

Advanced Drawing

Course Description

In this course, students develop advanced drawing techniques with a focus on creating the illusion of form, texture, perspective, depth, and light. They explore realism, surrealism, illustrative and evocative works of art and contrast the application of techniques. As an integral part of the coursework, students evaluate, analyze and critique their own work and the work of others, gaining fluency in the language of art criticism. The ultimate goal of this course is to empower students to use drawing for self-expression and self understanding and to allow students to sharpen their awareness of aesthetic order and sensitivity. In alignment with the Holy Cross **Portrait of the Crusader**, students learn to be resilient and use feedback from critiques as an opportunity for growth. The classroom environment fosters respect, kindness, and service to others in a collaborative culture in which students assist each other in skill-building with compassion and support.

Essential Questions

- How do artists create the illusion of form, texture, atmospheric perspective, and depth in a two-dimensional composition?
- How do artists apply the five kinds of light using shading in a full value range to create these same illusions?
- How do artists create unity in a composition?
- How do artists use the materials to achieve a desired result?
- How do artists use the tools of drawing to achieve a desired result?
- What is the benefit of using “thumbnail sketches” in developing visual compositions?
- How do methods and techniques differ when the goal is to achieve realism, surrealism, illustrative or evocative works of art?
- How is the work of an artist connected to and related to historical art works?
- How do artists effectively communicate in the language of art criticism?
- How does the artist continue to experience breakthroughs in originality?

Advanced Drawing Course Curriculum

Unit 1 - Positive and Negative Space in Formal and Informal Compositions

Focus Questions:

- What are the shading techniques needed to render realistic form and texture?
- Why do artists use graphite pencils in a variety of ranges? How does the type of pencil affect the type of line?
- How do artists intentionally manipulate line and edge quality to achieve their desired effect?
- What is positive space in comparison to negative space in a 2-dimensional composition?
- What benefit exists in using a viewfinder to create a composition?
- What is the impact on the viewer of symmetrical/formal composition compared to an asymmetrical/informal composition?

Concepts/Skills:

Create two still life drawings- 1 with formal balance and 1 with informal balance:

- Demonstrate foundational shading techniques: hatching, cross hatching, blending, rendering, stippling.
- Demonstrate foundational skills to create the illusion of light through value and contrast in varied shapes (highlight, mid-tone, core shadow, cast shadow).
- Create realistic renderings of objects with various forms and surface textures using graphite.
- Control line and edge quality to render realistic form and surface textures.
- Use measuring devices with precision.
- Compose a drawing space with symmetry - arrange objects in a still life so that one side mirrors the other using an imaginary or visible central axis. Use 25% positive space.
Apply skills reviewed and learned in the unit to draw this still life.
- Compose a drawing space with asymmetry such that dynamic balance exists, without any mirror image side to side or top to bottom. Use 25% negative space.
- Apply skills reviewed and learned in the unit to draw this still life.

Formative Assessments:

1. Pencil line drawing of 7 objects placed in **formal** balance using 25% positive/75% negative space in a 7" x 9" format (rectangle) creating a static design
2. Pencil line drawing of 7 objects placed in **informal** balance using 25% negative and 75% positive space in a 7" x 9" format.
3. Sketch Journal in which a double page spread is filled with sketches and notes, collage work, color mediums, and desired visual material. Spreads are submitted each Thursday or Friday depending on the day of the week the class meets. **Ongoing assignment for the semester.**

Summative Assessments:

1. Still Life #1: Transformation of line drawing 1 into a fully rendered value drawing eliminating all visible outlines.
2. Still Life # 2: Transformation of line drawing 2 into a fully rendered value drawing eliminating all visible outlines.

Unit 2 - Dramatic Lighting on Still Life

Focus Questions:

- How does dramatic lighting contribute to the evocative effects of a drawing of still life objects, and to the composition itself?
- How can the artist choose objects that may be more likely to elicit emotional responses from viewers?
- What is the best kind of balance and best use of value to create a sense of dynamism in a still life?
- What is massing and how is it used as an effective part of the process of developing a drawing?

