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ART DEPARTMENT

CORE CURRICULUM RESPONSE

1. **Title:** ART 131: Drawing I: Representation and Reflection

2. **Rationale:** The history of drawing includes a rich historical background ranging from pre-history to the present. As a studio course, Drawing I offers the student an opportunity to satisfy the core requirement through hands-on technical & expressive experience that comes from self-discovery and evaluation. Skill at drawing has been a highly respected means of communicating ideas in virtually every human culture. As with any other core complement class, Drawing I nurtures the student's ability to understand and express ideas, and investigates the larger question as to why humans create art at all. In the 15th century, Leonardo DaVinci wrote an extensive comparison between the visual and the literary arts (specifically painting and poetry). His conclusions still ring true today. He states that, "if you, O poet, tell a story with your pen, the painter with his brush can tell it more easily, with simpler completeness, and less tedious to follow. If you call painting dumb poetry, the painter may call poetry blind painting". The point here is that both the literary arts and the visual arts exist to convey information and express emotive values about that information. Drawing students will learn to develop and communicate ideas. Through reviewing a cross-cultural approach, including selected readings in aesthetics, students will broaden their awareness of visual imagery and become cognizant of the varied ideas that have served as points of departure in the many works that they study. Performance in the drawing studio encourages majors and non-majors alike to develop an appreciation for the work and ideas of others, as well as the opportunity to more clearly understand their own ideas and general outlook on life.
3. **Description:** Drawing I is an introduction to the principles of rendering in various black and white media. Using the still life as a primary subject matter, fundamentals such as perspective, value, proportion, composition and contour are investigated and analyzed. While exercising focused observation during studio exercises, students will learn how to see critically. Using assigned readings in aesthetics, students will analyze and critique contemporary artworks in regional museums in several papers. (To comply with NASAD standards this class will be a 6-hour, 3 credit course that will follow both a lecture and studio format).
4. **Objectives:** While repetitive exercise is often used to develop eye-hand coordination, drawing is largely an intellectual process. Students must learn to understand and assimilate techniques of observation and application as they find them employed in the work of masters. They must also develop a basic understanding of symbolism, the use of metaphor, and a sampling of various philosophies of visual representation.

    a. **Historical/Philosophical Awareness**: The works of numerous artists, and the questions of numerous philosophers, taken from different epochs and various cultures will be used to enhance the understanding of

contemporary philosophical issues in drawing. For example, students will be exposed to a wide variety of approaches to media, design philosophy and sensibility through the study of older, traditional art forms such as: African tribal masks, Christian images by European masters of the Renaissance, Mannerist and Baroque periods, and Japanese sume-i ink drawings. Readings will be assigned and lectures given on such questions as "What is Art?", with readings from Tolstoy; "Art and Genius", from Immanual Kant; "The Metaphysical Hypothesis", from Clive Bell; "Painting Bamboo" from Su Shih, and many others. They will also study the work of contemporary artists, a number of whom use science and technology as a foundation for their work. More importantly, students will see example of how an artist (or art epoch) may be influenced by the infusion of ideas borrowed from other cultures. Some great examples of this are the profound effect that Japanese Ukiyoe prints had on the Impressionist movement of the 19th century, or the heavy influence that African masks had on the work of Picasso and other early 20th century Modernists.

b. **Technical Understanding & Skill Building**: Students will explore representational rendering techniques as they relate to a variety of drawing media. Students will learn to create the illusion of structure, light and atmosphere on a two-dimensional surface using a number of different materials including: charcoal, graphite, and wet media on a variety of different papers. Through a developed understanding of materials and techniques, students will discover appropriate choices to answer particular questions resulting in the creation of images that can maintain their visual integrity create optimum visual results and convey or express ideas or emotions.

c. **Creative Problem Solving & Analysis:** By its very nature, the process of problem solving inherent in drawing is a skill that every student will find useful in a lifetime of learning. Written response and analysis papers, group discussions, group brainstorming, visual solutions to problems of analysis and response to constructive criticism will all prove useful to both Art majors and non-majors throughout their respective careers and lives. In this environment, students are taught that constructive criticism is a gift to their peers and that sharing ideas is an opportunity to help each other progress.

Evidence of these three major areas will all be combined in the culminating project at the term's end. Students will prepare a written statement and make an oral presentation regarding all historical references for their final drawing. This will take place during the final critique. .

