



AUF

*The American  
University of Florence*

**SYLLABUS**

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Academic Affairs

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Florence University of the Arts (FUA) is an academic institution for study abroad in Florence, Italy. FUA collaborates with The American University of Florence (AUF), an international university offering US-style undergraduate and graduate degrees, in a cooperation to offer study abroad programs with a diverse breadth and depth of academic curriculum.

FUA study abroad programs may include AUF offerings, which are US-aligned in terms of higher education standards as per the university's institutional structure. Common courses offered by FUA and AUF have been jointly selected by both institutions as eligible for mutual recognition and delivery. As such, equal academic standards, credibility, and outcomes are vetted by the Academic Offices of the institutions for all courses and syllabi offered in the study abroad program.

**SCHOOL OF FINE ARTS**  
**DEPARTMENT OF PAINTING AND DRAWING**  
**COURSE TITLE: FOUNDATION DRAWING**  
**COURSE CODE: FAPDFDI20**  
**3 semester credits**

## **1. DESCRIPTION**

This course teaches beginning students the fundamental principles and techniques of black and white drawing with a focus on the media of pencil and charcoal. Through an in-depth exploration of the art form of still life, students will learn the skills for rendering a three dimensional subject on a two-dimensional surface. Value, line and proportions will be studied as a means of determining space, shape, volume and composition. Practical demonstrations and guided practice will alternate with lectures which provide students with the background and history of drawing done by great masters of the past and present. Students will be encouraged to rethink the way they see and observe a subject, and to develop their own sense of creativity and artistic expression. During the course students are required to create a digital portfolio of their work.

## **2. OBJECTIVES**

Upon successful completion of this course, students will:

- be able to apply the basic principles of drawing gained through an extensive study of still life subjects in order to represent simple forms with diverse drawing techniques
- develop the skills of seeing and observing in order to encourage artistic awareness of perspective, proportion and space
- expand their own technical and aesthetic vocabulary related to drawing as a form of artistic expression
- be able to set a still life composition in order to create a unique, individual work of art
- investigate the background and key events in the history of drawing in order to identify the techniques and skills of great masters of drawing

## **3. REQUIREMENTS**

There are no prerequisites for this course.

## **4. METHOD**

This course consists of lectures, class discussions, projects, and interaction with the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, integrate relevant academic sources, may include multimedia references, propose creative problem-solving, and other appropriate forms of delivery as deemed appropriate to the course's purpose.

## **5. TEXTBOOK – FURTHER READINGS – RESOURCES**

TEXTBOOK (Copy available at the university library):

- HARRISON H., *Art School. How to Paint and Draw*, London, Hermes, 2008.

The textbook is mandatory for course participation and completion. Where applicable additional materials may be provided by the instructor.

## FURTHER READINGS

- ARISTOTLE, *Poetics* (any edition)
- DELACROIX, E., *Journals*, New York, Phaidon, 1995.
- KANDINSKIJ, W., *Concerning the Spiritual in Art*, New York, Dover, 1977.
- HARING, K., *Journals*, New York, Penguin, 2010.
- Ebert-Schifferer S., *Still Life: a History*, New York, Harry N. Abrams, 1999.
- Huntly M., *Draw Still Life*, London, A&C Black, 2007.
- Ryder A., *The Artist's Complete Guide to Figure Drawing*, New York, Watson & Guptill, 2000.
- RAYNES J., *The Figure Drawing Workbook*, London, Collins & Brown, 1997.
- CALBO' I ANGRILL M., *The Big Book of Drawing and Painting the Figure*, New York, Watson & Guptill, 1995.
- Itten J., *The Elements of Colour*, John Wiley & Sons, 1961.
- VV.AA., *Color Harmony Workbook*, Rockport, 2001.
- CLARK, K., *The Nude. A Study in Ideal Form*, The A. W. Mellon Lectures in the Fine Arts, Princeton, Princeton University Press, 1956.
- Heinrich C., *Monet*, Los Angeles, Taschen, 1999.
- Morat F. A. and GÜSE E.G., *Giorgio Morandi*, Munich, Prestel, 1999.
- LUCIE SMITH E., *Toulouse-Lautrec*, New York, Phaidon, 1983.
- KATZ R. and DARS C., *The Impressionists*, Abbeydale Press, Leicester, 1997.

## LIBRARY

Course participants may access the campus library. Please consult the library site for resources such as collections, borrowing, scanning and wifi connection, and research: <https://www.auf-florence.org/Library/the-library/>

## 6. COURSE MATERIALS

- Pencils: HB, 2B, 4B, 6B
- Charcoal: black, white
- At least 1 black fine-tip pilot pen
- Eraser for pencil
- Soft putty eraser
- Pencil sharpener
- A sketchbook (talk with your professor before buying it, it should not be too big, nor expensive, and you should be able to carry it with you during visits; you can also make it yourself if you like the idea)
- 3 sheets toned paper (1 black, 1 china, 1 grey)
- 8 white sheets, 35 x 50cm
- 3 white sheets, 50 x 70cm

These materials will be purchased at Salvini in Via degli Alfani 111r (The store is specialized in providing materials for the University: as a student, you will automatically receive a 15% discount on your purchases). Other useful stores are Rigacci, Via dei Servi; Zecchi in via dello Studio 19r.