Concepts/Skills:

Create a fully-rendered tonal drawing of a still life with dramatic lighting:

- Explain the five kinds of light and their corresponding kinds of shade.
- Define dramatic lighting and explain how this effect is achieved in a still life composition.
- Explain the concept of dynamism and determine how the arrangement of objects and lighting can help create a sense of dynamism (movement).
- Define massing and explore how this technique can be used in still life drawing.
- Compose a drawing space with either symmetry or asymmetry in order to convey a specific mood and create a sense of dynamism.
- Use dramatic lighting to emphasize certain objects in the arrangement and to enhance the sense of dynamism.
- Create realistic renderings of objects with various forms and surface textures using graphite pencils in a range that includes very soft 4B-8B pencils to achieve the darkest values.
- Use specific techniques to create dynamism in the drawing.
- Eliminate all outlines and render realistic form and surface textures.
- Demonstrate a sense of how to elicit an evocative response from the viewer in the medium of drawing.

Formative Assessment:

- A 12" x 14" pale line drawing of the composition based on a still life.

Summative Assessment:

- A fully-rendered tonal drawing of the still life with dramatic lighting and emphasis.

Unit 3- Corner of a Large Space Using Linear Perspective and Hatching in Graphite

Focus Questions:

- How does the artist choose a viewpoint for dynamic composition when drawing on site?
- What benefit exists in using a viewfinder to create a composition of an interior space?
- How is *emphasis* created in a composition using *rectilinear* and *curvilinear* forms?
- How is hatching best used to express the planes of a room/space
- What is *massing* in terms of hatching technique and how is it most effectively employed to build up values from light to dark?
- Where is 1 point linear perspective applicable in a live drawing situation?
- Where is 2 point linear perspective applicable in a live drawing situation?

Concepts/Skills:

Create an interior space drawing with accurate linear perspective:

- Explain the components needed to achieve accurate linear perspective: orthogonals, vanishing point, and horizon line.
- Choose and set up a view for emphasis and visual interest in a live drawing situation when the image is an interior space.
- Use visual devices and marking techniques in the space to assure an exact viewpoint is duplicated over several live drawing sessions.
- Apply the skills needed to illustrate accurate 1 and 2 point linear perspectives.

- Use sighting/sight measuring for angle, proportion, alignment, and negative shapes.
- Create thumbnail sketches to achieve accurate linear perspective; utilize curvilinear form for emphasis.
- Create a full size pale line drawing with curvilinear objects. Apply hatching techniques to build up a full range of values.

Formative Assessments:

1. Thumbnail sketch of interior space in accurate linear perspective with curvilinear form(s) for emphasis
2. Full size pale line drawing of interior space with curvilinear object(s)

Summative Assessment:

1. Full size rendering of interior space drawn from life with accurate linear perspective as observed and using sight measuring and hatching drawing techniques on 18" by 24" format.

Unit 4 - Landscape Drawing Using On-Site Observation and Pen Drawing Techniques

Focus Questions:

- How does the artist use black pen as the medium in drawing?
- What aspect of mark-making in pen creates the illusion of value?
- How does the artist use massing in pen drawing?
- How does an artist use pen drawing techniques to create a full value range, form and surface textures, atmospheric perspective and the illusion of depth?
- What is an efficient and effective way of proceeding with a permanent medium such as ink in a drawing which cannot be erased and re-worked?

Concepts/Skills:

Create a landscape drawing with accurate linear perspective in pen:

- Compare/contrast shading techniques for graphite versus pen. Explain and demonstrate how to use pen to create the illusion of value.
- Demonstrate the ability to apply specific shading techniques with pen. Apply massing in pen drawing techniques to build up value from light to dark using the frequency/density of marks in black.
- Choose a viewpoint for a dynamic landscape composition and explain this choice.
- Hone the implementation of skills to draw with accurate linear perspective in any areas of the scene that require it.

Formative Assessment:

- Choose a viewpoint in a large exterior space, using a viewfinder. Set up an easel there and a large drawing pad. Place a large cylindrical or curved object on the floor of the space. You will need a ruler to discover where the vanishing points are and to place them accurately.
- Submit 3 items:
 - Photo of the tracing you made on the viewfinder
 - Photo of the actual space
 - Line drawing of the space in correct perspective

Summative Assessment:

- Landscape drawing. Complete the shading of a full range of values using hatching, cross hatching and other pen techniques as befitting the surfaces and forms in the scene. Apply the pen strokes in the appropriate directions for the planes they represent. Achieve accurate linear perspective.

Unit 5: Candlelit Still Life Using Cross Hatching Drawing Techniques

Focus Questions:

- How does light dissipate on objects and surfaces that are farther away from the light source?
- What are the visual effects on surfaces of highly concentrated light sources?
- How does the artist hone cross hatching drawing techniques in graphite to build up value?
- How does the artist employ massing to achieve realism in candlelight?

