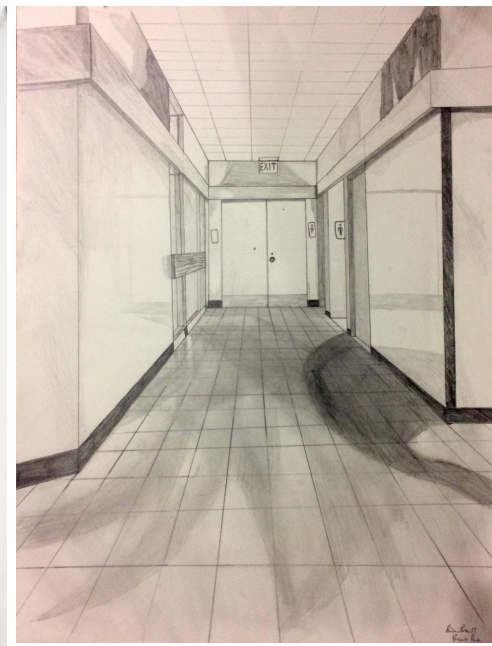
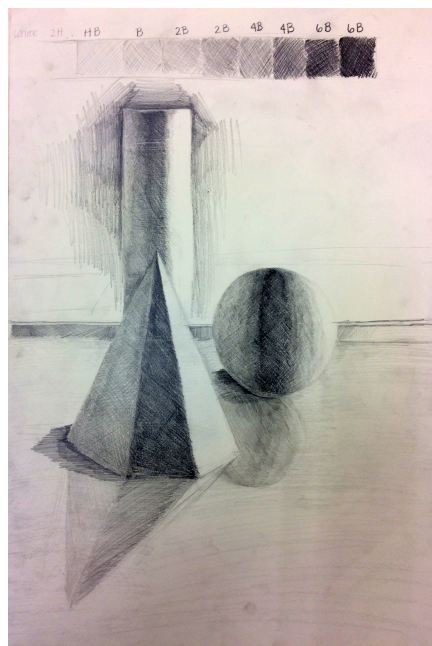


MANY VOICES, ONE COLLEGE

Amanda Miller, Assistant Professor, Art
Germantown Campus

ARTT100 Intro to Drawing

An introduction to drawing and creative visual problem solving. Emphasis is on the analysis and exploration of basic observational drawing techniques in the visual interpretation of natural and fabricated forms. Students will be introduced to a variety of drawing media.

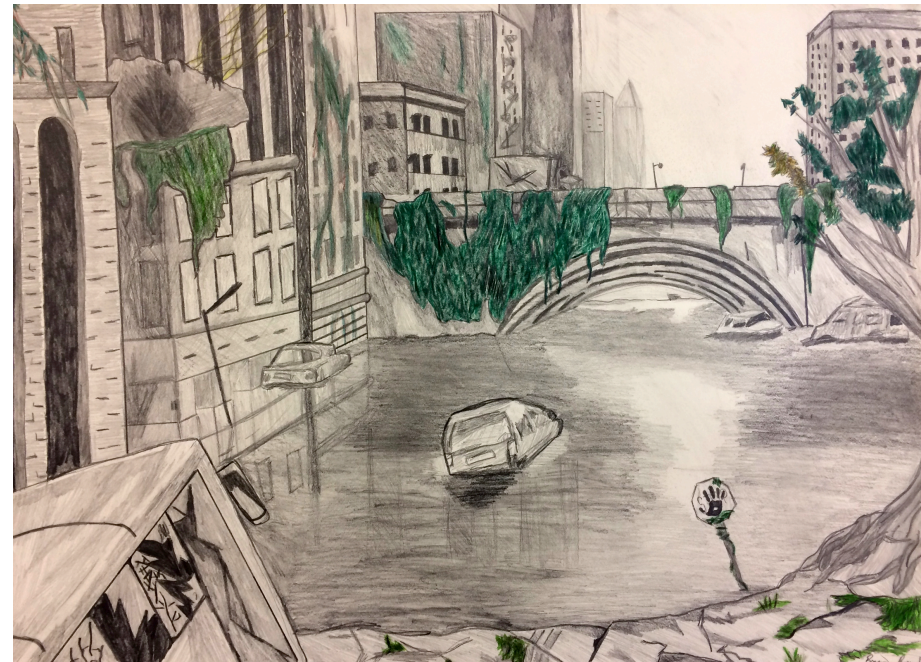
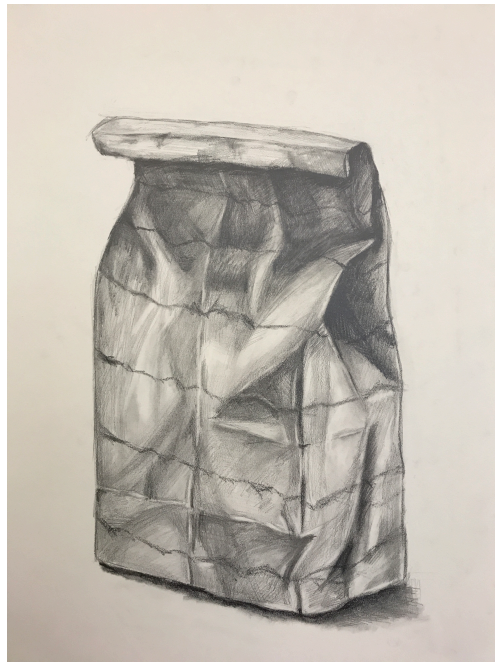


