

GENERIC SYLLABUS – FALL 2013

I. Course Prefix, number, name

ART 6203 – Drawing Studio I – 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

Advanced problems in drawing, including theoretical study and execution of studio projects 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 provides graduate students with instruction, critique research opportunities, and studio practice and critique on an advanced level appropriate to graduate-level maturation and accomplishment in drawing.

VI. LEARNING OBJECTIVES AND OUTCOMES

The student will:

- demonstrate mature and fluent abilities in drawing.
- accomplish drawings on a high professional level.
- understand theoretical approaches to drawing.
- be able to work in various media in classical and modern approaches to drawing.
- be conversant with the literature of drawing history and practice.
- be aware of the spiritual and communicative powers of drawing.

VII. COURSE TOPICS

Review of and introduction to advanced topics in drawing theory, media and approaches.

Studio experiences in drawing in various media and in the framework of assigned problems and individual creative paths.

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