Concepts/Skills:

Create a candlelit still life drawing using cross hatching techniques in graphite:

- Review/explain how artists apply the five kinds of light using shading in a full value range.
- Analyze still life drawings to recognize how light dissipates on objects.
- Select the grade of graphite appropriate for the technique. Use blending techniques.
- Apply massing in the cross-hatching technique to express light, shade, and form in graphite.
- Express surface textures through a full range of values.

Formative Assessment:

1. Outline drawing in graphite of an asymmetrical still life lit by candlelight and including a transparent vessel of water as a subject.

Summative Assessment:

1. Fully shaded drawing of the still life using cross hatching techniques to build value in a candle lit lighting situation.

Unit 6: Ant's Perspective/Birds Eye View; Extreme Foreshortening

Focus Questions:

- What is *foreshortening* and in what position relative to the subject must the artist be to see this phenomenon?
- What proportional changes should be expected in a foreshortened view?
- How can an extremely foreshortened view create an evocative response in the viewer?
- What devices and tools of observation can be employed to accurately perceive the subject in an extremely foreshortened view?

Concepts/Skills:

Create a rendering of a subject using extreme foreshortening:

- Create emotionally evocative imagery using extreme foreshortening as a visual device.
- Hone skills of observation of the subject from an extreme viewpoint.
- Utilize atmospheric perspective to further enhance the illusion of depth in extreme foreshortening.
- Synthesize multiple visual references into one cohesive image.

Formative Assessment:

1. Produce original photo references and/or sketches to be used for the drawing involving extreme foreshortening using models and real objects as well as backgrounds.
2. Produce 2 thumbnail sketches of 2 separate ideas to be considered

Summative Assessment:

- Fully shaded rendering of a subject or subjects in an extreme foreshortening situation using atmospheric/aerial perspective to enhance the illusion of depth and distance from foreground to background

[Unit 7: Anthropomorphism/ Fantasy Illustration](#)

Focus Questions:

- How can the artist effectively prepare and synthesize visual references to create an invented surreal scene?
- What power does surreal/fantasy imagery have to elicit responses from viewers?
- How does an artist create 3D visual reference models for use in illustration of non-existent subjects?
- How does the artist use previous knowledge of linear perspective, atmospheric/aerial perspective, shading of forms, and scale/overlapping to place subjects in environments so that a believable cohesive scene results?
- How does the background and supplemental imagery affect the mood and general impact of the work and support the narrative expressed in fantasy illustration?

Concepts/Skills:

Create a fully shaded rendering of an anthropomorphic image:

- Analyze well known anthropomorphism/fantasy images for characteristics.
- Use free associative exercises to allow creative ideas to emerge.
- Create 3D models as references for fantasy imagery.
- Use photos of animals and accessory items as a starting point and then synthesize and alter them in original illustrations.
- Use a consistent light source and eye level viewpoint to create an invented, complex image.

Formative Assessment:

1. Produce photo references and/or sketches to be used for the drawing involving anthropomorphism (the condition of animals having human qualities) in an interior or exterior scene with animals involved in some interactive activity. Add supplemental background imagery to express a narrative.
2. Produce a thumbnail sketch or sketches of your idea(s). You may use collage and digital manipulation of photo references as an alternative to sketching.

Summative Assessment

1. Full size, fully shaded rendering of animals which have taken on human qualities and costume (anthropomorphism) in an interactive scene from imagination.

Unit 8: Monochromatic Reductive Self Portrait in Oil Paint

Focus Questions:

- What is subtractive/reductive drawing/painting?
- What materials are necessary to facilitate ease of execution in the subtractive process using oil paint as a medium?
- What are the methods and techniques involved in subtractive drawing with oil paint?
- What kinds of materials and surfaces make for the best substrates for the medium of oil paint?
- What are the benefits of reductive drawing in realism?
- How can symbolic objects and elements be employed to invest content and meaning in the self portrait?
- How does the absence of contour lines in drawing enhance the appearance of realism?

Concepts/Skills:

Create a reductive self portrait in graphite or charcoal:

- Explain reductive drawing techniques.
- Create a fully shaded self-portrait done in graphite or charcoal using reductive drawing technique.
- Use monochromatic oil paint as a medium for drawing.
- Demonstrate the ability to *pull out value* and *push in value* using paint thinner and oil paint respectively, to create a full range of values from value 1 to value 9.
- Hone the ability to see and illustrate form by way of value rather than outline.
- Develop a strong contrast of light and shade in the medium of oil paint for dramatic effect.

