Description
The class will focus on advanced techniques in drawing. Through workshops and individual assignments, students will be able to build upon their skills in the technical aspects of drawing, such as line, gesture, tone, etc.; develop conceptual strategies and learning how to revise and improve on their ideas; study, looking at, and discussing the work of established artists to gain an understanding of the contemporary world of creativity in the visual realm and to place their own ideas in a context; and speaking about and responding to (or critiquing) each other’s work. Responding to and raising questions and concerns in a productive manner about whatever topic we tackle. In addition, there will be reading assignments throughout the term.

Attendance
Attendance is required. No distinction is made between excused and unexcused absences, but more than two absences may result in the lowering of your grade by one full letter.

Academic Integrity
"As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy."

Electronic devices
No use of cellphones in the class. Laptops may be used to take notes.

Grading
Classroom and work assessment will be based on student participation in individual and group critiques, classroom attitude, quality of work created for class and assignments, attendance and studio ethic (preparation for class and productive use of class time) and studio maintenance. Students will be required to demonstrate a high level of maturity and creative inquiry throughout the course.
Final grade will be based on the following:
Participation: 15%
Assignments: 40%
Midterm presentation and critique: 15%
Final project: 20%.

For all material due (projects and assignments), each will be graded as follows:
Quality of craftsmanship: 25%
Quality or complexity of ideas: 25%
Success in communicating ideas: 25%
Effort and presentation: 25%.

Supplies
Strathmore or better drawing pad, 18 × 24 min
Journal: notebook or sketchbook
Masking tape or clips
Pen and ink supplies: Sakura brush tip pens (black)
Pastels: non-oil soft pastels
Charcoal: assortment of soft and compressed, black pastel sticks or Conte Crayons.
Pencils: HB, 2B, 4B, 6B, 8B, 9B, H, 2H, 4H, 6H, 8H (OR pencil set with most of these)
Erasers: rubber erasers and kneaded rubber Erasers
Portfolio Cover: cardboard or plastic case for drawings
Sharpener

September 2nd
Introduction to materials, concepts, artists; overview of syllabus.

Assignment 1 – Due September 9th

September 9th
Assignment 2 – Due September 16th
Presentation on own work
Still life exercise

September 16th
Assignment 3 – Due October 7th
Drawing from life exercise

September 23th
Figure drawing

September 30th
Figure drawing

**October 7th**
Hyper-real self-portrait

**October 14th**
Hyper-real self-portrait

**October 21st**
Midterm Group Critique

**October 28th**
**Assignment 4 – Due November 11th**
Drawing exercise

**November 4th**
4 Part drawing

**November 11th**
Museum visit/Chelsea galleries
Final project proposal due

**November 18th**
**Artists' Studio visits in Brooklyn**

**November 25th**
Work on Final project; sign up for individual meetings to discuss final project and artist statement

**December 2nd**
Presentation of in-progress final project for feedback
Work on Final project

**December 9th**
Final Critique
A Language of Visual Analysis for 2D.

**LINE** The shortest distance between two points. A mark used to define a shape or define a contour, boundary or and edge.

CONTOUR
CROSS CONTOUR
GESTURE
TOPOGRAPHICAL MARK
CLOSURE

**COMPOSITION**

FORMAT
SIZE
SCALE
FIGURE
GROUND
PICTURE PLANE
POSITIVE AND NEGATIVE SPACE
REPETITION
RHYTHM
*PROXIMITY
*SIMILARITY
POSITIVE / NEGATIVE REVERSAL OR FIGURE / GROUND REVERSAL.

CONTRAST (OPPOSITIONS)
FOCUS
BALANCE
MOVEMENT

MOTIF

VALUE

LOCAL VALUE

VALUE SCALE

CHIAROSCURO

MODELING

HATCH AND CROSS HATCH

OPTICAL GRAY

*TONAL KEY

SPACE

POINT OF VIEW

FIXED POSITION

GROUND PLANE

EYE LEVEL

HORIZON LINE

VANISHING POINT

ORTHOGONAL

FORESHORTENING

SEVEN WAYS TO MAKE SPACE

OVERLAPPING FORMS

DIAGONALS

CHANGE OF SCALE
ATMOSPHERIC PERSPECTIVE

PERSPECTIVE (1 PT., 2 PT. AND, 3 PT.)

RELATIVE POSITION

COLOR

COLOR

HUE

SATURATION

VALUE

COLOR TEMPERATURE

PRIMARY COLOR

SECONDARY COLOR