



MARCHUTZ SCHOOL OF FINE ARTS

ART 106

3 credits (45 contact hours)

DRAWING AND PAINTING (STUDIO ART)

COURSE DESCRIPTION

Intended for students with little or no experience in painting and drawing. Includes work from the figure, museum study, still life and landscape work in the Aix countryside. (Additional fee)

GOALS

A course for students with intermediate/advanced skills. The goal of the course is to develop the student's capacity to see into the visible world and transform his/her vision into art. The student is led gradually toward a deeper understanding of the relationship between natural and artistic forms through the challenges of museum study, landscape, portraiture, model work, and still life.

INSTRUCTION

Individual conferences with the faculty at the beginning of the semester determine if the student will accentuate drawing or painting during the semester. Evaluations and credit are assigned accordingly. Drawing students are required to use color during the semester; likewise, painting students are assigned drawing projects as well. All students must attempt to inter-relate the two disciplines in their work. Six contact hours a week. Limited enrollment. An additional \$240 fee will be applied to cover the cost of painting supplies.

LEARNING OUTCOMES

See The Marchutz School of Fine Arts Assessment Plan Overview

- Students acquire a basic knowledge of drawing skills, color theory, palette, oil or watercolor techniques.
- The students will sharpen her/his perceptive apparatus as it discerns underlying relationships in the visible world (as opposed to seeing each element as a separate entity) and reveal their discoveries in her/his painting and drawing.
- The student will improve her/his ability to unify technique with content and form in their studio works.

REQUIREMENTS

A. **Attendance:** Progress in painting and drawing is directly proportional to steady, disciplined work. Students are required to attend all classes. Any unexcused absence is detrimental to the student's final grade and the grade is reduced one-half letter for each unexcused absence above two. Absences due to illness must be made up within two weeks. Make-up work will be assigned by the director.

B. Sketchbook (outside of class): 20 hours of individual work. 25% of final grade.

C. Mid-term and Final Critique: 75% of final grade.

CALENDAR

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| Week I | Orientation Introduction: Model drawing Beginning attempts |
| Week II | Model drawing Rembrandt statement on drawing |
| Week III | Copying from the masters - Landscape Interpretive sketch drawings of masterworks Organizing the surface |
| Week IV | Landscape drawing Choosing a “motif” “Nature and Aim of Fiction”, Flannery O’Connor |
| Week V | Landscape drawing Problems of foreground, earth and sky relationships |
| Week VI | Landscape Drawing Mid-term Critiques Changing perspectives |
| Week VII | Landscape Drawing Finding a technique –Mark making |
| Week VIII | Fall Break |
| Week IX | Still life Drawing Composition, object-space relationships |
| Week X | Still Life Drawing Personal expression |
| Week XI | Portraiture Interpretive sketch drawings of masterworks Organizing the surface |

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| Week XII | Portraiture Value relationships |
| Week XIII | Portraiture Composition and proportion |
| Week XIV | Final Critiques |
| Week XV | Final Exams Final Exhibition |

THE MARCHUTZ SCHOOL OF ART ASSESSMENT PLAN

MISSION

The mission of the Marchutz School of Art is to help students sharpen their visual perceptions of the world around them, decipher their emotional responses to these perceptions, and through an holistic (studio, historical, and critical) discipline, relate their discoveries to an intensive investigation of the nature and aim of art.

GOALS

To provide opportunities for the student to:

- Develop her/his capacity to see.
- Develop a holistic approach to her/his study of art and art making.
- Combine studio art production with liberal arts disciplines.
- Enhance her/his awareness of the relationship between perception and imagination.
- Develop her/his historical and critical sense so that self-expression is linked to a larger tradition.
- Formulate an integrative relationship between knowledge and intuition, perception and concept, self-expression and global awareness.

VALUES

The Marchutz School of Art believes that a sustained and intensive study of the relationships existing in the visible world combined with an individual effort to articulate them in a coherent form is an important aspect of an artist's development no matter what his/her ultimate form of expression might become. Without a sense of these relationships it is difficult, if not impossible, to understand and appreciate how the most profound works of art of all periods and places are linked one to the other. For example, in what manner can a Van Gogh be linked to Hiroshige and Rembrandt in the same instant? Understanding the linkage is as important as understanding the dissonance. The recognition of this linkage helps students transform mere self-expression and novelty into something original and of more value.

