

Department	International College of Liberal Arts		
Semester	Spring 2024	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	ARTS180		
Course Title	Workshop: Drawing 1		
Prerequisites	None		
Course Instructor	TOZAWA Kayoko	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Arts	Number of Credits	1
Class Style	Workshop	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>When drawing, the important thing is to express yourself, and it is not necessarily important to draw well, but it is often difficult to draw well at first and people become uncomfortable with it. In this class, to make drawing more enjoyable, we use a method that engages the right brain rather than the left brain, which can be overly analytical. This approach aims to lower the barrier to drawing well. Once you are able to draw shapes easily, you will be able to use them to challenge yourself in a variety of imaginative ways.</p> <p>This course will be taught as a workshop, once a week for 10 weeks, lasting about 150 minutes (two 75 minutes classes). Students will present their drawings and provide feedback and discussion on their process.</p> <p>Feedback will be given. Rather than comparing or criticizing the final results, we will explore the process and what each participant has discovered.</p>
Class plan based on course evaluation from previous academic year	<p>All students will be able to come to the classroom, which will make it easier for them to comment on their work in progress. Also, everyone will be able to see and draw the models in the profile drawing class.</p>

Course related to the instructor's practical experience (Summary of experience)	<p>This course is taught by an instructor with practical experience.</p> <p>My field of specialization is oil painting, but in recent years I have been focusing on the study of life drawing and figure drawing.</p> <p>Although I am a graduate of a Japanese art university, I have spent many years teaching practical skills for entrance exams to art universities abroad, so I understand how to approach a wide range of art.</p> <p>I also have experience supervising Japanese editions of foreign drawing books, so I would like to make use of that know-how as well.</p>
Learning Goals	<p>By the end of this course, you will have acquired the five perceptions (edge, space, interrelationship, light and shadow, sensitivity to beauty (expression)) and be able to use them in whatever you draw.</p> <p>In order to master these, it is important to keep drawing repeatedly until you get used to them, just like playing sports or driving a bicycle.</p> <p>You will notice the beauty of space, intersecting edges, light and shadow, foreground and background, and even the ordinary scenery will come alive.</p> <p>This is the beginning of your creative process.</p>

iCLA Diploma Policy	DP1
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adapt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Presentation/Workshop, Fieldwork
More details/supplemental information on Active Learning Methods	Students are given drawing homework to review and learn more about what they have learned. Students are encouraged to choose what to draw, which leads to them being more motivated to draw.
Use of ICT	Students use an online storage service Dropbox to share their work with their teachers, to the extent that it is free.

Contents of class preparation and review	Drawing is like a sport, it is important to practice repeatedly. Most weeks students will be given a short drawing homework assignment to review for class.	Hours expected to be spent preparing for class (hours per week)	0 hours	Hours expected to be spent on class review (hours per week)	1 hours
Feedback Methods	The drawing including homework assignments will be reviewed and commented on during class time.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
The Edges	5%	
Spaces	5%	
One-point Perspective	10%	
Two-point Perspective	10%	
Profile Portrait	10%	
Light and Shadow	10%	
Final work	30%	
Presentation of works	5%	
Display at Gala exhibitions	5%	
Homeworks	10%	

Required Textbook(s)	None
Other Reading Materials/URL	<p>As there are no art supply shops near the university, lecturer will purchase art materials in bulk and sell them in the classroom.</p> <p>*Most of these materials will also be used in Drawing Workshop 2.</p> <p>The following art materials* should be purchased in the classroom on the first or second day. Please bring roughly 800 yen.</p> <p>-*Thick B3 size drawing paper, several sheets of thick B3 size paper need to be purchased in the classroom. for ¥20 each.</p> <p>-*Drawing paper pad (small, about A4) ¥110</p> <p>-*Drawing pencils (1 each of HB, 3B, and 5B) ¥100 per pencil.</p> <p>-*Soft Eraser (Kneaded rubber) ¥200.</p> <p>-*Whiteboard pen (black) ¥20</p> <p>-*Clear acrylic board (about B5 size) to make a drawing scale ¥110 (Available for loan in the classroom. If you want your own, you can buy one for ¥110)</p> <p>Items that you bring yourself. If you have any of the above art materials, bring them too.</p> <p>-Tissue paper</p> <p>-Box cutter</p> <p>Items to be lent in the classroom.</p> <p>-Mirror (Size visible from shoulder to head) You can borrow it at the art studio.</p> <p>-Easels</p> <p>-Wooden panels</p>
Plagiarism Policy	<p>In this workshop, you will observe a real object (3D) and make a drawing. This is the process of looking at a 3D object and converting it to a 2D drawing.</p> <p>It is forbidden to draw from photographs unless instructed to do so.</p> <p>This is because the photograph has already been replaced by a flat surface, and drawing from a photograph is like copying a flat object on a flat surface, which is not the same as drawing a 3D object.</p>
Other Additional Notes (Outline crucial policies and info not mentioned above)	None

