

Department of Art Generic Syllabus – Fall 2013

I. Course Prefix, number, name

**ART 6204 – Drawing Studio II – 3 graduate credit hours, Lecture/Laboratory**

II. PRE-REQUISITE – Graduate standing

III. TEXTBOOK

Goldstein, N. (2005). *The Art of Responsive Drawing*. Old Tappan, NJ: Pearson Education, Inc..

IV. COURSE DESCRIPTION

Mastery level course in drawing, with the goal of a master portfolio in drawing. Advanced documentation of research and theoretical understanding, and execution of studio projects demonstrating appropriate master-level maturity and creative ability in traditional and modernist approaches to drawing.

V. RATIONALE

Drawing is foundational to all other visual arts and graduate students should reach a level of mastery in drawing which supports its artistic and creative integration in all aspects of the artist's activity. This course requires graduate students to demonstrate their mastery of drawing and its complex of execution, fluency in media, historical awareness and critical facilities.

VI. LEARNING OBJECTIVES AND OUTCOMES

Students will:

- achieve a graduate level of maturity and fluency in the drawing complex.
- accomplish drawings on an appropriate graduate level of mastery.
- integrate theoretical approaches to drawing into drawing practice.
- demonstrate command of various media in classical and modern approaches to drawing.
- document familiarity with selected literature in drawing history and practice.
- display the spiritual and communicative powers of drawing in their personal drawing work.

VII. COURSE TOPICS

Master-level studio work in drawing in various media and in the framework of assigned problems and individual creative paths, to build a summary portfolio of drawings demonstrating graduate-level mastery.

Continued involvement and exploration in, and documentation of research in advanced topics in drawing theory, media and approaches.

Continued research into historical precedents and examples of drawing, theoretical structures, and methodologies of drawing.

#### VIII. EVALUATION.

Students will be evaluated through demonstrated standards of performance as given by the professor for studio and written assignments and examinations or critiques.

General principle of the operation of the course are in the Departmental Syllabus Addendum on academic integrity, descriptions of the behavior that the college and the department consider to be academically dishonest, the student's responsibility, and consequences for academic dishonesty. The Catalog refers to Policy 2.19 which has been adopted by the Board of Trustees.

#### IX. REFERENCES.

Books:

Bean, J. and Stampfle, F. (1965). *The Italian Renaissance*. New York: Metropolitan Museum of Art, Pierpont Morgan Library.

Chris Lange-Küttner, C. and Vinter, A. (2008). *Drawing and the Non-Verbal Mind: A Life-Span Perspective* [electronic resource]. Cambridge: Cambridge University Press.

Edwards, B. (1986). *Drawing on the artist within : a guide to innovation, invention, imagination, and creativity*. New York: Simon and Schuster.

Hale, R. (1964). *Drawing lessons from the great masters*. New York: Watson-Guption Publications.

Jaques, F. (1964). *Drawing in pen and ink*. New York: Watson-Guption Publications.

McCullagh, S. et al. (2006). *Drawings in dialogue: old master through modern: the Harry B. and Bessie K. Braude Memorial Collection*. New Haven, Conn.: Yale University Press.

Mendelowitz, D. (1980). *Drawing*. Stanford, Calif.: Stanford University Press, 1980 .

Purser, R. (1976). *The drawing handbook : approaches to drawing*. Worcester, MA. : Davis Publications.

Rosand, D. (2002). *Drawing acts : studies in graphic expression and representation*. Cambridge, UK and New York: Cambridge University Press.

Van Kruningen, H. (1969). *The techniques of graphic art*. New York: Praeger.

Magazines (bound volumes and current numbers):

American Artist.

Art in America.

Art News.

Studio International.

General reference works:

Encyclopedia of World Art.