

**MAYTERM WORKSHOP PROPOSAL
ARTS 3490**

Avigail Manneberg

Course Title: **The Sound of Art**

Course level: Beginning Workshop ArtS 3490

3 credits = 15 contact hrs/week.

Class meeting schedule: M,W,F 10am-3pm

Preferred classroom: W270

Materials fee: \$35 per student

Student Learning Outcomes

The main goal of this course is to understand the role of creativity, innovation, discovery, and expression across sub-disciplines of the visual arts such as drawing, painting, and video and linking up with the discipline of music. Students will discuss the influence of music on the visual arts in theory and in practice through listening to music, assigned readings, videos, presentations and visiting artists and musicians.

Reading list: (selections)

Karin V. Maur *The Sound of Painting*

Peter Vergo, *The Music of Painting*

Read and discuss Kandinsky *Point and Line To Plane*

Mondrian: "the transatlantic paintings"

"The Hidden Sense: Synesthesia in Art and Science" in Campen, Craetien

"Visual Music: Synaesthesia in Art and Music since 1900"

"Music and Modern Art," Leggio, James., New York : Routledge , 2002

Students will research and present the work and philosophy of various visual artists towards music, including Piet Mondrian, Paul Klee, Paul Gauguin, Henri Matisse, Vassily Kandinsky, and Georges Braque.

Assessment of students' learning related to this outcome.

Students create a body of visual work such as drawing, painting and performance, and also will work on self-directed presentations and participate in critiques. Students learn to communicate their responses to visual as well as auditory works both verbally and in written and creative form. Emphasis is placed on concept development as well as the appropriateness of techniques and materials utilized. Students will also learn basic skills in painting and drawing.

The Sound of Art

*"There must be music through words in a beautiful poem, just as there must be music in a beautiful picture, and in a beautiful building, or in the diverse ideas expressed through line." --
Philipp Otto Runge*

The Sound of Art is a studio art course introducing basic drawing and painting skills and techniques, and to add another level with the influence of music. The foremost objective of this course is to acquaint you with the possibilities and approaches for developing visual ideas through drawing and painting, and to provide you with the opportunity to explore and enjoy the process of visual arts combined with auditory stimulation as a means of self-expression.

The Sound of Art intends to develop your understanding on the role of creativity, innovation, discovery, and expression across the visual arts of drawing and painting, and combined with music. The first hour or so of each class will explore a particular theme through readings and discussions. The bulk of each class will be devoted to direct practice, and you will produce paintings and drawings with supervision. Independent research will be regularly assigned through weekly homework.

PREPARATION, REQUIREMENTS/PROJECTS:

We will explore the following areas through drawing and painting: Still Life, Gesture Drawing, Imaginary Composition, and Self-Directed Projects. Please bring all your materials to every class as you may choose to change materials between class exercises. You can rent a locker from the Art Department for storage.

There will be a **field trip** to the Bell Museum for a Self-Directed Project. Depending on class progress and if weather permits we will also be drawing outside.

IN-CLASS WORK, HOMEWORK AND PORTFOLIO:

Weekly homework projects and readings will correlate with in-class work, your ongoing research project or both. Unless instructed otherwise, assignments will be due the next class meeting. Late work will result in a lowering of your grade for that assignment. Late homework assignments must be shown the following week to get credit. **After the end of each week no credit is received for homework assignments.** Homework will be critiqued on a weekly basis. All in-class work and homework must be completed and compiled in a portfolio for instructor reviews. **Portfolios will be reviewed on class #5.**

If you are having difficulty with an assignment, or have any questions about any assignment, please contact me about it ahead of time. Typically, I will answer an email the day you send it. If a schedule conflict arises, please inform me **before** the class meeting.

PORTFOLIO AND CRITIQUES:

Please keep all of your drawings dated, signed and safe throughout the semester. The portfolio

will be due at class #5 and will be composed of **ten** drawings of your choice, which you feel demonstrate your ability and your progress thus far.

FINAL PROJECT:

The final project will be a research drawing/painting/proformance. The subject, the way you investigate it and the way you deal with it visually is up to you. This is to be an ongoing investigation you will present at the end of the semester. You will be working on this project at the end of the course and its development will be largely on your own terms. You will submit a research proposal of 600 words, printed and stapled, on an artist (or two) who will inspire you for your project. This final project is to be based on research and should demonstrate thoughtful inquiry as well as development in your critical thinking skills as well as understanding of course themes.

