COURSE DESCRIPTION: Lecture and demonstration in beginning drawing skills. There will be discussion and critique of student and reference work to identify center of interest, contrast, order, unity and balance and to utilize them in aesthetic judgements. The majority of class time will be spent drawing with individual instruction.

COURSE OBJECTIVES By the completion of the course each student will be able to:

a) Differentiate between interpretations of form which rely primarily on line (as boundary or contour) from those, which emphasize value (light and dark areas between edges).
b) Objectively analyze a drawing’s composition as an abstract organization of varying visual contrasts.
c) Use the qualities of “visual activity” as a means of first arousing, and then structuring a viewer’s interest in a drawing.
d) Identify the aesthetic concepts of order, unity, and balance and utilize them in forming creative judgements.
e) Demonstrate a knowledge of perspective and be capable of accurately representing the visual world.
f) Produce “blind” and “modified” contour drawings.
g) Rapidly capture the formal essence of a visual event through the use of gesture drawing.
h) Discover numerous methods of producing value with graphite, charcoal and ink.
i) Distinguish between negative and positive space, figure and ground, both in the environment and within an artistic format.
j) Perceive and reproduce proportions as they exist in the world.
k) Discover the variety of visual as well as expressive qualities line may possess.
l) See the world as a structure of intertwined visual relationships, as distinct from signs and symbols, “objects” and “things.”

WEEKLY OUTLINE OF TOPICS:

1. Introduction to the art of seeing – states of consciousness and creativity.
   Reference to The Zen of Seeing by Frederick Frank
2. Line as contour – blind and modified blind.
3. Negative and positive space in composition.
4. Perspective – one and two point.
5. Structural studies of simple shapes as planes and volumes.
7. Drapery study.
8. Texture in nature.
10. Modeled mood and composition.
11. The figure - gesture and mass
12. The figure and proportion...
13. Self-portrait with pencil
15. Final critique

RECOMMENDED READING
Betty Edwards, *Drawing on the Right Side of the Brain*
Betti and Sale, *Drawing, a Contemporary Approach*
Daneil Mendelowitz, *Drawing*, Stanford University Press
Wayne Entice, Melody Peters, *Drawing Space, Form, Expression*, Prentice Hall.
Frederick Frank, *The Zen of Seeing*.

STUDENT REQUIREMENTS:
a) Attendance and participation in class activities. Three or more absences will be cause for withdrawing a student from the class.
b) Students must complete home and class assignment. **SAVE ALL WORK.**

GRADING CRITERIA:
a) Attendance and punctuality and participation in class. (30% grade)
b) Completion of assigned weekly work in class and at home,(6 to 8 hours). (30% grade)
c) A final critique of student portfolio. (25% grade)
d) A sketch book of drawings. (10% grade)
e) A visit to a museum and a written assignment in relation to the trip. (5% grade)

SUPPLY LIST:
Kneaded eraser
White or pink pearl eraser
Newsprint pad – rough 18x24 or larger
White drawing paper pad
Pencils 2b, 4b, 6b, hb
Charcoal – vine, soft
Charcoal – compressed, soft
Glue stick
Blade – single edge or exacto
Marker – fine or extra fine
Brush – 1” to 2” flat
Conte crayons 1 stick each: dark brown, sepia, etc.
Clips – large
Charcoal paper – neutral tones, 18”x 22”