

SYLLABUS

Subject:

Drawing

Experimental drawing

Teacher: dr hab. prof.UR Marlena Makiel – Hędrzak

Course description: Drawing, as the instrument of cognition and analysis of nature, can constitute an autonomous creative statement. The syllabus of drawing classes introduces students to the activity of posing and solving artistic problems, deepening their artistic awareness. Its realization enables to familiarize the course participants with the values of individual techniques, determine the role of imagination in the creative process, shape the creative attitude. Studying the nature develops the knowledge in the scope of human anatomy, the thematic issues introduced in the teaching process develop the ability of synthetic and analytic presentation of nature, knowledge in the scope of features co-creating a picture.

Learning outcomes: The didactic aim of teaching drawing covers a comprehensive education of students, developing the abilities to express and interpret the observed nature, and as a result of that determining the formal and workshop skills, as well as intellectual skills in the scope of the conscious disposing with the expressive properties of that discipline. The most important issues include enriching the student's sensitivity, imagination and expression which are crucial for the creative individuality. The aims are realized through studying the nature (nude is the superior motif), as well as through thematic tasks stressing the issue of construction (composition) of a drawing. A permanent element of education is an encouragement to expand the workshop through frequent drawing (treating drawing as a kind of journal) and experimenting with the used means, as well as practicing outside a studio – analyses of a specific problem, options of a concrete subject. This enables to undertake the process of idea maturation over time, transforming and specifying stylistics of a drawing „handwriting”.

Grading policy: Getting a credit takes place after submitting a cycle of drawings created during classes, as well as other drawings constituting an extension of the studio tasks. Presence in classes is required, as well as individual work of a student during classes and performing the established additional exercises. The assessment depends on realization of the topics, the level of activity and the regular work. The effect of education is, among others, the cycle of works presented by the course participants constituting an individual creative expression, subject to a specific idea, synchronized in terms of formalities and contents. The semester ends with a review of works, their discussion, assessment, as well as selection and exhibition.

No.	Timetable	NUMBER OF HOURS
1	Figure study from nature – nude. Developing forms with the use of limited amounts of value degrees, maintaining a sketch character in order to understand the basic elements influencing the character of the described layout and aimed at focusing on expression of means in their ascetic form.	8
2	The issue of illusion in a drawing. A task using factors of achieving a sense of depth on a plane. Developing awareness, intuition and workshop skills.	8
3	Nude in rest and movement, comparative analysis. Study aimed at practicing with the use of contrast of forms and methods of developing elements of composition. Seizing the expressiveness of a movement, naturalness of a gesture, actions aimed at provoking a necessity of making a decision determining the character of work.	12
4	Portrait and self-portrait, practice in the scope of graphic expression of specific features of personality. Analysis of works of old masters, discussing the phenomenon of this genre of painting. Describing a formal external appearance as a starting point to an analysis of an issue.	4
5	Still life – object study. Statics of inanimate objects as a pretext for creative search with the use of a frame line or a change of the scale of described forms. We assume creating a cycle of drawings inspired by features of an object, aimed at inducing to test forms and functions of drawing elements.	8
6	Line, its expressive values. Using a motif of landscape in order to create an expression with the use of a line. Searching for expressive values of a line, its numerous qualities and kinds in order to shape the skills of using consciously the expressive features of a drawing.	12
7	Sound – point – line. Musical work and graphic work – their mutual relations.	8

Arnheim R., *Art and Visual Perception*

Kandyński W., *Point and Line to Plane*

Kandyński W., *Concerning the Spiritual in Art*

Leonardo da Vinci, *Treatise on Painting*

Pater W., *The Renaissance*

Wölfflin H., *Principles of Art History*

Textbook and required materials:

Recommended materials: drawing materials - coal, pencil, sepia, tempera or acrylic paints, crayons, ink, brushes, etc

Prerequisites: Students taking part in the classes should demonstrate basic knowledge in the scope of anatomy and proportions of a human body, knowledge of principles of composition and values of various drawing techniques. Moreover, it is important to be able to express the observed nature, treating drawing as a tool for cognition of its numerous aspects.