Materials in the Painting Studio storage area provided by the institution are for everyone's use and CANNOT be removed from the studio. If you wish to work on your projects at home, you should purchase any other necessary materials on your own.

## **7. COURSE FEES**

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. If this course requires a fee, the exact amount is communicated prior to enrollment.

## **8. GRADING AND EVALUATION & ATTENDANCE**

10% Attendance

10% Participation and Assignments

20% Midterm Assessment

20% Final Digital Portfolio and Critique

20% Final Project and Critique

20% Final Exam

The above grade breakdown percentages reflect the grading scale standards in the "Grading and Evaluation System" section of the catalog.

### **Attendance**

Class participation is mandatory. Based on the hours defined in the Academic Catalog's attendance policy, students may miss up to 2 class encounters delivered as lecture hours. A third absence constitutes a course failure.

Please note that absence hours may vary according to the learning methodology, as per the academic catalog policy on credit hours: [https://catalog.auf-florence.org/standard\\_regulation](https://catalog.auf-florence.org/standard_regulation)

## **9. EXAMS / PROJECTS / ASSIGNMENTS**

**Midterm Assessment:** The midterm assessment accounts for 20% of the final course grade. It consists of an online submission including definitions, short-answer and open-ended questions.

**Final Exam:** The Final Exam counts for 20% of the final course grade. This is a written exam based on the readings done throughout the course, slides, techniques and materials used during the class time. Format: the exam is divided into three sections:

- Part I: 10 Multiple choice questions. Each correct answer is worth 2 points, for a total of 20 points.
- Part II: 10 short-answer questions. Each correct and complete answer (concise explanations, main ideas, key words, names, etc.) is worth 5 points, for a total 50 points.
- Part III: two essay questions; each correct and complete answer is worth 15 points (based on content, vocabulary, detail, etc.) for a total of 30 points.

The Final Exam is cumulative.

**Final Digital Portfolio:** The final digital portfolio accounts for 20% of the final course grade.

You must hand in a digital copy of your portfolio complete with photos of your works, measurements, techniques.

A weekly photographic documentation of your artworks (or steps towards the completion of the artworks) is crucial, so as to constantly check your improvements, and so as to have the documentation available for the final portfolio at end of the semester.

Please take care when shooting your works: you should create a pleasant setting for the shooting, curate the lighting aspects, enlarge important details, and photoshop the image if necessary for its legibility.

A handy format to make a digital portfolio is either PowerPoint or Keynote.

You will hand a final digital portfolio in pdf. The first page (or slide) has to have the following information:

- Name of the School
- Department of Fine Arts
- Code and exact title of the course
- Name of the Professor (and head professor, as stated on the syllabus)
- Name of the Student
- Term and Academic Year

You will be evaluated on the progress of your work throughout the course.

**Final Project and Critique:** The Final Project accounts for 20% of the final course grade. Your grade will be based on:

- 1- Final project: graphic, stylistic, and technical quality. 70 points,
- 2- A brief presentation of your final project you will give to the class. Students are expected to formulate their ideas verbally during their presentation, to respond to feedback in an engaged and receptive way, and to participate during the critiques of others. Evaluations will also respond to improvements in technical and formal ability and the student's effort and positive approach towards self-improvement through project work. 30 points

**Assignments:** This course requires at least 3 assignments as per the course outline in the syllabus. Further details are provided in the course portal.

## 10. COURSE OUTLINE

Lesson 1	
<b>Meet</b>	In class
<b>Lecture</b>	Presentation of course and syllabus. Materials and tools. Test for assessing class level. Drawing today: What, Why, When. Outline work. Historical roots of drawing. Drawing today. Difference between sketching and drawing. The line. Outline drawing.
<b>Objectives</b>	Get to know the meanings of drawing for contemporary artists. Synthesize outline. Be able to move from mental observation and analysis of an object to drawing its structure. Understand what a line can be and do. Learn pencil outline techniques.
<b>Lab</b>	Test sheet: Copy work and live work. Draw 1 object. Test sheet: Copy work and live work. See and analyze the complexity of a single object. Be able to render it on paper from diverse points of view (sketch); move then to drawing.
<b>Technique</b>	Pencil
<b>Readings/ Assignments</b>	Reading: H. Harrison, How to Paint and Draw, pp. 8-17. Reading: H. Harrison, How to Paint and Draw, pp. 44-45; 46-47 Note: Materials will be purchased before the next class. Assignment #1 assigned, due by next class meet.

