Course Description
Fundamental drawing is designed to introduce the language of drawing to students. Exploring the visual elements through drawing exercises and art and looking at art history, will provide a basis for students to use when creating work. The knowledge of the art making process will allow the students to make informed decisions and integrate forms and ideas.

Objectives
Our goal is to develop the visual literacy and technical facilities that are necessary for creating more mature work, incorporating the multi-faceted constructs of drawing.

Attendance
1.) Three tardy’s make one absence
2.) Three absences make a No Credit (fail)

Requirements
1.) Complete all homework
2.) Class participation in critiques
3.) No more than three absences
4.) Must keep sketchbook (will be reviewed every two weeks)

Unit 1
Perceptual drawing – I Outside ourselves
The first section “outside ourselves,” will explore various ways to make mark and use these techniques to make studies of objects an interior and exterior environments. Drawing will be analyzed to reveal a system, which if broken into parts can help the artist facilitate their own concepts more clearly.

Week 1 Linear techniques. Mark exercises. Fold 18 x 24 in. newsprint paper into 40 squares. Each square must be filled, the marks must not be closed shapes and you cannot repeat the same mark. The students are asked to consider drawing pressure, and different ways of holding the drawing to tool to achieve different types of marks. The second assignment dealing with mark making is a drawing of hair (the back of someone’s head) The student apply the vocabulary of marks they accumulated from the last assignment to help them create marks that will best naturalistically give the illusion of the density and texture of the models hair in front of the student.
Materials: Ebony pencil, 18x24 in, drawing paper pad, 18x24 newsprint pad

Week 2 Types of lines Sketchy, Mechanical, weighted
The class will engage in class assignments that explore the use of the sustained gesture to teach basic sketching skills. Weighted lines will be looked at to show how a shallow sense of space can be achieved by varying the weight of a line. The students do a drawing from a tricycle. The drawing is timed for the first twenty minutes; the drawing must stay sketchy and loose to enable them to make decisions on proportions and the true contour
of the form before committing to the true contour of the object. Mechanical lines will be used to illustrate the idea of creating volume without value but by clearly describing the planes of the object they are observing and focusing there attention on details. The class will be given a homework assignment to draw object of their choice using a mechanical line to describe the object. The object should be non-organic and have visible, and distinct planes.

**Week 3** Contour lines crosshatching
The students study the surface of forms by using the cross contour drawing technique. The class will do a drawing of one still-life object under direct lighting. They must show the subtle transitions of values going from light to dark and refine the drawing technique of there hatching. The objects intentionally are multi-colored as opposed to white so students have to really observe the varies colors on the object all have a distinct value and once you find that value you will have show the subtle shifts of light and dark within that area to give a illusion of volume.

**Week 4** Recognizing what planes are visible on an object will be valuable when utilizing a very specific type of mark like crosshatch. The crosshatch mark describes how light is falling on a form but it can create a sense of density and volume. The class will look at slides of traditional drapery studies and notice how artist are utilizing the hatch mark when drawing drapery. The students will then do a drawing of drapery using charcoal and taking advantage of the materials ability to be used to make a broad mark with the side of the tool or work more linear with the tip of the tool.

**Week 5** Studying the planes of forms and lighting. The approach to describing the form will be working reductively. The drawing exercises they have been doing up to this point has been additive drawing techniques that rely heavily on line. The reductive technique will help create a greater sense of volume, more contrast in the range of values, and increase their drawing speed.

_Materials:_ vine charcoal, pink pearl eraser, kneaded eraser, medium compressed charcoal, Rives BFK paper, a shammie.

**Week 6** The students will work from a still –life made up of pop-culture objects (for example toys) The rich variety of surfaces found on toys challenge the student to integrate the techniques they have been learning the past four weeks.

_Materials:_ Compressed charcoal, vine charcoal, 18x24 in. drawing paper pad, and shammy

**Unit 2**
Perceptual Drawing II: The Body
This second section deals with exploration of the human body as it relates to drawing. Proportion and the use of exaggeration will be studied to help understand size relationships of the body as being measurable. Various ways of representing the figure threw out art history will be examined. The figure can be used not only perceptually but also metaphorically: as object or tool.
Week 7 Studying the subtlety of value and lighting.
The class use brush and ink to draw from a piece of old wood to explore the various ways of mark making with the brush and knobbled pen.

Week 8 The class will look at the structure of the skull and do a drawing from skull. This assignment gets them familiar with form so they can take that knowledge and apply it to the following assignment of drawing from Greek portrait busts. The busts are black and force the student to really push the range of values they are using.

**Materials:** compressed and vine charcoal, 18x24 in. drawing paper, shammy

Week 9 The culmination of their study will be a self-portrait where they shoot the image of themselves digitally. The parameters for the photo shoot are to think of posing themselves as a character type using simple or elaborate props. Make decisions on what’s going to be in the image based on what they want to tell the viewer about themselves. To generate ideas the class will look at artist self-portraits from art history.

Week 10 The exploration of color is introduced using the drawing medium of pastels. The students must make a color wheel and mix their complimentary colors and tertiary colors. They are also asked to create a tint and a shade using a primary color as the base. The students are also encouraged to create a variety of color combinations by mixing tertiary colors and primary and or complimentary colors and primary colors. This project gives the students a chance to get a handle on the material and learn how to manipulate the color and the experiment with the application of the material, how much to use to get a desired effect.

Week 11 The class will practice their skills with pastels and display their understanding of color by working from a monochromatic still life. (for example: all red objects with red backdrop or drapery) The goal is to observe the many different varieties of one-color and notice temperature changes in one color. This will help them understand color better when mixing the base of a color and determining whether to base the decision on choosing a warm or cool color.

Week 12 The final assignment is doing a drawing from a DVD freeze-framed. The student can choose a movie from any genre; the image is a portrait type show of one person exhibiting a subtle or extreme emotion. The drawing will be worked on in class and outside of class. The student is given the charge to bring in five possible choices for their drawing and decisions on composition, and lighting are discussed with the instructor.