5. **Relevant Core Goals and Objectives:**

Goal 1: Catholic Identity: Drawing I includes the viewing of numerous examples of pictures that involve symbolism, metaphor and a design hierarchy that was a direct result of the great patronage that the Catholic Church provided

the visual arts during the Renaissance, the Mannerist and the Baroque periods. Just about any lecture on design will include a discussion of master works from any or all of these epochs in art history. Beyond this, discussion also centers on the use of materials to suggest the proper sense of mood for a particular piece. An example often used is that of Albrecht Durer who used an engraving technique to imbue his print of *St. Jerome in His Study* with an appropriate sense of serenity. However Durer uses woodcut, by its nature a more raw and forceful technique to produce a dynamic print of *Christ Forcing the Moneylenders from the Temple.* An understanding of cultural diversity through the exposure to various ritual artistic artifacts (i.e., the aforementioned African masks and Japanese prints) helps Catholic students better understand their own faith through the perspective of comparison to other cultures and their faiths (Objectives 1.5 & 1.9).

Goal 2: Liberal Education: The aspect of Drawing I that promotes a student's willingness and ability to openly offer critical analysis of art work results in a classroom dynamic that nurtures and advances a spirit of cooperation toward group learning. In this situation, most students feel responsible for the development of peers who lag behind (Objective 2.1). Because students are presented with philosophical and historical information from a variety of cultural backgrounds (Objective 2.3), they can clearly develop an understanding of their own cultural identity in contrast to others (Objective 2.4).

Goal 3: Responsible World Citizenship: Through technology (the mass media and more importantly, the internet), the world grows "smaller" every day. Through exposure of different cultures viewed through the prism of a historical context, drawing students will become aware of cultural differences as well as the shared human traits and tendencies that transcend cultural geographical and language barriers (Objectives 3.1, 3.2, 3.3 & 3.4). Further by sharing a common space where physical activity is taking space, all students must quickly learn to cooperate and share. Students also quickly become aware of how their use of potentially hazardous materials (such as charcoal dust and spray fixative) can affect the classroom environment in a negative way. Only by unwavering cooperation can the studio environment remain a safe and productive place (Objectives 3.4 & 3.5).

Goal 4: Lifelong Learning: Through a fundamental drawing studio experience, students often discover untapped talents as they research strategies to express ideas both verbally and visually (objective 4.1). They are presented with problems and seek answers, participate in discussions, research projects, but also learn to *see* critically and analytically (Objectives 4.1, 4.3, 4.4, 4.6, 4.7 & 4.8). This is a class that focuses on the refinement of the acquired skill of *seeing* actively, rather than passively. Seeing in this manner is a skill that transcends the boundaries of academic disciplines and is a strong foundation for lifelong learning. The fact that this is all done in a shared cooperative setting further enhances Drawing I's ability to fulfill the Core Curriculum's criteria for "lifelong learning" (Objective 4.9).

6. **Course Outline:** Attached. Not listed, but required readings will be from the text, Aesthetics, (an Oxford Reader) by Patrick Maynard, editor,
The Art of Responsive Drawing, by Nathan Goldstein.

7. **Pedagogical Style:**
>Lecture and visual presentations (slides, examples in books or actual artworks),
>Reading assignments, discussions and assigned analytical papers
>Technical demonstrations that will be followed by intensive labs that follow up on information presented during the lecture portion of class
>Individual and group critiques further enhance lessons learned
>Gallery visits and visiting artist lectures are also a part of this class as time and budget permit.

8. **Credits:** 3 Credits for 6 contact hours each week (as is required by NASAD standards).
9. **Suggested Year of Study**: Being an entry-level studio course, Drawing I can be taken by any student.
10. **Exemptions**: Due to different philosophies & objectives that might be employed at other schools, transfer of credits for a similar course taken at another institution of higher learning should be considered on a case-by-case basis.
11. **Concerns of Professional Departments**: A number of professional programs have offered their support for this type of course as it allows for their majors to experience the power of the creative search that enriches their education and life. This is a Core Compliment course and therefore, provides another choice for professional areas.
12. **Support:** The Art Department currently has an adequate Drawing studio that can accommodate three classes of 18 Drawing I students in the fall term and two classes during the spring semester.