GRADING STANDARDS:

You will be expected to challenge yourself and show improvement by the end of the semester. You will be graded based upon the amount of effort applied to your work, your ability to generate your own ideas, as well as the technical execution of your work. Students should show an interested exploration of the material and an appropriate technique to convey the idea of their choice.

Grading:

Attendance/Participation/In-Class Work (25%)

Assignments (15%)

Midterm Portfolio + Bell Museum project (30%)

Final project (30%)

Letter grades for each assignment will be determined as follows:

"A" Superior performance, advanced study, skill development and execution evident

"B" Above average performance, additional work, care and thought evident.

"C" Average performance, adequately fulfills all the requirements of the assignment

"D" Below average performance. Goals attempted but not adequately fulfilled.

"F" Does not fulfill requirements.

In determining your grades I consider:

Improved observational and conceptual skills as demonstrated by drawings

Understanding the visual organization of elements in own drawings and drawings of others.

Experimentation and risk-taking within the creative process (personal expression). Development of critical analysis skills (how you speak about the work within critiques). In-class work, out-of-class assignments, participation, attitude, effort and attendance.

ATTENDANCE:

Attendance is critical to your success in this class. Two absences (excused or unexcused) lower your grade, and three absences will drop a grade one letter (an A turns into a B). Five absences

will result in an F grade. **If a class is missed, it is your responsibility to know what was covered and to make up any drawings.**

If you are taking the class for S or N credit, you must not incur more than two absences during the course, or risk an "N" grade.

*Late arrivals and early departures will be counted as ½ absence.

SCHEDULE AND IMPORTANT DATES

*Please note schedule is subject to change.

Class will be divided to two sections. A 60- to 90-minute morning session will be a discussion of readings and the afternoon session will be studio work.

Unit 1: Drawing and Music

Themes:

Line- examination of contour and gesture

Value- dark/light tonalities

Texture and Shape- two-dimensional surface treatments

Class #1: Introduction to course: the relationship between music and art; influence of music on painting and drawing.

Morning: Discuss course goals
Watch Fantasia (excerpts)

Afternoon studio work

Practice basic techniques of drawing: sighting, measuring, positive and negative space, size and scale

Class #2: Drawing and Rhythm

Morning

Discussion of readings:

Karin V. Maur *The Sound of Painting* (selections)

Peter Vergo, *The Music of Painting* (selections)

Afternoon studio work

Field trip to the Bell Museum for a self-directed project.

Using music for basic drawing: Line variations, value, texture; time-based drawings.

Class #3: Core Course Themes

Morning

Student presentations on topics related to music and art.

Afternoon studio work

Drawing exercises related to student presentations topics

Unit 2: Painting and Music

Shape, color composition, musical forms

Class #4: Kandinsky; shape and sound.

Morning

Read and discuss Kandinsky *Point and Line To Plane* (selections)

Afternoon studio work

Introduction to painting techniques applying Kandinsky's ideas.

Class #5: Composition

Morning

Guest artist musician (music form)

Piet **Mondrian** -Boogie Woogie Jazz

Read and discuss Mondrian: "the transatlantic paintings" (selections)

Afternoon studio work

** portfolio critique **

Class #6: Synesthesia in art

Morning

Read and discuss:

"The Hidden Sense: Synesthesia in Art and Science" in Campen, Craetien (selections)

"Visual Music: Synaesthesia in Art and Music since 1900" (selection)

Afternoon studio work

Student presentations on topics related to synesthesia in art, including: Carol Steen, Anne Salz ,
The Yellow Sound experimental theater piece by Wassily Kandinsky, others

Unit 3: Mixed Media and Work on Independent Final Projects

Class #7: Performance-based Drawing and/or Painting inspired by contemporary artists

Morning

Read and discuss:

"Music and Modern Art," Leggio, James., New York : Routledge , 2002 (selections)

Afternoon studio work

Students collaborate in groups on drawing/painting performance

Class #8: video art

Reading

Viewing TBD

Afternoon studio work

Work in class on self-directed final project

Class #9:

Student final project presentation and group critique