

**RARITAN VALLEY COMMUNITY COLLEGE
ACADEMIC COURSE OUTLINE**

ARTS-205 DRAWING III

I. Basic Course Information

- A. Course Number and Title: ARTS-205 DRAWING III
- B. New or Modified Course: Modified
- C. Date of Proposal: Semester: Fall Year: 2016
- D. Effective Term: Fall 2017
- E. Sponsoring Department: Visual & Performing Arts
- F. Semester Credit Hours: 3
- G. Weekly Contact Hours: 4 Lecture: 2
 Laboratory: 2
 Out of class student work per week: 8
- H. Prerequisites/Corequisites: ARTS-111 BASIC DRAWING II
- I. Laboratory Fees: NO
- J. Name and Telephone Number or E-Mail Address of Dept. Chair at time of approval:
Dennis Russo – Dennis.Russo@raritanval.edu

II. Catalog Description

Prerequisites: ARTS-III Basic Drawing II

The course will concentrate on both black and white and color drawing with an emphasis on creative problem solving on an advanced level. Traditional and non-traditional use of the media will be encouraged with the objective of focusing on drawing as a personal expressive medium. Contemporary concepts in drawing will be explored. The figure model will be a drawing subject for a couple of sessions. Students will purchase their own art supplies.

III. Statement of Course Need

- A. This course fulfills an Advanced Studio Elective requirement in the A.F.A. Visual Arts Degree. A third semester of drawing is particularly relevant for students interested in transferring to four year art schools and pursuing careers as studio artists.
- B. The course is designed to involve the students in active drawing in a studio setting.
- C. This course generally transfers as a “studio” program elective.

IV. Place of Course in College Curriculum

- A. Free Elective
- B. This course meets a program requirement for: A.F.A. Visual Arts – Advanced Studio Art Elective

- C. To see course transferability: a) for New Jersey schools, go to the NJ Transfer website, www.njtransfer.org; b) for all other colleges and universities, go to the individual websites.

V. Outline of Course Content

- A. Students will draw in black and white and in color during class and for homework within a structure designed to require creative problem solving on an advanced level, fostering personal expression.
- B. The following assignments are some “examples” that reflect the content of this course, and refer to the structure of the course catalog description.
1. Drawings that reflect a personal iconography (**development of a visual vocabulary**)
 2. 100 drawings acting as one artwork (**such as an art installation**) & (**multiple panel artwork**).
 3. Map drawing: literal and metaphorical travel, discovery, paths taken, etc. (**working on found surfaces**) and (**development of another fictional/ or metaphorical world**).
 4. Working with translucent materials such as Duralar/Mylar (**working on alternative surfaces**).
 5. Working with “stencils and masks” to develop a pattern and rhythm (**pattern creates a decorative space**).
 6. Working conceptually with the idea of “shelter” (**use of words to create conceptual meaning**).
 7. Create a drawing that can be folded into a volumetric form (**creating a drawing on other than a flat surface**).
 8. Identifiable form within abstraction or pattern (**working with abstraction**).
 9. Create a self-portrait in a traditional or non-traditional manner (**the literal and metaphorical self**).
 10. Site specific drawing (**non-easel drawing**).
 11. Create a handmade book utilizing drawing media (**narrative and construction of materials**).
 12. Drawing within an actual Etch-a-Sketch, and reacting to the drawing with a similar drawing on another material (**drawing with a found object**).
 13. Ink studies – developing delicate washes (**formal training in washes develops understanding of non-objective space**).
 14. Extremely large scale drawing (**the innate differences of large spaces**).
 15. Designing a “fantastic” site specific artwork somewhere on campus. (**The student will make five drawings that will act as plans, but will never need to build the actual piece.**)
 16. Drawing the nude model with emphasis on volume and chiaroscuro **classic studies of the nude will enable the student to later utilize the human figure with confidence in their work**).
 17. Drawing the model on large scale with emphasis on linear expressionism (**emphasis on treating a familiar subject with unusual use of media**).

- C. Various instructor demonstrations as needed.
- D. Formal instruction will enhance each lesson when appropriate, such as: color theory, seeing proportion, perspective, scale, line tonal qualities.
- E. Critiques conducted throughout the semester, as a group and with individual students.
- F. One written analysis paper of a drawing/s viewed on exhibit at a museum/gallery.
- G. Advice on where to find places to view art of quality, such as as NYC.
- H. Various slide lectures and book as “image resource” lectures/discussions.
- I. Discussions on assigned readings.
- J. Students will encouraged to research various historical and contemporary artists, especially those that draw and to assimilate their approaches and techniques when advantageous.
- K. Develop a drawing sketchbook.
- L. Develop an understanding of Postmodernism vs, Modernism as it relates to drawing.
- M. Discussions on videos/DVD’s.
- N. Discussions on how to develop an idea.

VI. General Education and Course Learning Outcomes

A. General Education Learning Outcomes:

At the completion of this course students will be able to:

1. Analyze and critique one’s own work and classmates’ work in classroom discussion and weekly critical analysis and constructive comments. (GE-NJ 1 ER,*)
2. Employ creative problem-solving to develop an idea into a finished artwork. (*)
3. Analyze, identify and critique the formal elements and their bearing on the meaning of various types of artwork orally and in writing. (GE-NJ 1, 6, ER,*)

**Embedded critical thinking*

B. Course Learning Outcomes:

At the completion of the course, students will be able to:

1. Produce a portfolio of advance level drawings that involve a wide range of media and subject matter.
2. Demonstrate the ability to make drawings that involve creative problem solving, fostering personal expression.
3. Demonstrate through writing and discussion an understanding of contemporary and historical artists as it relates to this class.

C. Assessment Instruments

1. Art Portfolios: consisting of classwork and homework projects (required)

2. Museum/Gallery paper (required)
3. Participation in group critiques and general class participation (required)
4. Sketchbook (required)

VII. Grade Determinants

- A. Portfolio of drawings (required)
- B. Attendance (required)
- C. General class participation including critiques (required)
- D. Sketchbook (required)
- E. Written paper (required)

Primary formats, modes, and methods for teaching and learning that may be used in the course:

- A. Art studio lab
- B. Lecture/discussion

VIII. Texts and Materials

- A. Suggested text book (but not required) such as:
 1. Drawing Projects – an exploration of the language of drawing by Maslen and Southern – Black Dog Publishing
 2. Criticizing Art Understanding the Contemporary by Barrett – Mayfield Pub. Co.
- B. Suggested Periodicals such as:
 1. Art Forum
 2. Art in America
 3. The New York Times
 4. Relevant periodicals
- C. Students will purchase their own art supplies.

(Please Note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC Bookstore is the sole resource for the most up-to-date information about textbooks.)

IX. Resources

- A. Drawing studio with sink, white board, track lighting, working tables, stools and chairs, drawing boards, studio props, walls that can display art work.
- B. Employment of a nude model for a minimum of two sessions.
- C. DVD's, videos, library books, articles from current periodicals, electronic equipment for various ways of projecting imagery.\
- D. RVCC Gallery
- E. Instructional supplies.

X. Honors option: N/A