

APPROVAL FORM

Rev: 5/82

Proposal Title: Drawing II - Expression

Sponsor(s): Department of Art Dept.: Art
Dr. George Neff, Chairperson

Check one: Course Specialization Concentration Achievement Certificate
 Minor Change Major Program
(please name: deletion or credit/title/catalog change)

Certification Program Undergraduate Graduate Credit Hours

Step 1 (Department)

Approved _____ date
 Not Approved

Dept. CC Chairperson

Reviewed 4/12/83
date

Chairperson, Dept.

Step 2 (Receipt)

SCC# 82-83-51

Proposal Received 4/6/83
date

Shirley G. O'Bay
Chairperson, SCC

Step 3 (Division CC)

Reviewed 4/19/83
date

Approved
 Not Approved

Comments:

[Signature]
Chairperson, Div. Curr. Comm.

Step 4 (Academic Dean)

Comments:

Reviewed 4/22/83
date

[Signature]
Signature, Dean of Division

Step 5 (SCC)

Open Hearing Date: 5/3/83 Approved by Senate Curriculum Committee 5/6/83 (date)

Returned to sponsor(s) for the following reasons:

(done)

Step 6 (Faculty Senate)

Presented to Faculty Senate (date): 5/13/83

Approved
 Not Approved

Notification to Vice-President Academic Affairs (date): _____

Signature: SCC Chairperson

GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

Department of Art

March 4, 1983

Proposal For A New Course

Details:

Course Title: Drawing II - Expression

Sponsor: Department of Art, Dr. George Neff, Chairman

Course Level: Undergraduate, three semester hours

Curricular Effect: Major requirement, foundation core

Prerequisites: None

Implementation: Fall, 1983

Resources: Drawing II - Expression is to be part of the foundation core taken by all art major students. Most studio faculty are qualified to teach such a course. Existing facilities and library resources are adequate.

Rationale:

Drawing II - Expression will be the second part of an expanded drawing segment in the foundation core. Drawing I concentrates on the development of basic representational skills. Drawing II continues this emphasis, developing it deeper into the realm of personal expression.

Essence of the course:

See attached course outline.

Results of consultation:

This document has been prepared by the Art Department Curriculum Committee, discussed in a department hearing and approved by the Art Faculty. In preparation catalogs from the following colleges and universities were studied:

Pratt Institute, New York City
Tyler School of Art, Temple University
Maryland Institute, College of Art, Baltimore
Philadelphia College of Art
Parsons School of Design, New York City
Moore College of Art, Philadelphia

GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

Department of Art

Course Outline

TITLE: Drawing II - Expression

COURSE NUMBER:

INSTRUCTOR:

OVERVIEW:

Whereas Drawing I is concerned with skills and techniques that are considered essential to traditional representation, Drawing II is designed to stress the expressive potential of the drawing process. The ability to effectively represent the appearance of the practical world is fundamental for a broadly based art training, but a student whose education is confined to that goal will be severely limited. In Drawing II the student will be exposed to a broader, more expansive concept of the process. That definition of drawing was described most eloquently by Edward Hill (The Language of Drawing, Prentice-Hall, 1966):

"Drawing turns the creative mind to expose its workings. Drawing discloses the heart of visual thought, coalesces spirit and perception, conjures imagination; drawing is an act of meditation, an exorcism of disorder, a courting of artistic ideas; above all it is the lean instrument of visual formulation and the vortex of artistic sensibility."

The comprehensive training provided by the combination of Drawing I and II will not only prepare students for the more specialized studio-courses but will also develop their ability to achieve their full potential as artists.

OBJECTIVES:

Students will be guided toward the use of drawing as personal expression and encouraged to consider their drawings as autonomous art objects. The skills taught in Drawing I will be reinforced and given a broader base. Students will engage the same core dilemma of the mature artist: What do I do and why do I do it? The theme of the course will be the exploration of concepts of artistic intent as the genesis of style.