Formative Assessment:

- Fully shaded self portrait with symbolic objects, dramatic lighting and minimal environmental inclusions done in a reductive drawing technique in graphite or charcoal to be used as the study for the major assignment Oil Painting on Canvas”

Summative Assessment:

- Self portrait done with monochromatic oil paint on canvas and using symbolic objects and dramatic lighting for effect, done using reductive painting technique.

Unit 9: Surrealism Emphasizing Foreground/Middleground/Background

Focus Questions:

- What is Surrealism?
- How does the artist develop an image from various visual references and use visual devices to exemplify Surrealism?
- How does the artist develop an imaginary scene for consistent lighting?
- How does one create the intended mood through subjects and lighting?
- How does the chosen palette of colors enhance the mood intended?
- What are the potential effects of various media on the execution of a surrealist piece?

Concepts/Skills:

Create a surrealistic image in a selected medium:

- Sketch a surrealistic image that includes the following criteria:
 - Exaggerate proportions
 - Create new creatures and environments
 - Defy the laws of physics such as gravity
 - Create impossible situation
- Hone skills in synthesizing a cohesive image from various sources.
- Hone skills in creating atmospheric perspective using selective value range,
- Increase skill in creating evocative imagery that elicits emotion and is thought-provoking.
- Create a fully developed rendering of the sketch in a self-selected medium. Demonstrate a full range of values, foreground, middleground and background, atmospheric perspective and a consistent lighting source.

Formative Assessment:

- Sketch of surrealistic image
- Research essay:
 - Research the following surrealist artists by viewing several images by each:
 - Frida Kahlo
 - Rene Magritte
 - M.C. Escher
 - Lori Field
 - Alex Fisgoyt
 - Remedios Varo
 - Salvador Dali
 - Choose 2 and write an essay that compares and contrasts the ways in which the two artists used the visual devices to bend reality and create a fantasy that is visually believable.
 - Show an image from each of the chosen artists and list title, artist and date created.

Summative Assessment:

- Surrealistic image that is a fully developed rendition of your sketch with a full range of values, foreground, middleground and background, atmospheric perspective and a consistent lighting source. (Medium of your choice.)

Unit 10: Complex Still Life with Numerous Objects, Reflective Surfaces and Water-Filled Vessels

(Equivalent to a Final Exam)

Focus Questions:

- What is the best strategy and process for accurately capturing the shapes, proportions, surface textures and spatial relationships of a still life that has numerous varied objects?
- How can the artist employ a stationary viewfinder with a grid system positioned between the artist and the still life to assist in accuracy of the drawing?
- What are the recommended steps in the process of working over a length of time on a complex still life drawing from general to detailed?

- What are the most useful questions to ask oneself, related to observation while capturing the values in a transparent object?
- How does the artist create a lighting situation that can be maintained throughout the drawing process which may occur in multiple sessions, considering that natural light changes throughout the day and weeks.

Concepts/Skills:

Draw a complex, asymmetrical still life:

- Use the viewfinder with an incorporated grid and the identical grid on the drawing paper to accurately capture shapes and proportions in an extremely complex still life.
- Use vertical and horizontal grid lines to observe negative shapes and thus accurately capture positive shapes and to observe alignment of shapes throughout the image.
- Use observational devices such as a circle made by thumb and fore-finger to isolate and scan edges and thus more accurately observe value relationships, shapes, and the sharp or soft focus of edges, particularly when drawing transparent and reflective objects.

Formative Assessment:

- Pale line drawing of complex, asymmetrical still life in graphite using skills learned and honed throughout the course.

Summative Assessment:

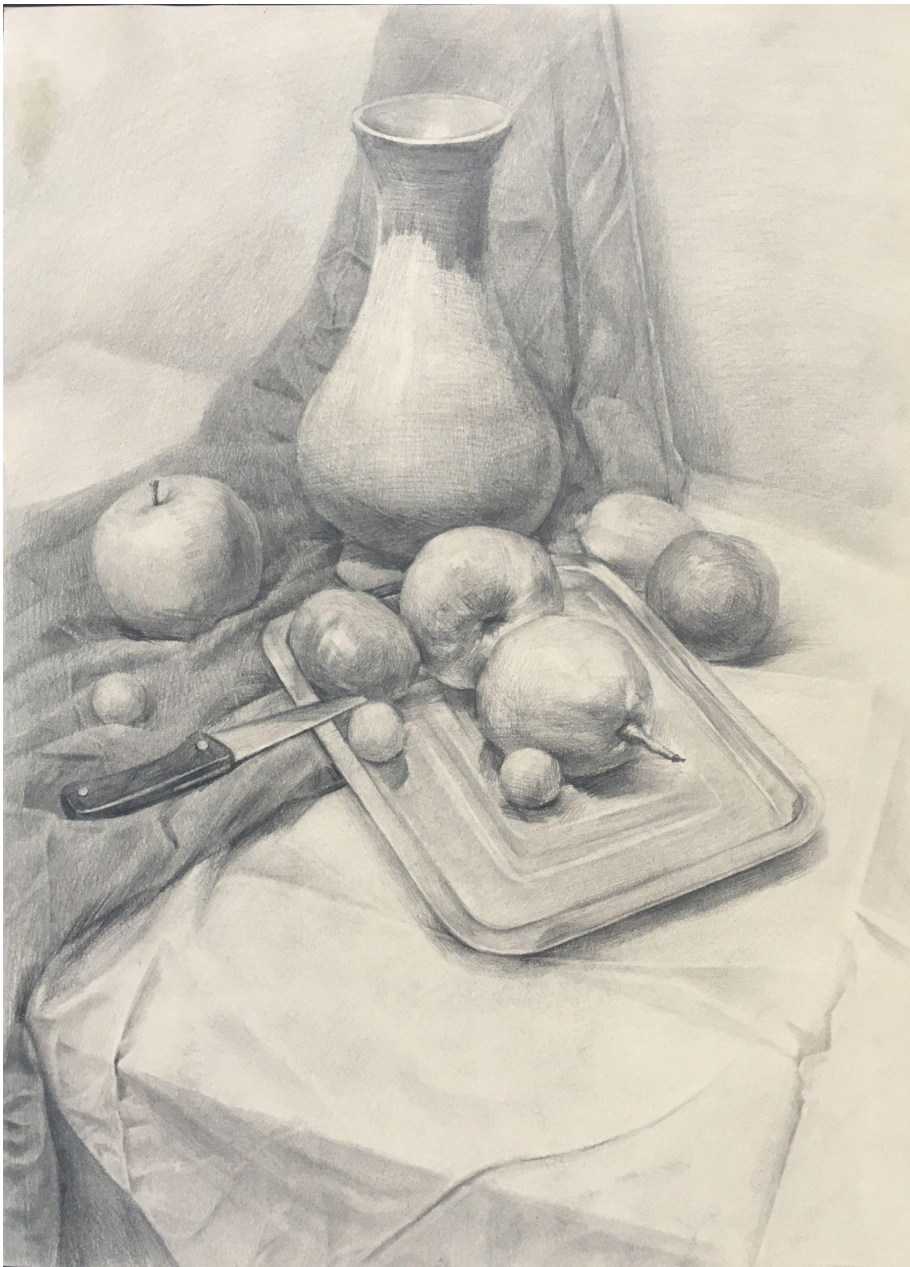
- Final drawing of complex still life fully shaded with all 9 values in graphite expressing light and shade, form and surface texture.

Please see image bank on the next page.