Seeing is at the base of the program; however, we believe that the discipline of acquiring and responding to historical knowledge and critical thought, as well as immersing oneself in art works from all periods and other cultures is essential to an original and meaningful contemporary artistic process.

A sense of place is also a driving force in our study abroad program. The school is situated in the south of France thus our main focus in a semester or year program is the intensive study of the European heritage derived from the era of the caves of Lascaux to the present day. However, as we focus on the art that presents itself to us in Europe, we strive in the seminars and studio to introduce students to comparative analysis of work from differing periods and cultures.

On a daily basis an artist does not separate her/his life from her/his studio discipline, or the studio discipline from an experience in the museums and galleries, or the museum experience from critical thought and analysis. It is our mission to instill a holistic approach to art in the minds of students so that their work becomes life-oriented rather than, say, simply, course or grade oriented.

Thus the study of relationships (or lack of them) in the world, liberal arts discourse, museum study, and critical analysis are combined into a daily discipline to help students formulate what Flannery O’Conner calls “the habit of art.”

- Wholeness is a key component to art and life.
- “Education is not something others do for us but something we do for ourselves.” T. S. Eliot
- Learning happens through dialogue.
- Formulating a meaningful question can be more difficult and instructive than getting a right answer.
- “The beginning of human knowledge is through the senses, and the fiction writer [artist] begins where human knowledge begins. He appeals through the senses...” Flannery O’Conner
- The intimate study of visual relationships in the world around us can help us understand works of art from all periods.
- Art transcends temporal and cultural confines.
- The critical study of the relationship between content and form in works of art from different periods and cultures, and the discernment of what these works may share in common within their vast differences, is essential to artistic self- awareness, meaningful critical thinking, and original creative work.
- Technical prowess is meaningful only as a quality of artistic vision.
- The cross-cultural and trans-temporal critical study of art can lead the individual to self-knowledge as well as modify and enhance a global and cultural viewpoint.
- “Art is the measuring stick of art and only by art can art be measured » Thomas Aquinas

LEARNING OUTCOMES

- The students will sharpen her/his perceptive apparatus as it discerns underlying relationships in the visible world (as opposed to seeing each element as a separate entity) and reveal their discoveries in her/his painting and drawing.
- The student will improve her/his ability to unify technique with content and form in their studio works.

- The student will exhibit a deeper knowledge of the European artistic heritage, a perception of what may link one work of this heritage to another, and the ability to compare and contrast these works with those of other cultures.
- The student will improve her/his ability to dialogue, and read and write coherently about formal and content issues using specific examples at the level of form to justify their aesthetic judgements concerning works of art.
- The student will demonstrate an on-going willingness to seek connections between the existing art forms of different periods and cultures with her/his attempts to articulate a unique point of view and mode of expression.

TOOLS OF ASSESSMENT AND DESCRIPTION

Assessment Rubrics

Faculty use five assessment rubrics, one for each learning outcome, to assess student learning.

Critiques of studio production

Group critiques

Each semester there are two group critiques in which students gather around a selection of work representing the entire cohort. Discussions around particular issues will emerge based on the work.

Individual mid-term Critique 2-hour critique with faculty member

Final critique. 2-hour critique with faculty member

Response papers for the seminar

In the seminar the student is responsible for writing a 2-page «response paper» which addresses the text to be discussed in the upcoming seminar. The first section of the seminar is devoted to drawing from the images to be discussed in relation to that text. The response papers are graded and annotated by a faculty member.

Opening question

Each week two students are responsible for formulating an «opening question» which they believe will help generate understanding of a given text and focus the discussion in the seminar. The students who formulate the question are not responsible for a response paper that week.

Dialogue and critical analysis

The third part of the seminar is devoted to applying some aspect of the text to a close study of slide images of works of art. Faculty observe students' participation during the seminars, noting how well they can dialogue with others, whether they have engaged in a close reading of the texts and images, and how well they can formulate ideas from the reading and discussions.

Mid-term and final exam

Two 4-hour exams - each involves a written, comparative critical analysis of two or three slide images.

Student Portfolio

The studio work, response papers, mid-terms and finals will comprise a portfolio that the faculty will assess twice each semester using the rubrics for the five learning outcomes.

Student self-assessment

After midterm and final critiques and before the student see the faculty assessment, she/he will use the rubrics to assess her/his own work. She/he will then compare her/his assessment to that of the faculty assessment. These rubric assessments will be added to the portfolio.