completion of this course, students should be able to understand the formal language of drawing and the fundamentals of artistic expression. Demonstrate a strong understanding of the principles of composition, proportion & texture. Also gain knowledge about various drawing styles in art history and cultures.</p> <p>Understand the effect of light on three-dimensional forms as it applies to drawing, starting from real observations pencilled on paper, as well as experimental drawings, right up to sequences drawn for an image in movement, we will produce animatics.</p> <p>Master a number of dry drawing media to realistically render subjects from direct observation and develop the ability to verbally articulate ideas and processes in drawing and storytelling.</p> <p><i>Required working materials:</i> Various drawing materials, pencils, charcoals, erasers, various drawing papers. Digital camera or smartphone camera. Further equipment will be listed during the course.</p>
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Lecturer	Shaima Dief e-mail Tbd Webpage <u>Tbd</u>
Teaching language	English
Office hours	Tbd
List of topics covered	<p>Perspective: Linear Perspective (one, two & three point), Aerial Perspective, Shifting Perspective Tonal Values. Space: Flat, Illusionistic, Limited Depth. Movement, Direction & Rhythm. Balance, Proportion, Elements of Design, Golden section, Relation & Narratives. Expression: Pictography, Realism, Stylized, Cubism & Abstraction. Brainstorming / Storyboard creation, implementation, editing, and Presentation. Digital rendering and digital animation.</p>
Teaching format	<p>Lecture time will be used for critique, discussion of required reading or educational video shown, and material demonstration.</p> <p>Demonstrations, slide lectures at the beginning of each class, group and individual critiques by the end of every class.</p> <p>Required class assignments will be started in class and</p>

	<p>may be completed outside-of-class.</p> <p>Additional out-of-class assignments, research and homework, should be turned in for grading.</p> <p>Students are expected to keep a sketchbook for drafting and planning ideas, thumbnail sketching, and taking notes. It need be turned in periodically during the class for evaluation.</p>
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Expected learning outcomes	<p><i>Knowledge and understanding:</i> By the end of the course students should be able to outline an artistic idea and demonstrate its inherent time sequence in the form of a logical, narrative story line.</p> <p><i>Applying knowledge and understanding:</i> Analogue and digital drawings will be comprehended. The image will be transformed into a moving image clip. The course aims to strengthen the students' capacity to switch effortlessly between digital and analogue media and benefit from their respective diversity.</p> <p><i>Making judgements:</i> By the end of the course students should be able to critically and constructively assess their own work within a larger and objective context.</p> <p><i>Communication skills:</i> The aim of the course is to provide students with the verbal and visual skills to effectively describe and outline their visually conceived projects.</p> <p><i>Learning skills:</i> The course aims to encourage the use of drawing as a tool to communicate and demonstrate creative ideas. Learning different forms of rendering into animated short clips.</p>
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Assessment	<p>The following requested works have to be presented by the students at the end of the course:</p> <ul style="list-style-type: none"> - Semester sketchbook for drafting and planning ideas, thumbnail sketching, and class assignments. - 01:00" min animated short film, freehand-drawn video track, rate 15 FPS/FramesPerSecond. - 15 Animatics/rough studies of the sequences. Elaborated and detailed storyboard. <p>Further details at the beginning of the course.</p>
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Assessment language	The same as the teaching language.
Evaluation criteria and criteria for awarding marks	<p>Grading is based on the students' performance in several related areas:</p> <ul style="list-style-type: none"> - Evidence of students' understanding and mastery of techniques and concepts. - Implementation of those ideas in the particular assignments. - Degree of participation in class and in group-critiques. - Willingness and attitude to experiment. - Initiative demonstrated and individual effort during and after class time. - Overall preparedness and progress through the semester. - Individual approach and development of learning a distinctive visual language. - Openness for further developments during the production process. - Presentation of project-related research.
Required readings	<p>Zeichnen zur Zeit, Kunstforum International Bd 196, 2009 Hrsgb. Reinhard Ermen</p> <p>Eadweard Muybridge, The Human and Animal Locomotion Photographs, Taschen Publishers, 2010</p> <p>Dynamic Figure Drawing, Burne Hogarth, 1996.</p> <p>Perspective Drawing by Kenneth W. Auvil Mountain View: Mayfield Publishing Company, 1997. ISBN 0-87484-943-8</p> <p>Perceptual Drawing: Drawing From Observation by Brian Curtis, New York, NY: McGraw Hill, 2002. ISBN 0-07-241024-8</p> <p>Framed Ink: Drawing and Composition for Visual Storytellers by Marcos Mateu-Mestre, Jeffrey Katzenberg, Published by design studio press, 2010.</p>
Supplementary readings	Further readings will be listed during the lecture.