Learner characteristics

- A diverse student population consisting of students in Art or Art-related majors taking the course as a specific requirement and students taking the course as a General Education Arts distribution.
- There are no Reading or English prerequisites for the course, so this should be taken into account for any assignments involving reading and writing.

Big idea:

- Drawing is a language for observation and expression, which can help us to better understand ourselves and relate to the world. Using global themes as a starting point for developing content, students will explore and express aspects of their identity in a self portrait.



Global Humanities Module ISLOs

- Create drawings (from observation and imagination) with expressive content, which show an awareness of one's own culture and/or global sources
- Develop personal symbolism reflecting one's own cultural identity and life experience
- Engage in creative problem solving that synthesizes discipline knowledge and methodologies with information from global sources.

How Do You See Yourself? Self Portraits with Personal Symbolism

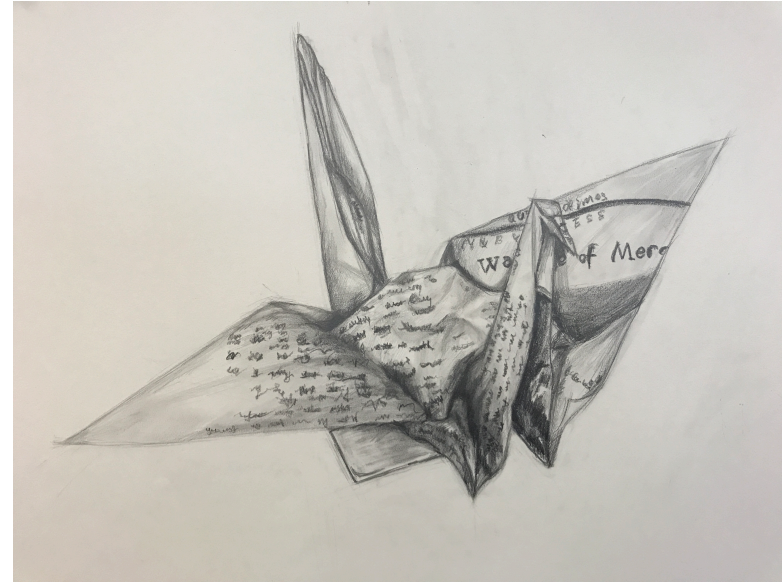


“I Am” Poem Template

I am (two special characteristics you have)
I wonder (something you are actually curious about)
I hear (an imaginary sound)
I see (an imaginary sight)
I want (an actual desire)
I am (the first line of the poem repeated)

I pretend (something you actually pretend to do)
I feel (a feeling about something imaginary)
I touch (an imaginary touch)
I worry (something that really bothers you)
I cry (something that makes you very sad)
I am (the first line of the poem repeated)

I understand (something you know is true)
I say (something you believe in)
I dream (something you actually dream about)
I try (something you really make an effort about)
I hope (something you actually hope for)
I am (the first line of the poem repeated)



“Rising SEAs ‘I Am’ Poems.” *Diversity at the UW*, University of Washington, www.washington.edu/diversity/sea/seapoems/.

Global Content

Global content will be introduced during a lecture on portraiture and symbolism.

We will look at examples of historical and contemporary portraiture and discuss ways in which artistic decisions can go beyond the representation of the subject to describe character, communicate status, or express a feeling or idea.

Frida Kahlo



Frida Kahlo, *The Two Fridas (Las dos Fridas)*, 1939, oil on canvas, 67-11/16 x 67-11/16 inches (Museo de Arte Moderno, Mexico City)

Kehinde Wiley



Jacques-Louis David,
Napoleon Crossing the Alps, 1803



Kehinde Wiley
Napoleon Leading the Army over the Alps, 2005



Barack Obama by Kehinde Wiley, oil on canvas, 2018. National Portrait Gallery, Smithsonian Institution. © 2018 Kehinde Wiley.

