

CET Syllabus of Record



Program: CET Siena
Course Title: Life Drawing II
Course Code: ARTS2632
Total Hours: 90
Recommended Credits: 3
Primary Discipline: Studio Art
Language of Instruction: English
Prerequisites/Requirements: None

Description

This course promotes an in-depth understanding of the wealth of visual art available in Siena by emphasizing drawing in the traditional sketchbook form. Working directly from observation in the museums and the environments of the city, the student enjoys a protracted experience with individual works of art and architecture. A variety of drawing techniques and basic concepts of proportion, measurement, line quality and tonal rendering are taught so that skill and understanding of form are developed.

As technical progress is attained the course moves towards the development of personal vision regarding interest and subject matter; the sketchbook takes on the character of a visual diary. Students learn to observe and translate what they see in a free and spontaneous way. The course culminates with the presentation of individual final projects that are based on the sketchbook research done during the semester.

This is a studio art course. The course meets for a total of 90 contact hours.

Objectives

The course uses the visual wealth of Siena. Drawing *in situ*, allows students to gain firsthand knowledge from original works of art. The objective of the course is to create a professional quality sketchbook that can be used as resource material and that has the personal imprint of the individual character of each student.

By the end of the course, the student has:

- An enhanced awareness of quality in visual art and an increased capacity to distinguish the difference between great, good and bad art.
- A more refined analytical sense that enables the student to see how the various parts of a work unite in a complete expressive whole.
- An improved critical sense regarding the art of the past in a contemporary context.
- An improved practical application of techniques.

Course Requirements

This is an active studio course. It is based in part, on *in situ* drawing, utilizing basic drawing techniques gleaned from various texts. It is designed to be attractive to art and non-art majors, and is especially informative for art history majors that want to enrich their knowledge of the formal

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processes drawing and painting. Students are guided through each phase of the material. The course appeals to the analytical capabilities of the individual rather than the necessity for intuitive thought and innate artistic talent. For a successful completion, it requires only attention, diligence and conscientious application of the material presented.

Students engage in periodic group critiques during which they share ideas about their progress. Midterm and final evaluations are based on assessed progress and achievement. During these meetings, the student is expected to present a cohesive body of work that reflects each facet of study and be able to speak in a mature and objective manner regarding his/her accomplishments and areas in need of improvement. Students are expected to use the methodology as it is presented to the best of their ability, and apply it with integrity. Since every session is a new encounter with technical and conceptual concerns, patience, maturity and a realistic overview regarding accomplishment are indispensable.

Methods of Evaluation

Activity is largely dedicated to visiting and drawing in various museums, gardens and environments of Siena. Students are urged to participate in interactive discussions regarding individual work in progress and are expected to develop a high-quality sketchbook that demonstrates active, enthusiastic participation. Evaluation of student progress is based on an ongoing assessment of the qualitative and quantitative nature of their work throughout the semester. General reviews are given at midterm and at the conclusion of the semester. An "A" grade represents not only technical ability, but puts into high relief an element of self initiative and theoretical development.

The final grade is determined as follows:

- Sketchbook - museum and *in situ* drawing: 50%
- Final project presentation: 50%

Primary Texts

Course Reader with excerpts from the following texts:

- William Berry, *Drawing the Human Form*, New York: Van Nostrand Reinhold Co.
- Bernard Chaet, *An Artists Notebook*, Arthur A. Levine Books.
- Max Doerner, *The Artists Materials*, First Harvest.
- Daniel V. Thompson, *The Art of Tempera Painting*, Dover

Outline of Course Content

Note: This course meets in the fall/spring only. It is not offered in the summer.

This course is divided into four major topics. This equals 2 to 3 weeks per topic

- TOPIC 1. Introduction to the course format and objectives. Reviewing basic principles of drawing from observation. The measurement of angles and proportion of the parts to the whole of various geometric configurations. Simplifying form through the use of basic geometric constructions.
- TOPIC 2. Methods of drawing from observation based on architecture. Introduction of mass and line with logical and illogical light sources.
- TOPIC 3. The human figure through drawing from sculpture. Applying the already existing artist's synthesis as opposed to direct observation of nature.

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TOPIC 4. Conceptual development by drawing from painting. Discussion of mythological and religious concepts and themes leading towards the development of personal imagery.