

Lecture Contact Hours: 24-27, Outside-of-Class Hours: 48-54,
Laboratory Contact Hours: 72-81, Outside-of-Class Hours: 0,
Total Student Learning Hours: 144-162

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

Art 243 – Perspective Drawing

1.5 hours lecture, 1.5 units
4.5 hours laboratory, 1.5 units
Total units: 3

Catalog Description

This course introduces the fundamental principles of linear perspective drawing to create accurate, representational, three-dimensional space. Students will learn the concepts of 1, 2, and 3-point perspectives from observation and imagination. The course provides an overview of perspective concepts used in drawing, painting, and background layout for animation, focusing on composition, point of view, eye level, light, and shadows.

Prerequisite

“C” grade or higher or “Pass” in ART 124 or equivalent

Entrance Skills:

Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:

- 1) Observational drawing skills and techniques (hand-eye coordination, sight-measuring, value application, and correct proportion).
- 2) Analyze how the artist uses light and shadow to create depth of space by studying major works of art.
- 3) Analyze and apply spatial relationships and fundamentals of composition to creative drawings.
- 4) Identify and apply compositional strategies and describe them in real world examples.
- 5) Explore conceptual and cultural developments in drawing practices that relate to one's lived experiences.
- 6) Create drawings that demonstrate control, insight and individual expression to visually communicate ideas.
- 7) Apply formal art vocabulary to examine, evaluate, and critique the artwork of peers and self-evaluate in a constructive and insightful manner.

Course Content

- 1) Perspective principles
 - a. Horizon line
 - b. Eye level
 - c. Cone of vision
 - d. Framing your work
 - e. Scaling in perspective
 - f. Object position
 - g. Station point
 - h. How to establish a square
 - i. How to divide a line and irregular spaces
 - j. Using a measuring line
 - k. How to find relative depth
 - l. How to find vanishing points
- 2) Circles and ellipses

- a. Major and minor axis
- b. Foreshortened circles
- c. Cylinders in 2-point perspective
- d. Major and minor axis in 2-point perspective
- 3) 2-point perspective
 - a. Placement of vanishing points
 - b. 2-point Cone of vision
 - c. Drawing 90-degree squares
 - d. Adjustment of vanishing points
 - e. Avoiding distortion in the cone of vision
 - f. Fan Effect
- 4) Slopes
 - a. Placing a slope in perspective
 - b. Placing slop vanishing points
 - c. Creating stairs
- 5) 3-point perspective
 - a. Placement of vanishing points
 - b. 3-point Cone of vision
 - c. Drawing 90-degree squares
 - d. Adjustment of vanishing points
 - e. Avoiding distortion in the cone of vision
 - f. Fan Effect
- 6) Lighting and shadows
 - a. Creation of shadows
 - b. Placement of light source
 - c. Casting shadows on 3-dimensional objects
 - d. Finding a radial point of a light source
 - e. natural light
- 7) Lighting - natural light
 - a. Transferring scale on slopes
 - b. Placing a slope in perspective
- 8) Reflections
 - a. Basic reflections
 - b. Reflection of line, rectangle, pole, wall, and slope
- 9) Perspective applied to organic forms
 - a. Natural perspective
 - b. Figures in perspective
 - c. Plants in perspective
- 10) Complex objects
 - a. Breaking down complex objects
 - b. Vehicles in perspective
 - c. Props in perspective
- 11) Background Design and Layout
 - a. Environment design
 - b. Background composition
 - c. Panning camera
 - d. 5-point perspective

Course Objectives

Students will be able to:

- 1) Analyze the relationship of shape, form, and space to translate in two dimensions using elements and principles perspective drawing.
- 2) Analyze the practical and aesthetic components of perspective drawing; including the placement of horizon line and vanishing points.

- 3) Discuss perceptual qualities and create solutions for three-dimensional representation in a two-dimensional environment.
- 4) Accurately portray objects using 1, 2, and 3-point perspectives.
- 5) Provide interconnected ways of orienting knowledge and skill that contribute to a multifaceted understanding of students' lived experiences via an in-depth understanding of spatial relationships, proportion, depth, shading, and other critical concepts.
- 6) Identify contemporary applications for drawing in perspective and discuss the diverse social, economic, and political developments reflected in the works of art, architecture, and design examined.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in subject matter determined by multiple measurements for evaluation, one of which must be skills demonstration, assignments, quizzes/essays/exams, or where appropriate, self and peer evaluation.

- 1) Assessments that measure students' ability to define, describe, and apply formal art vocabulary to related course content.
- 2) Written assignments and/or classroom/studio activities including art presentations, gallery visits, group discussions and oral critiques of their work and of their peers.
- 3) Participation in studio and classroom activities that require the design and application of traditional media, digital resources, and/or other techniques.
- 4) A rubric will be used uniformly that measures the student's skill, performance, technique, creativity, and ability to follow directions in a timely fashion.

Special Materials Required of Student

- 1) Sketchbook, paper, and drawing media

Minimum Instructional Facilities

- 1) Studio classroom, suitable for LCD projection from standard computer video output
- 2) Computer laboratory, with color workstations for each student, with digital pen displays and relevant software.

Method of Instruction

- 1) Lecture and demonstration
- 2) Group discussion
- 3) Individual instruction
- 4) Field trips

Out-of-Class Assignments

- 1) **Readings:** lecture notes, course materials, textbook chapters, articles, books, essays, manuals, and content on websites.
- 2) **Writing:** discussions, reflections, assignment drafts in sketchbooks, project outlines, presentations, and content for projects.
- 3) **Other:** field exercises including visits to historic sites and museums, portfolio of artworks, exercises and projects.

Texts and References

- 1) Required (representative examples):
 - a. Bernal, R. *Foolproof Perspective Drawing: Your Ultimate Guide to Creating Lifelike Buildings, Cities and Scenes*, Page Street Publishing: Essex MA, 2024.
 - b. Attebery, C., *The Complete Guide to Perspective Drawing: From One-Point to Six Point*, Routledge: Milton Park, UK, 2018.
- 2) Supplemental:
 - a. Norlin, E, *Perspective Made Easy*, Dover Publications: Mineola, NY, 1999

- b. Watson, E, *Creative Perspective for Artists and Illustrators*, Dover publications: Mineola, NY, 1993
- c. Mateu-Mestre, M, *Framed Perspective Vol. 1: Technical Perspective and Visual Storytelling*, Design Studio Press: Los Angeles, CA, 2016

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Create drawings that demonstrate and apply the elements and principles of linear perspective to create the illusion of three-dimensional space.
- 2) Create drawings in perspective; focusing on composition, point of view, eye level, light, and shadows.
- 3) Explore and interpret professional practices, industry applications, artistic qualities, major works, or significant individuals in art from various historical periods.