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	<p>Introduction of this workshop Drawing1 :</p> <p>-Introduce various artists' works</p> <p>-Right and left brain thinking</p> <p>First, draw freely and record it as a drawing before taking the workshop.</p>

Class 2	<p>Introduction of this workshop Drawing1 :</p> <ul style="list-style-type: none"> -Introduce various artists' works -Right and left brain thinking <p>First, draw freely and record it as a drawing before taking the workshop.</p>
Class 3	<p>Introduction to the five perceptions we will be working with: edge, space, interrelationship, light and shadow, and sensitivity to beauty.</p> <p>First, we will learn about edges.</p> <ul style="list-style-type: none"> -Upside down drawing to stimulate the right brain. -Pure contour drawing -Drawing hands using a picture plane
Class 4	<p>Introduction to the five perceptions we will be working with: edge, space, interrelationship, light and shadow, and sensitivity to beauty.</p> <p>First, we will learn about edges.</p> <ul style="list-style-type: none"> -Upside down drawing to stimulate the right brain. -Pure contour drawing -Drawing hands using a picture plane
Class 5	<p>The perception of Spaces:</p> <ul style="list-style-type: none"> -Drawing from an image of chair using negative space -Drawing from an actual chair using negative space
Class 6	<p>The perception of Spaces:</p> <ul style="list-style-type: none"> -Drawing from an image of chair using negative space -Drawing from an actual chair using negative space
Class 7	<p>The perception of Relationships:</p> <p>Sighting Angle and Width</p> <ul style="list-style-type: none"> -One-Point Perspective(Formal and Informal way) <p>-Drawing boxes using One-Point Perspective</p> <p>-Drawing a One-Point Perspective indoor scene</p>
Class 8	<p>The perception of Relationships:</p> <p>Sighting Angle and Width</p> <ul style="list-style-type: none"> -One-Point Perspective(Formal and Informal way) <p>-Drawing boxes using One-Point Perspective</p> <p>-Drawing a One-Point Perspective indoor scene</p>
Class 9	<p>The perception of Relationships 2:</p> <p>Sighting Angle and Width</p> <p>Two-Point Perspective (Formal and Informal way)</p> <ul style="list-style-type: none"> -Drawing boxes using Two-Point Perspective -Drawing a Two-Point Perspective indoor scene
Class 10	<p>The perception of Relationships 2:</p> <p>Sighting Angle and Width</p> <p>Two-Point Perspective (Formal and Informal way)</p> <ul style="list-style-type: none"> -Drawing boxes using Two-Point Perspective -Drawing a Two-Point Perspective indoor scene

Class 11	The perception of Relationships 3: Profile portrait -Drawing a model's profile portrait
Class 12	The perception of Relationships 3: Profile portrait -Drawing a model's profile portrait
Class 13	The perception of Lights and Shadows: -Drawing on the logic of Light for a fully modeled, tonal, volumetric Self-Portrait
Class 14	The perception of Lights and Shadows: -Drawing on the logic of Light for a fully modeled, tonal, volumetric Self-Portrait
Class 15	Final project -Drawing on the knowledge gained from this workshop -Consider the composition
Class 16	Final project -Drawing on the knowledge gained from this workshop -Consider the composition
Class 17	Final project - Continue your final drawing
Class 18	Final project - Continue your final drawing
Class 19	Final project - Continue your final drawing

Class 20	<p>Presentation and critique.</p> <p>*The final work is required to be subsequently exhibited in the Gala exhibition at iCLA.</p>
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