**Curriculum**

**Drawing and Painting II**

**Course Overview**

This is an intermediate course for experienced students who wish to expand their technical and conceptual drawing and painting skills, and be able to apply this knowledge successfully. The emphasis will be on drawing and painting content and technical development. Students will draw and paint from observation and interpretively, and will be encouraged to develop a personal visual vocabulary. Drawing and painting issues, both historical and contemporary, will be discussed, and supported by readings, written assignments and research.

**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**:

Drawing and painting equipment and materials will be recognized and used correctly.

Drawing and painting terminology and methodology will be applied appropriately.

Colour theory will be applied and utilized successfully.

Expressive and conceptual thinking skills will be developed.

Student drawing and paintings demonstrate accomplished technique and creativity.

**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.

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**Assessments**

Mixed media mark-making drawings incorporating line, pattern, rhythm, balance and value, with reference to the expressive quality of marks.

Bookmaking workshop focusing on sequence, pattern and narrative using mark-making studies.

Positive and negative space studies incorporating the anatomy of the skeleton.

Interior/exterior drawing using value to describe space and volume.

Portrait painting (with drawing studies) using value/chiaroscuro lighting for symbolic effect.

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.

Advanced colour theory and colour mixing using primary, secondary and tertiary colours, tints and shades. Radial design: mandala painting.

Drawing with colour: oil pastel and pastel portrait/figure and landscape drawing using colour contrasts.

Experimental media studies exploring transparency and textured surfaces with acrylic paint and mediums.

Painting from observation: the still-life focusing on the painted surface, the use of descriptive mark-making, and effective use of colour and value.

Transparency with watercolour: using light and layering to build an image.

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Portfolio Review:

1st Semester review of drawing and painting portfolio and sketchbook.

Narrative and symbolism in figurative drawing and painting: studies of the figure seated and standing in space.

Gesture drawing: the dynamic figure incorporating movement, weight, form and balance with descriptive line and value.

Drawing and painting focusing on the symbolic use of colour and value using objects and/or the figure as metaphors; diptych/triptych drawings and paintings.

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The non-objective image: a series of drawings, paintings and mixed media works using marks, organic and geometric shapes/forms with colour and/value. Two-dimensional compositions exploring balance, rhythm, pattern, movement, and spatial relationships.

Large scale figurative painting using colour symbolism and lighting to convey mood.

Miniature painting inspired by Persian and Indian miniature gouache paintings.

Final project: drawing/s and/or painting/s based on a chosen theme using selected media, focusing on content and expression with the appropriate use of technical and conceptual skills. 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.

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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**

Line

Shape and form

Space and composition

Value

Colour Theory

Texture

Sequence and narrative

Symbolism

The non-objective image and abstraction

Scale

Final Project

**Specific Content**

Analytical and descriptive line, contour line, expressive use of line, and implied line.

Shape and form in two dimensions, organic and geometric forms, expressive qualities of shapes and forms.

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

Describing form and depth with value, the concept of light and dark, value and the value scale, value and artistic expression.

Advanced colour theory including colour contrasts, colour interaction, colour symbolism and expression.

Texture in the environment, real texture and the illusion of texture in two-dimensions, transparency and opacity, the drawing and painting surface.

Drawing and painting series exploring sequence and narrative as a subject matter. Sequence and implied/optical movement.

The symbolic use of colour, surface and form in the drawing and painting image.

The non-objective image using line, geometric and organic shapes/forms, colour and value with balance, rhythm, pattern and/or movement in a composition.

The history, concepts and interpretation of Abstraction in drawing and painting.

The physicality of the drawn and painted mark and its relation to the scale.

The significance of scale, from the miniature to large-scale installations, in drawing and painting.

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.

Museum Visit: National Gallery and National Portrait Gallery, London.

"Life Drawing in Charcoal", Douglas Graves, General Publishing,

"Drawing the Human Form", William Berry, Simon and Shuster, 1977

"Anatomy of the Human Body", Henry Gray, Bartleby, 2000

"Drawing Lessons from the Great Masters", Robert Beverly Hale, Phaidon Press, 1989

**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.

Museum Visit: Tate Britain, London, including the Clore Gallery.

Selected Readings:

"The Art of Color", Johannes Itten, Van Nostrand Reinhold Company, 1973

"Interaction of Color: New Edition", Josef Albers, Yale University Press, 2010

"Chroma", Derek Jarman, Century, 1993

"Color and Culture; Practice and Meaning from Antiquity to Abstraction", John Gage, University of California Press, 1994

"Color: A Natural History of the Palette", Victoria Finlay, Random House, 2004

**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, 20th and 21st Centuries collection.

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