**Curriculum**

**Drawing and Painting I**

**Course Overview**

Drawing and painting provides students with the opportunity to learn drawing and painting skills and techniques, and to be able to apply this knowledge successfully. The course will provide a foundation in drawing and painting techniques and media, understanding and applying visual elements, and developing observational skills. Students will draw and paint from observation and will be encouraged to develop an increasingly personal approach to their work. Drawing and painting issues, both historical and contemporary, will be discussed, and supported by readings and written assignments. Students will have the opportunity to research the history of drawing and painting with reference to technique, methods and concepts.

**Department Standards**

Students will be encouraged to develop an involvement in and appreciation of the Visual Arts.

Students will utilize and explore a variety of media and techniques.

Students will develop interpretive skills through exposure to and active investigation of social, historical and philosophical contexts.

Students will develop an understanding of Visual Arts from a local, national and international perspective.

**Benchmarks**:

Students should:

Recognize and utilize drawing and painting equipment and materials correctly.

Understand and apply the elements of art and principals of design.

Develop and apply drawing and painting terminology and methodologies.

Develop expressive and conceptual visual thinking skills.

Become familiar with various historical and contemporary artistic movements relating to drawing and painting.

**Performance Indicators**

Students should be able to utilize a range of drawing and painting media appropriately and successfully according to the requirements of a particular piece of artwork. They should experiment with drawing and painting materials in their sketchbooks and effectively apply specific techniques and media to their drawings and paintings, while using studio equipment correctly and safely.

Students should demonstrate that they understand the Elements of Art and Principals of Design through discussions, individual and group critiques of their artwork, and the artwork of contemporary and historical artists. They should be able to successfully apply selected Elements of Art and Principals of Design in their drawings and paintings according the their content and media.

Vocabulary and terminology that relates to and describes drawing and painting specifically should be understood and used in discussions, individual and group critiques, and in written research. Drawing and painting processes should be recognized, understood and applied as required.

Visual thinking skills should be developed through the ongoing practice of drawing and painting, by working from observation and from the imagination. Creative and expressive skills should be developed through innovative problem solving and decision making during the process of drawing and painting, and the development of ideas.

An understanding of drawing and painting throughout history, including contemporary artworks, will be developed through the study and interpretation of drawings and paintings by various artists and artistic movements. Students will also gain focused understanding of particular artworks through research as they work in tandem with studio art projects.

Students should be able to utilize a range of drawing and painting media appropriately and successfully according to the requirements of a particular piece of artwork. They should experiment with drawing and painting materials in their sketchbooks and effectively apply specific techniques and media to their drawings and paintings, while using studio equipment correctly and safely.

Students should demonstrate that they understand the Elements of Art and Principals of Design through discussions, individual and group critiques of their artwork, and the artwork of contemporary and historical artists. They should be able to successfully apply selected Elements of Art and Principals of Design in their drawings and paintings according the their content and media.

Vocabulary and terminology that relates to and describes drawing and painting specifically should be understood and used in discussions, individual and group critiques, and in written research. Drawing and painting processes should be recognized, understood and applied as required.

Visual thinking skills should be developed through the ongoing practice of drawing and painting, by working from observation and from the imagination. Creative and expressive skills should be developed through innovative problem solving and decision making during the process of drawing and painting, and the development of ideas.

An understanding of drawing and painting throughout history, including contemporary artworks, will be developed through the study and interpretation of drawings and paintings by various artists and artistic movements. Students will also gain focused understanding of particular artworks through research as they work in tandem with studio art projects.

Students should be able to utilize a range of drawing and painting media appropriately and successfully according to the requirements of a particular piece of artwork. They should experiment with drawing and painting materials in their sketchbooks and effectively apply specific techniques and media to their drawings and paintings, while using studio equipment correctly and safely.

Students should demonstrate that they understand the Elements of Art and Principals of Design through discussions, individual and group critiques of their artwork, and the artwork of contemporary and historical artists. They should be able to successfully apply selected Elements of Art and Principals of Design in their drawings and paintings according the their content and media.

