



**AMERICAN UNIVERSITY  
OF CYPRUS**

<b>Course Code</b> DRW 101	<b>Course Name</b> Drawing I	<b>ECTS Credit</b> 6
<b>Pre-Requisite</b> None	<b>Course Type</b> Compulsory	<b>Language of Instruction</b> English
<b>Year of Study</b> 1 <sup>st</sup>	<b>Level of Course</b> 1 <sup>st</sup> Semester	<b>Mode of Delivery</b> On Campus

**Course Objectives:**

The course introduces the basic concepts and techniques of freehand drawing. The course emphasizes drawing to develop visual thinking and spatial and structural awareness. Drawing is a critical practice to realize complex arrangements of parts as a unified whole with vitality, empathy, and movement. In the first semester, emphasis is placed on how students frame, perceive, and represent reality to visually think, illustrate, and express an idea. The course in freehand drawing is designed to emphasize perceptual and inventive skills in various drawing media

**Learning Outcomes:**

- Represent the three-dimensional space in the two dimensions
- Explore the visual and intellectual aspects of form while investigating the relations of perception, process, and representation
- Be able to frame reality by experimenting with variously positioning himself/herself
- Understand the basic principles of design and structure of the composition
- Investigate and represent space through the use of tonality and scale
- Deliver the different qualities of space, related to materiality and texture
- Visualize and communicate an idea

**Teaching Methodology:**

- Presentations (audio and visual)
- Experimentation through individual and group drawing exercises
- Personal research, realization, and manipulation in project work
- Continuous evaluation and assessment
- Extended references and bibliography

**Course Content:**

Introduction to seeing, using drawing as its medium of expression. The problems surveyed in the studio show how the artist attains knowledge of the visible world through observation, and expression in selected drawing media. Experimental Compositions: The experimental composition/study in drawing using still life drawing exercises and focusing on forms, negative/positive space, scale, materiality and texture. The studio focuses on how to visually represent and communicate space through drawing using multiple perspectives and various framings.

**Assessment Methods:**

Participation, Midterm Exam, Final Exam

**Required Textbooks/Reading:**

<b>Title</b>	<b>Author(s)</b>	<b>Publisher</b>	<b>Year</b>
Looked At (From The Other Side).	Alliez, E., Bonne, J. and Mackay, R., Duchamp	MIT Press	2020
Super Vision. Cambridge,	Baurne, N., n.d.	MIT Press	2006
Dimensionism.	Malloy, V., Henderson, L., Botar, O. and Parkinson, G	MIT Press	2018
Visual Culture	Boylan, A	MIT Press	2020
New Perspectives in Drawing.	Dexter, Emma. Vitamin D	New York & London	2005
A Guide to Technical Terms. London:	Goldman, Paul. Looking at Prints, Drawings and Watercolours:	The British Museum Press	2006
Drawing Now: eight propositions.	New York: Museum of Modern Art	Hoptman, Laura	2002