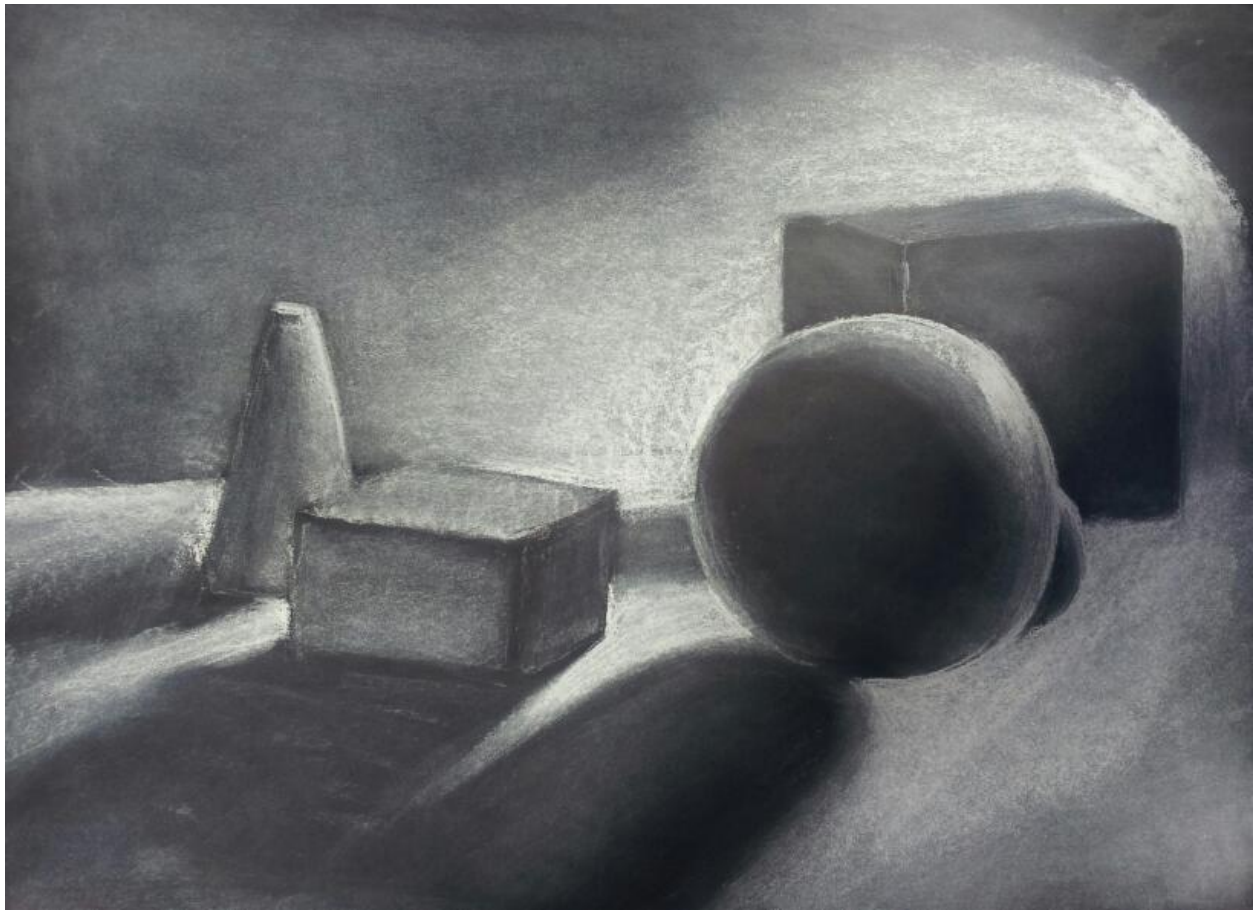
Image Bank:



Journal pages



Asymmetrical still life with reflective objects



Dramatic lighting effects



Extreme foreshortening

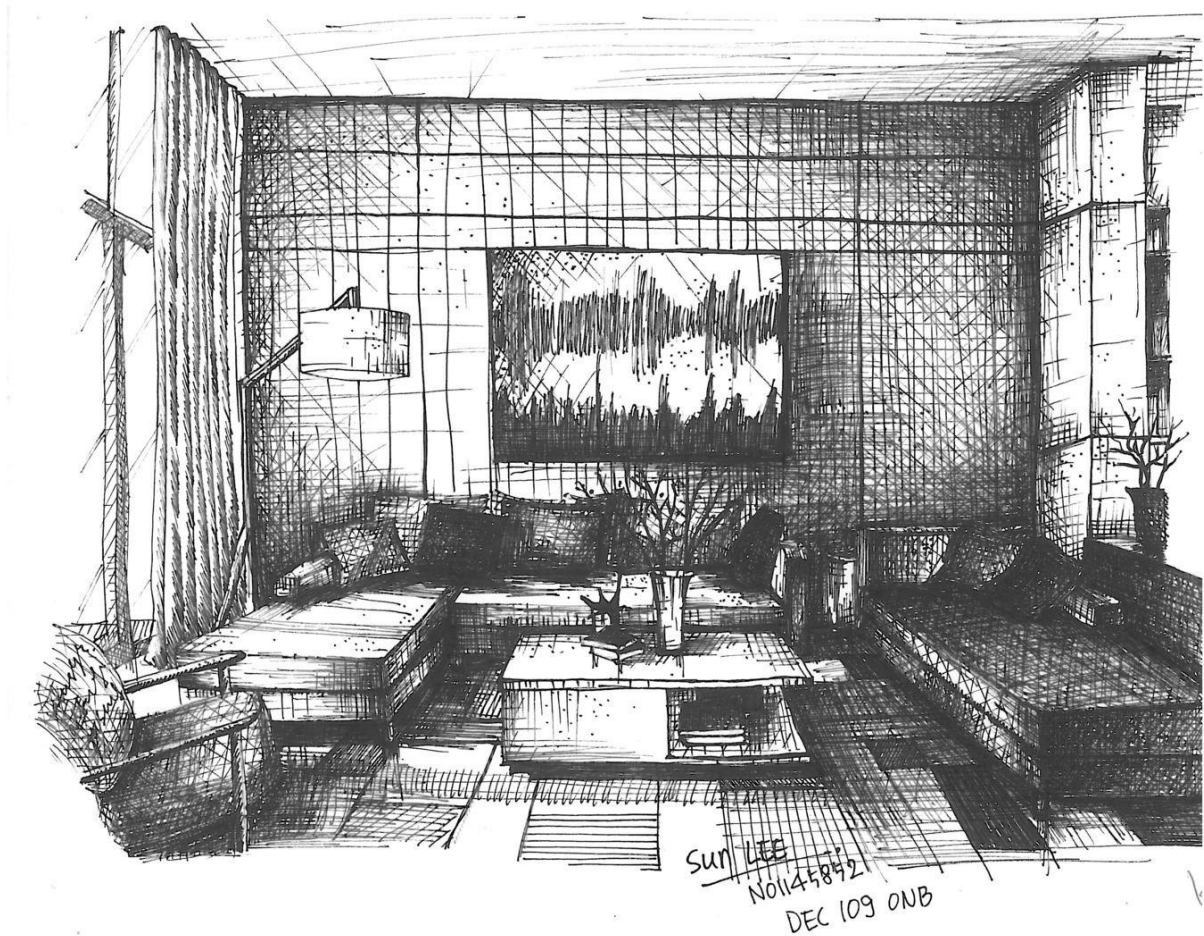




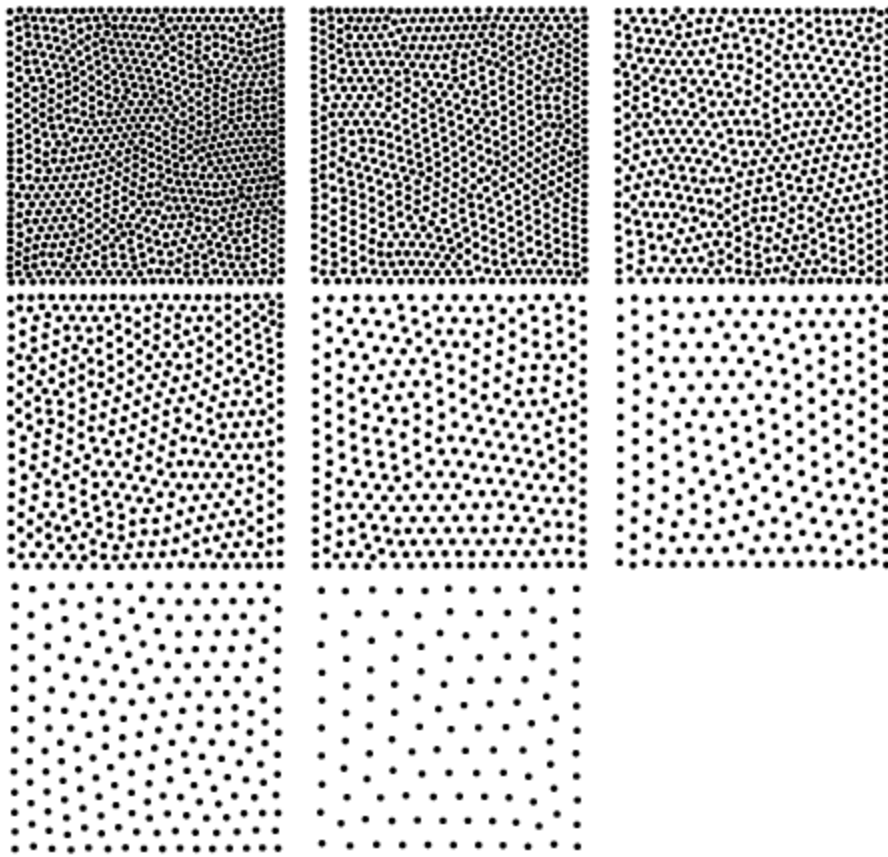
Above: Extreme foreshortening



Linear Perspective Interior



Linear perspective interior with hatching



Stippling Pen Technique