Vocabulary and terminology that relates to and describes drawing and painting specifically should be understood and used in discussions, individual and group critiques, and in written research. Drawing and painting processes should be recognized, understood and applied as required.

Visual thinking skills should be developed through the ongoing practice of drawing and painting, by working from observation and from the imagination. Creative and expressive skills should be developed through innovative problem solving and decision making during the process of drawing and painting, and the development of ideas.

An understanding of drawing and painting throughout history, including contemporary artworks, will be developed through the study and interpretation of drawings and paintings by various artists and artistic movements. Students will also gain focused understanding of particular artworks through research as they work in tandem with studio art projects.

Students should be able to utilize a range of drawing and painting media appropriately and successfully according to the requirements of a particular piece of artwork. They should experiment with drawing and painting materials in their sketchbooks and effectively apply specific techniques and media to their drawings and paintings, while using studio equipment correctly and safely.

Students should demonstrate that they understand the Elements of Art and Principals of Design through discussions, individual and group critiques of their artwork, and the artwork of contemporary and historical artists. They should be able to successfully apply selected Elements of Art and Principals of Design in their drawings and paintings according the their content and media.

Vocabulary and terminology that relates to and describes drawing and painting specifically should be understood and used in discussions, individual and group critiques, and in written research. Drawing and painting processes should be recognized, understood and applied as required.

Visual thinking skills should be developed through the ongoing practice of drawing and painting, by working from observation and from the imagination. Creative and expressive skills should be developed through innovative problem solving and decision making during the process of drawing and painting, and the development of ideas.

An understanding of drawing and painting throughout history, including contemporary artworks, will be developed through the study and interpretation of drawings and paintings by various artists and artistic movements. Students will also gain focused understanding of particular artworks through research as they work in tandem with studio art projects.

**Assessments**

Studio Assignments:

Mark-making drawing using drawing/erasing techniques.

Pattern drawing with ink incorporating value, layering and multiple drawing tools.

Drawing from observation: contour, cross-contour and blind contour drawing of organic object still-life.

Drawing from observation: textured object still-life using descriptive line to describe shape, form and surface.

Drawing exercise: positive/negative space collage using pattern and symmetry.

Positive/negative space monochromatic painting.

Painting exercise: value/grey scale.

Monochromatic painting from observation of still-life using chiaroscuro lighting to emphasize form, depth and composition.

Critiques:

Each studio assignment will involve a group critique. For each critique students will write a synopsis of the discussion to include the following reflections: ideas generated from discussions; opinions; responses to student work; notes including questions, research possibilities, artists introduced.

Written and visual research will be recorded and analyzed for each studio assignment in sketchbooks.

Individual critiques and sketchbook reviews will be conducted regularly during studio time.

Mixing colour: primary, secondary and tertiary colours, tints and shades. Acrylic grid painting using varies palette.

Cool and warm colour collage/mosaic using paper and cutting techniques.

Drawing with colour: cool and warm colour landscape drawings using pastel incorporating atmospheric perspective.

Linear perspective in architecture; using one and two-point perspective with value in drawing.

The illusion of texture: rubbings of real textures to create frottage drawing.

Real texture with acrylic paint, mediums and gels. Experimental studies and design-based painting.

Critiques:

Each studio assignment will involve a group critique. For each critique students will write a synopsis of the discussion to include the following reflections: ideas generated from discussions; opinions; responses to student work; notes including questions, research possibilities, artists introduced.

Written and visual research will be recorded and analyzed for each studio assignment in sketchbooks.

Individual critiques and sketchbook reviews will be conducted regularly during studio time.

Portfolio Review: 1st Semester review of drawing and painting portfolio and sketchbook.

Exploration of watercolour techniques, media and supports through design and observational painting with emphasis on the use of transparency and colour theory.

Linocut block prints using line, positive and negative space, colour theory, and transparency with multiple images and editions.

Visual measuring and proportions of the face: frontal, three-quarter and profile drawing studies.

Portrait painting using value and colour to describe volume and planar analysis with a figure/ground composition.

Gesture drawing of the figure focusing on movement and dynamic form.

Drawing the figure in space: the figure/ground relationship.