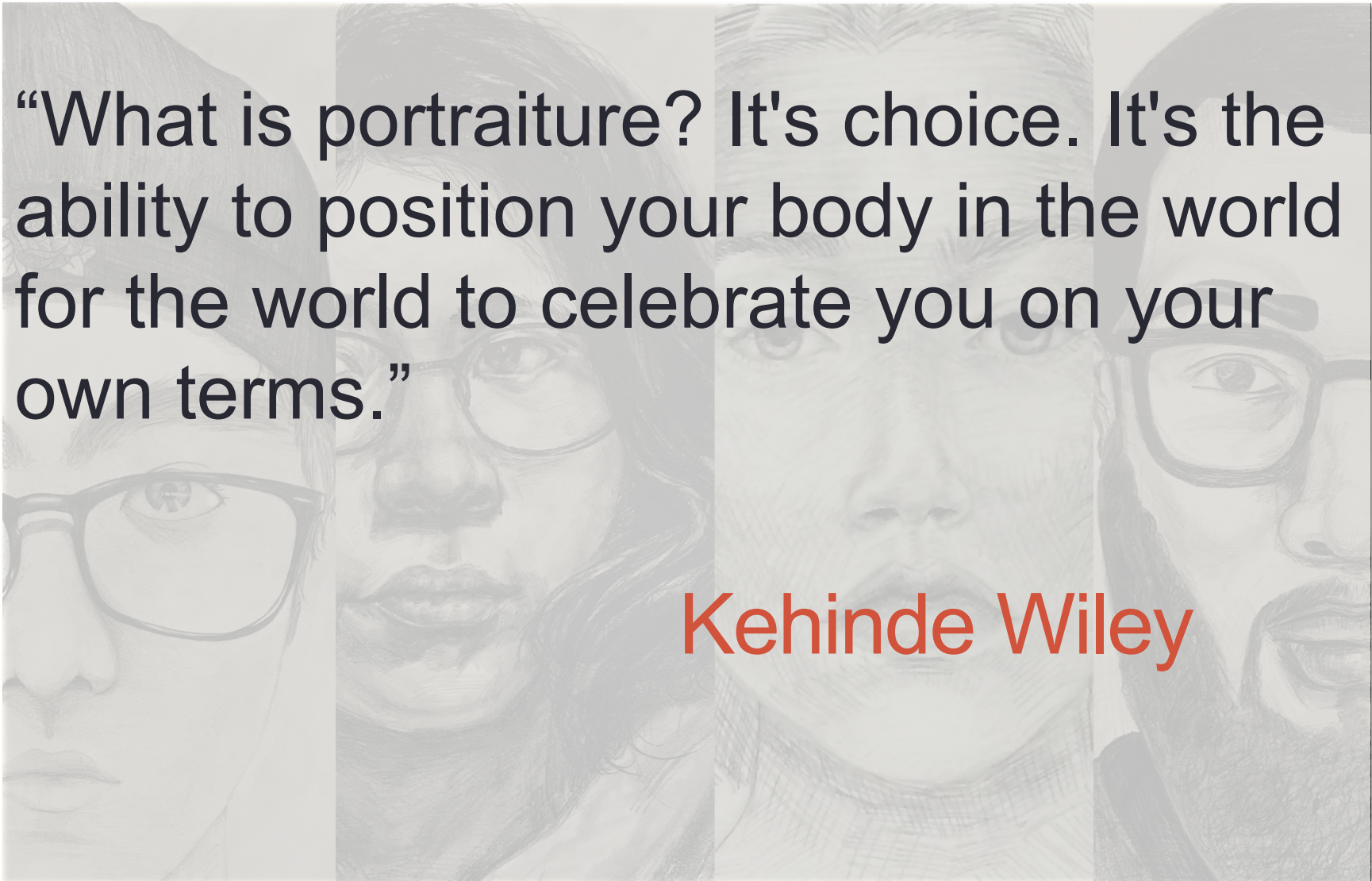
Hung Liu



Chinese Profile III, 1998,
oil on canvas, 80 x 80"



A Third World, 1994, oil on canvas and
gold leaf on wood, 79 x 67. Santa Barbara
Museum of Art.