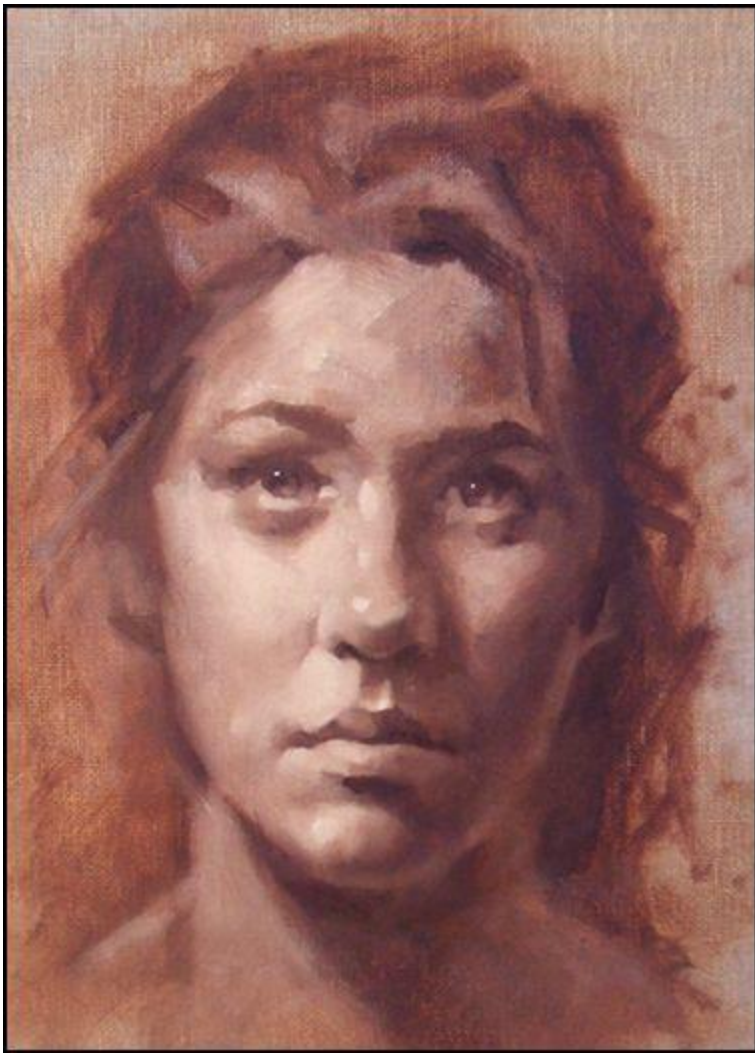
Pen drawing landscape



Pen drawing



Landscape pen drawing by the artist Vincent Van Gogh

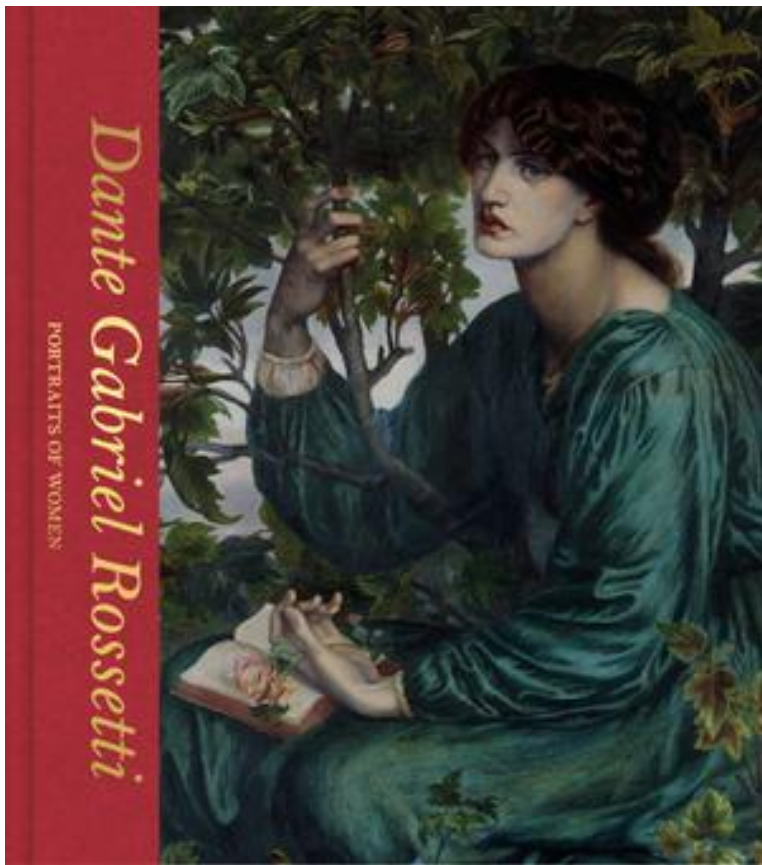


Subtractive monochromatic oil portrait





Symbolism in portraiture



Symbolism in portraiture



Anthropomorphism



Anthropomorphism



Surrealism