OBJECTIVES:
(CONTINUED)

Students will be expected to demonstrate competency in a variety of both wet (brush and ink, wash etc.) and dry (graphite, charcoal, conte, etc.) media. Excellence of execution, however, cannot atone for lack of conception; the two are interdependent and mutually supportive. Students need to comprehend the way esthetic concepts and temperamental attitudes govern their perceptions and responses. They should be familiar with the work of the modern masters and be able to intuit the pertinence of the master's "solutions". The quality that most characterizes modern drawing is diversity and so students should seek not only excellent and invention but also the uniqueness of their own vision. In expressive drawing the vocabulary is a point of departure a language for the exploration of ideas and the conveying of feelings and moods. The learning process is a critical rather than a prescriptive system. Working both as "mentor" and "colleague" the instructor strengthens and students' confidence in their intuition as source of invention while developing the critical faculties that bring coherence and profundity to their work.

In order to encourage students to think of drawing as a conceptual process the instructor will structure some assignments to force them to think imaginatively and to take risks. Examples would be to reverse perspective, draw a moving model, work blindfolded. As in Drawing I the assignments will cover a variety of subject matter: figure, still life, landscape. No particular style will be favored and students will come to the realization that authentic personal style is not something that is applied to the drawing but is a consequence of the process. Depending on the interests and temperament of the students the final product may run a stylistic range from the tight realist to the fully abstract. They may emphasize a deep volumetric space or a flat surface appearance. The successful student will realize that the best drawing is a complex cognitive achievement that cannot be explained by a psychological and logical machinery that is always the same.

ASSIGNMENTS/
ACTIVITIES:

Through slide lectures and intensive critiques students will learn to probe the deeper meaning of their subject, materials and processes. Most of the assignments will consist of projects in which students work in series as they develop their ideas through investigation. The subject matter and media of the projects will be determined by the student in consultation with the instructor.

Typical specific assignments are listed below. In each the students would work in the style indicated while researching one or more established artists who exemplify this technique.

1. Gesture drawing

The technique of capturing the energy of an object in motion or at rest with such media as charcoal, pastel, brush and ink or felt marker.

2. Contour drawing

The technique of capturing the essence of an object in economic outline using such media as pencil, traditional pen and ink or technical illustration pen.

3. Cubistic rendering

The reduction of complex objects to geometric shapes which are juxtaposed and using reverse perspective produce flat, surface drawings which do not pierce the picture plane.

4. Non-objective and abstract expression

Drawing as an expression of emotion or as a means of expressing the essence of an object without regard to its surface appearance.

5. Super realism

A technique of representing an object with exaggerated perspective, light and shade, etc. so that it appears more "natural" than in photographs.

In all cases the attempt will be made to have students build upon skills developed in Drawing I, (remedial work will be prescribed when necessary) to begin to evolve an individual style of drawing.

EVALUATION:

In every class meeting the students will have the opportunity to have their drawings evaluated by the instructor. Projects will also be evaluated by the group in conjunction with the instructor. At the end of the semester each student must present a portfolio of the entire term's work for a final critique and grade by the instructor. In addition to evaluation the quality of the drawing skills, the instructor will also consider the degree to which the students have achieved authentic personal style.

GRADING:

Given the completion of course objectives, a grade will be assigned.

Catalog Description

Drawing II
(prerequisite: Drawing I)

This course will consist of experimentation, exploration and improvisation with graphic techniques suitable for representation of visual form such as figure and still-life as well as nonrepresentational approaches. For Art Majors.

Drawing I - Representation 1002.101

Catalog Description:

This course presents the basic representational skills and knowledge for effective drawing. Subjects covered will include the elements and principles of perspective, composition, anatomy, light and shade, and rendering.

Catalog Description

Drawing II 1002.111
(prerequisite: Drawing I)

This course will consist of experimentation, exploration and improvisation with graphic techniques suitable for representation of visual form such as figure and still-life as well as nonrepresentational approaches. For Art Majors.