Critiques:

Each studio assignment will involve a group critique. For each critique students will write a synopsis of the discussion to include the following reflections: ideas generated from discussions; opinions; responses to student work; notes including questions, research possibilities, artists introduced.

Written and visual research will be recorded and analyzed for each studio assignment in sketchbooks.

Individual critiques and sketchbook reviews will be conducted regularly during studio time.

Study of mass, volume and weight in the figure. Proportional relationships: drawing studies of bones and muscles from observation.

Figure drawing: body units and proportion, mass, volume, weight and foreshortening using value and line descriptively.

Final project: drawing/s and/or painting/s based on a chosen theme using selected media. Related written and visual research will be recorded in sketchbook. The final project will be presented in a group critique at the end of the semester.

Critiques:

Each studio assignment will involve a group critique. For each critique students will write a synopsis of the discussion to include the following reflections: ideas generated from discussions; opinions; responses to student work; notes including questions, research possibilities, artists introduced.

Written and visual research will be recorded and analyzed for each studio assignment in sketchbooks.

Individual critiques and sketchbook reviews will be conducted regularly during studio time.

Portfolio Review: Final review of drawing and painting portfolio and sketchbook.

**Core Topics**

Mark-making

Line

Composition

Value

Colour theory

Perspective

Texture

Transparency

Portraiture

The Figure

Mass and volume

Space in two-dimensions

Final project

**Specific Content**

Mark-making techniques with drawing media and equipment.

Line characteristics and line personality; analytical and descriptive use of line in drawing.

Composition and the illusion of space in two-dimensions: placement, size relationships, overlapping, positive and negative space.

The use of value to describe form and depth in two-dimensional artworks.

Colour theory in light and pigment; colour mixing with pigment; colour contrasts.

Linear and atmospheric perspective in two-dimensional artworks.

Real texture and the illusion of texture in drawing and painting.

Transparency, layering and colour theory in painting and printmaking.

Proportion and visual measuring of features and bone structure in the face.

Proportion and visual measuring with the figure.

Mass, volume and weight in drawing using value and expressive drawing techniques.

The illusion of space in two-dimensions and the use of overlapping, positive and negative space, and perspective in a composition.

Final project: cumulative artwork/s drawing on technical, conceptual, theoretical, creative and visual skills developed during the course.

**Resources**

**Quarter 1**

Tasis libraries, Internet research, and CD-Rom art collections; reproductions of artworks; lectures and visual presentations; Tasis Visiting Artist Program; Fleming Gallery and Tasis Exhibition Program.

Selected Readings:

"Keys to Drawing", Bert Dodson

"Life Drawing in Charcoal", Douglas Graves

"What Painting is: How to think about Oil Painting, Using the Language of Alchemy", James Elkins

**Quarter 2**

Tasis libraries, Internet research, and CD-Rom art collections; reproductions of artworks; lectures and visual presentations; Tasis Visiting Artist Program; Fleming Gallery and Tasis Exhibition Program.

Selected Readings:

"Colour and Culture; Practice and Meaning from Antiquity to Abstraction", John Gage

"The Artist's Handbook of Materials and Techniques", Ralph Mayer

"Art in Theory", Charles Harrison and Paul Wood

**Quarter 3**

Tasis libraries, Internet research, and CD-Rom art collections; reproductions of artworks; lectures and visual presentations; Tasis Visiting Artist Program; Fleming Gallery and Tasis Exhibition Program.

Selected Readings:

"The Artist's Handbook of Materials and Techniques", Ralph Mayer

"Art in Theory", Charles Harrison and Paul Wood

**Quarter 4**

Tasis libraries, Internet research, and CD-Rom art collections; reproductions of artworks; lectures and visual presentations; Tasis Visiting Artist Program; Fleming Gallery and Tasis Exhibition Program.

Museum visit: Tate Modern, London

Selected Readings:

"Art in Theory, 1900-1990" Charles harrison and Paul Wood, Editors, Blackwell Publishers 1994

"M/E/A/N/I/N/G An Anthology of Artists' Writings, Theory and Criticism", Susan Bee and Mira Shor, Editors, Duke University Press, 2000