Course Title: Expressive Drawing
Course Code: ART 234
Instructor: Michael Azgour, MFA

Meetings: 5 Tuesdays, Jan 12 - Feb 9, 6:30 - 9:30 pm

Materials: | Bring all materials to class every week
- graphite pencils ranging in density (eg, B, 3B, 5B, 8B)
- charcoal pencils ranging in density (soft, medium, hard)
- vine or willow charcoal pieces ranging in density
- white drawing paper pad (18x24”)
- straight-edge ruler (12” minimum)
- kneaded eraser
- x-acto knife with blades
- hand pencil sharpener

Materials: | Bring all materials to class every week
- chamois cloth
- sketchbook (min 8x10”, choose a size that fits into your bag)

Optional Materials | to be discussed in class
- drawing clipboard
- waterproof black India ink
- ink quills and nibs
- watercolor/ink brushes
- watercolor or bristol paper (several sheets)

Suggested Reading List: | there are no required texts for this course
- Drawing: Mastering the Language of Visual Expression, by Keith Micklewright
- Free Play: Improvisation in Life & Art, by S.Nachmanovitch
- Art & Fear: Observations on the Perils (& Rewards) of Artmaking, by David Bayles & Ted Orland
- Concerning the Spiritual in Art, by Wassily Kandinsky
- Painting People, by Charlotte Mullins

Sketchbook:
Optional homework assignments are to be completed in your sketchbook (or on a separate piece of paper and mounted in your sketchbook). It is recommended that you use your sketchbook to practice aspects of composition by creating short value studies. Simply create a rectangle on a page and fill it with light, medium, and dark values using graphite or charcoal. Aim to spend 5 minutes on each drawing and restrict yourself to a maximum of 10 minutes each. You may use this sketchbook as a way to explore new ideas through automatic (exploratory) sketching and observational drawing from life, in addition to notes, cutouts, photographs, etc. Focus on quantity over quality.

Grade Options and Requirements:
Grading options are selected by the student upon course registration and can be changed until the last day of class. There are three grading options: “letter grade”, “credit/no credit”, and “no grade
requested”. For students who are taking the course for a letter grade or credit/no credit, the following criteria will be used for evaluation:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Project 1 - Drawing from a Photographic Reference</td>
<td>30%</td>
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<tr>
<td>Project 2</td>
<td>30%</td>
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<tr>
<td>Attendance &amp; Participation</td>
<td>40%</td>
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- No Grade Requested (NGR)
  - This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit (CR/NC)
  - Score will be determined as indicated above.
- Letter Grade (A, B, C, D, No Pass)
  - Score will be determined as indicated above.

*Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.*

*Please note: Photography of any kind is strictly prohibited while a model is present.*
Tentative Weekly Outline:

1) Tue Jan 12  Introduction | Photographic References: Composition
   • Introduction to course: objectives, syllabus, and materials
   • Exercise: several quick studies based on one photographic reference; focus on creating a new composition in each drawing (photographs provided)
   • Demonstration: introduction to drawing from photographic references; focus on composition, scale, process, positive & negative shapes, simplification, and aesthetic adaptation
   • Exercise: develop a longer observational drawing based on a photographic reference in charcoal on paper (photographs provided)

   Homework:
   • find your own photographic references and bring them to class next week
   • create several quick studies based on one photographic reference; focus on creating a new composition in each drawing
   • PROJECT 1: Drawing from a Photographic Reference (due week 3)

2) Tue Jan 19  Photographic References: Technique & Expressive Mood
   • Exercise: several quick studies based on one photographic reference; focus on implementing different techniques in each based on the same general composition
   • Lecture/Discussion: using different techniques to vary the focus, mood, and message of the drawing; evaluating and addressing local tones
   • Exercise: develop a longer observational drawing based on a photographic reference in charcoal on paper

   Homework:
   • create several quick studies based on one photographic reference; focus on implementing different techniques based on the same general composition
   • PROJECT 1: Drawing from a Photographic Reference (due week 3)

3) Tue Jan 26  Live Model: Quick Studies
   • Exercise: several quick studies based on the live model using ink and/or charcoal
   • Demonstration: quick studies from the live model using a variety of media; focus on gesture, line, weight, movement, and expression
   • Exercise: create a series of quick studies based on the live model using ink and/or charcoal
   • Project 1 Critique

   Homework:
   • create several quick studies based on objects, people, and/or places around you; focus on using a variety of media and different techniques in order to vary the mood in each drawing
   • PROJECT 2: Expressive Figure Drawing (due week 5)
4) Tue Feb 2  **Live Model: Figure Drawing Fundamentals**  
- Exercise: several quick studies based on the live model; focus on rendering accurate gesture, proportions, and value relationships  
- Demonstration: introduction to figure drawing; focus on gesture, line, weight, proportions, shadow shapes, value relationships, and edge relationships  
- Exercise: develop a longer observational drawing based on the live model in charcoal on paper

**Homework**  
- create several quick studies based on people, either from photographic references, people around you, or live models (see list of weekly live model workshops); focus on rendering accurate gesture, proportions, and value relationships  
- PROJECT 2: Expressive Figure Drawing (due week 5)

5) Tue Feb 9  **Live Model: Expressive & Abstract Interpretation of the Figure**  
- Exercise: several quick studies based on the live model; vary your focus in each in terms of media, technique, and/or emphasis  
- Discussion/Demonstration: methods of expression through the use of light, mood, visual ambiguity, mark-making, and overt abstraction; notes on figure-ground relationship; methods of emphasis and de-emphasis; examples of notable figurative drawings from art history will be used to communicate these concepts with an emphasis on contemporary works  
- Exercise: observational drawing from the live model in charcoal on paper; focus on applying expressive techniques such as varied mark-making, visual ambiguity, exaggeration, emphasis and de-emphasis, overt abstraction, etc.  
- Project 2 Critique