Lesson 2	
<b>Meet</b>	In class
<b>Lecture</b>	From lines to shape.
<b>Objectives</b>	Be able to see and reproduce an object shape in space.
<b>Lab</b>	Test sheet: Copy work and live work. Drawing shapes. Negative space.
<b>Technique</b>	Pencil
<b>Readings/ Assignments</b>	Reading: H. Harrison, How to Paint and Draw, 18-19; 40-41

<b>Lesson 3</b>	
<b>Meet</b>	In class
<b>Lecture</b>	Composition. Measurements and proportions. Volumes
<b>Objectives</b>	Learn how to assess and respect proportions between objects. Learn the characteristic of charcoal. Learn how to address a composition.
<b>Lab</b>	Test sheet: Copy work and live work. Be able to analyze a composition and do the required measurements. Be able to create a sense of volume with charcoal.
<b>Technique</b>	Pencil, charcoal
<b>Readings/ Assignments</b>	Reading: H. Harrison, How to Paint and Draw, pp. 38-39. Assignment #2 assigned, due by next class meet.

<b>Lesson 4</b>	
<b>Meet</b>	In class
<b>Lecture</b>	Hatching, cross-hatching. Tonal values, scales of grey.
<b>Objectives</b>	Discover diverse types of hatching and focusing on your own preferred method. Be able to distinguish and create scales of grey. Be able to match them with colors.
<b>Lab</b>	Test sheet: Copy work and live work: drawing a composition while translating original colors into scales of grey.
<b>Technique</b>	Pencil, charcoal
<b>Readings/ Assignments</b>	Reading: H. Harrison, How to Paint and Draw, pp. 22-23 The instructor will provide extra reading on the topic. FINAL PROJECT OVERVIEW.

<b>Lesson 5</b>	
<b>Meet</b>	In class
<b>Lecture</b>	Perspectives. Linear perspective: 1vp and 2vp.
<b>Objectives</b>	Recognize diverse types of perspective as applied to still life and be able to have them applied on drawing.
<b>Lab</b>	Test sheet: Copy work and live work: a composition as put in perspective (1vp, 2vp)
<b>Technique</b>	Pencil, charcoal
<b>Readings/ Assignments</b>	Reading: H. Harrison, How to Paint and Draw, pp. 60-61 The instructor will provide extra readings on the topic. MIDTERM ASSESSMENT ASSIGNED, due prior to next class meet.

<b>Lesson 6</b>	
<b>Meet</b>	In class
<b>Lecture</b>	History of still life/1. Copying from a Great Master/1
<b>Objectives</b>	Master composition outline, hatching, cross-hatching, negative spaces, proportions and perspective all in one.
<b>Lab</b>	Test sheet: Copy work: a full-fledged still life
<b>Technique</b>	Pencil
<b>Readings/ Assignments</b>	Reading: The Instructor will provide extra readings on the topic.

<b>Lesson 7</b>	
<b>Meet</b>	In class
<b>Lecture</b>	History of still life/2. Copying from a Great Master/2

<b>Objectives</b>	Master volumes and expressive effects. Look for a personal taste in drawing.
<b>Lab</b>	Test sheet: Copy work: a full-fledged still life
<b>Technique</b>	Charcoal
<b>Readings/ Assignments</b>	Reading: The instructor will provide extra readings on the topic. *Note: Next week bring to class material needed for a personal still life Assignment #3 assigned, due by next lesson.

<b>Lesson 8</b>	
<b>Meet</b>	In class
<b>Lecture</b>	How to create and arrange your own still life and then draw it. Drawing in contemporary art.
<b>Objectives</b>	Improve the ability to finalize the arrangement of a still life to your own artistic choices. Be aware of your own personal choices and style.
<b>Lab</b>	Test sheet: live work: set your own still life and draw it. Working on the Final project and at Final Portfolio. Individual critiques for final exhibition.
<b>Technique</b>	Pencil, charcoal
<b>Readings/ Assignments</b>	Reading: The instructor will provide extra readings on the topic.

<b>Lesson 9</b>	
<b>Meet</b>	In class
<b>Lecture</b>	How to set your digital portfolio. How to write a statement for your Final Project. Review of course topics.
<b>Objectives</b>	Learn how to communicate the content and style of your own art.
<b>Lab</b>	Working on the Final Project and at Final Portfolio.
<b>Technique</b>	Pencil, charcoal
<b>Readings/ Assignments</b>	Reading: The instructor will provide extra readings FINAL PROJECT DUE

<b>Lesson 10</b>	
<b>Meet</b>	In class
<b>Lecture</b>	Presentation of individual Final Project: critique and discussion a) Presentation of your Final Project. b) Presentation of your Portfolio in pdf.
<b>Objectives</b>	Master the basic methods and formal dynamics involved in making and evaluating a series of sketches. Demonstrate fundamental critical skills when presenting the outcomes of their work in oral (critique) and written form (paper).
<b>Lab</b>	Hands-on individual review with the instructor: students will ensure that all assigned works are complete before the final exam.
<b>Readings/ Assignments</b>	Reading: The instructor will provide extra readings Review of the course readings and textbooks in view of the Final Exam Final Project Presentation

<b>Lesson 11 Final Exam</b>	
<b>Meet</b>	In class
<b>Lecture</b>	FINAL EXAM