

Course Title	<b>FUNDAMENTALS OF DRAWING 2</b>			
Course Code	FDI102			
Course Type	Compulsory			
Level	Bachelor			
Year / Semester	1 <sup>st</sup> Year / 2 <sup>nd</sup> Semester			
Teacher's Name	Panayiotis Michael, Hourig Torossian, Vicky Pericleous			
ECTS	5	Lectures / Studio / week	4 hours	Laboratories / week
Course Purpose and Objectives	<p>The course progresses from a representational approach to a more abstract and conceptual approach. Given projects, require students to develop their own personal expression and visual language.</p> <p>The course aims to offer a broader and more comprehensive knowledge of visual communication, and further introduces the principles and techniques of drawing, aiming to create forms that successfully combine conceptual and expressive elements.</p>			
Learning Outcomes	<p>Upon completion of the course, students should be able to:</p> <ul style="list-style-type: none"> <li>• Translate the structure and texture of an object graphically by representing it in new ways.</li> <li>• Create more personal, expressive drawings by deconstructing and reconstructing the subject matter's primary forms through sketching and experimentation.</li> <li>• Express ideas visually to reveal a personal thematic interest and graphic technique.</li> <li>• Employ more abstract and conceptual approaches in drawing and extend one's own personal expression and visual language.</li> <li>• Evaluate the outcome of their work, justify the solutions to their drawing projects and assess the significance of drawing in the advancement of their visual language.</li> <li>• Generate unified compositions that explore the special effects of juxtaposed textures and manipulate scale relationships.</li> </ul>			
Prerequisites	FDI 101	Corequisites		
Course Content	<p><b>Sketching</b></p> <p>Students are expected to produce quick sketches of elements within their immediate environment (objects, the interior and exterior of buildings), of projected images on the screen, etc., using different drawing instruments, such as pencils, pens, markers, and ink.</p>			

	<p><b>Close-up drawings</b></p> <p>The students are expected to produce close-up pictures of a chosen subject giving particular emphasis on structure as well as the different contrasting textures (i.e. Shiny, rusty, etc.).</p> <p><b>Mixed media experimentation</b></p> <p>Based on their close-up drawings, the students are invited to produce one experimental composition combining different techniques and materials.</p>
Teaching Methodology	<p>The taught part of the course is delivered through lectures and visual presentations. Extensive project briefing, analysis and visual examples are part of the content. Through in-class practical drawing workshops and short exercises, students are encouraged to experiment and expand their creative vision. Group critiques of students' work allow for a thorough examination of the class progress, while at the same time, the student receives acute feedback on their own work. Through the creative use of drawing, sketching, photocopying, and collage, students are further encouraged in developing their work. The e-learning site of the course is also a valuable tool as students can have access to various references as well as notes of class lectures.</p>
Bibliography	<p>References</p> <ol style="list-style-type: none"> <li>1. Hruska, L. (Ed.), Drawing from the Modern 1880-1945. MoMA: New York, 2004</li> <li>2. Hruska L., (Ed.), Drawing from the Modern 1945-1975. MoMA: New York, 2005</li> <li>3. Hruska L., (Ed.), Drawing from the Modern 1975-2005. MoMA: New York, 2005</li> <li>4. Frankel, D. (Ed.), On Line. Drawing through the twentieth Century. MoMA: New York, 2010</li> <li>5. Davidson, M. (Ed.), Contemporary Drawing. Key Concepts and Techniques. Watson Guptil: New York, 2011</li> <li>6. Maslen M. &amp; Southern J. (Eds.), Drawing Projects. An Exploration of the Language of Drawing. Black Dog Publishing: London, 2011</li> <li>7. Kovats T. (Ed.), The Drawing Book. A Survey of Drawing: The Primary Means of Expression. Black Dog Publishing: London, 2005</li> <li>8. Frankel, D. (Ed.), Drawing Now: Eight Propositions. MoMA: New York, 2002</li> <li>9. Dexter E., Vitamin D. New perspectives in Drawing. Phaidon: London, New York, 2005</li> <li>10. Schroder K. A., German M., Lahner E. (Ed.), Drawing Now. Hirmer: Albertina, 2015</li> <li>11. Katharine Stout, Contemporary Drawing: From the 1960s to Now. TATE: London, 2014</li> <li>12. Marshall R., Sawdon P., Drawing Ambiguity: Beside the Lines of Contemporary Art. I.B. Tauris: London, 2015</li> <li>13. Busch D., Klanten R. (Ed),The Age of Collage: Contemporary Collage in Modern Art. Gestalten: Berlin, 2013</li> </ol>

	<p>14. Busch D., Klanten R. (Ed), The Age of Collage Vol. 2: Contemporary Collage in Modern Art. Gestalten: Berlin, 2016</p> <p>15. Clayton M., Leonardo da Vinci: A Life in Drawing, Royal Collection Trust: London, 2018</p> <p>16. Tolman V., Goya: Drawings and Etchings. Valene Tolman: 2015</p> <p>17. Glozer L., Greub T., Schama S., Kirk Varnedoe K., (Authors), Del Roscio N. (Editor), The Essential Cy Twombly. Thames &amp; Hudson Ltd: London, 2014</p> <p>18. Zeller R., The Figurative Artist's Handbook: A Contemporary Guide to Figure Drawing, Painting, and Composition. Monacelli Press: New York, 2017</p>
Assessment	<p>Overall the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b> <ul style="list-style-type: none"> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> <li>- Time management and Presentation 20%</li> </ul> </li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p><i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i></p> <p>Students are continually assessed throughout the semester via sketchbook and rough work presentations, group and individual discussions, and mid-project and final oral presentations. Usually two major projects are handed out in the semester, carrying a 50% weight each, along with a number of short in class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.</p>
Language	English