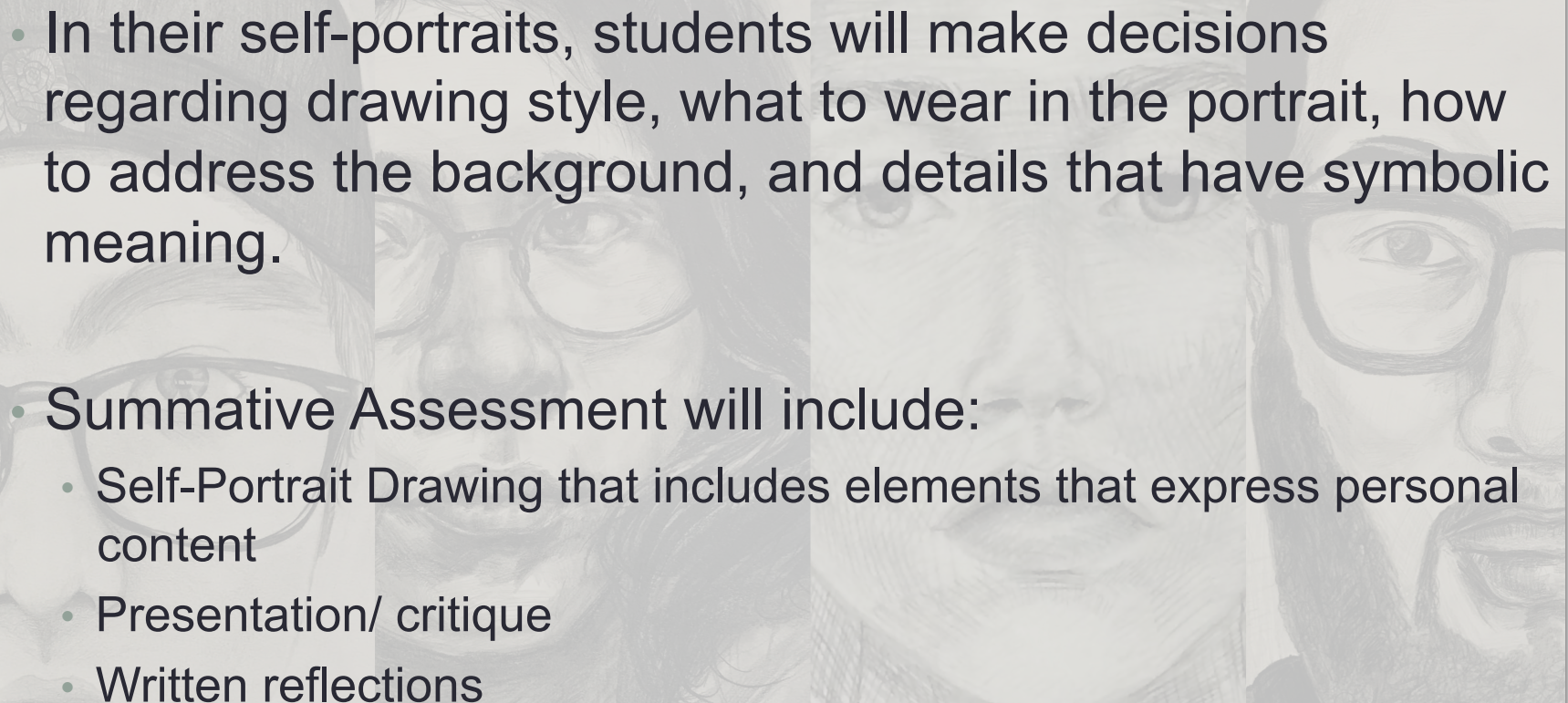


“What is portraiture? It's choice. It's the ability to position your body in the world for the world to celebrate you on your own terms.”

Kehinde Wiley

How Do You See Yourself?

Self Portraits with Personal Symbolism

- 
- In their self-portraits, students will make decisions regarding drawing style, what to wear in the portrait, how to address the background, and details that have symbolic meaning.
 - Summative Assessment will include:
 - Self-Portrait Drawing that includes elements that express personal content
 - Presentation/ critique
 - Written reflections

Enabling Outcomes

Knowledge

- Knowledge of conventions of representation in traditional European portraiture
- Self-knowledge and knowledge of one's culture, including visual representations
- General knowledge of the anatomy and structure head, neck, and shoulders

Skills

- Draw from observation, with consideration for composition, proportions, parts to whole relationships, and shading techniques
- Apply general knowledge of the anatomy and structure head and face to a drawing based on observation of one's own specific features
- Apply knowledge, diverse cultural frames of reference, and alternate perspectives to think critically and solve problems.