

Bergen Community  
College Division of  
Humanities Department  
of Visual Art

**ART-224 Advanced  
Drawing**

Date of Most Recent Syllabus Revision:

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Course Typically Offered: Fall

Spring

Summer

Every Semester X Other

Syllabus last reviewed by: BCC General Education Committee

(Most courses need review Ad Hoc Committee on Learning Assessment \_ By only one of the following)

Curriculum Committee:

Date:

Date:

Date:

**A syllabus for this course must include as much of the following information as is applicable. Basic Information About Course and Instructor**

Semester and Year:

Course and Section Number:

**ART-224**

Meeting Times and Locations:

Instructor:

Office Location:

Phone:

Departmental Secretary:

[optional] Office Hours: TBD

Email Address:

**Course Description**

**ART-224 Advanced Drawing**

This studio course takes a hands-on approach to exploring the expanded tools, techniques, and definitions of drawing including site specific drawing, systematic drawing and drawing in virtual environments. Students will experiment with a range of techniques and presentation strategies as well as discuss modern and contemporary trends and developments in art and design.

**3 credits, 4 contact hours**

**Prerequisites:** Admission to class is contingent upon departmental approval.

Co-requisites: **none**

**Student learning objectives:**

As a result of meeting the requirements of this course students will be able to:

- Demonstrate a historical knowledge of drawing in Art and Graphic Design
- Utilize a range of drawing techniques
- Analyze and discuss basic elements of visual composition
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## **Means of Assessment**

- Course projects: 80% of grade
- class participation during in class work, critiques and discussions: 20% of grade

\* See grading policy for details.

## **Course Content**

Each week will begin with a web enhanced presentation of relevant artists, techniques and concepts, followed by in class studio work. The course will explore processes and techniques such as animated drawings, site-specific drawings, and drawing as process or system. Artists discussed include David Salle, Ingrid Calame, Sol LeWitt, Tobah Kedoori, Fred Sandback, Jonathan Lasker, Mark Lombardi, William Kentridge and many others.

## **Special Features of the Course (if any)**

N/A

## **Course Texts and/or Other Study Materials**

**No Required Textbook.**

**Suggested Supplementary Reading (These titles will be available in the library on reserve):**

### **Drawing: A Contemporary Approach**

- Paperback: 336 pages
- Publisher: Cengage Learning; 6 edition (January 19, 2007)
- Language: English
- ISBN-10: 0495094919
- ISBN-13: 978-0495094913

### **Vitamin D2: New Perspectives in Drawing**

- **Hardcover:** 352 pages
- **Publisher:** Phaidon Press (May 21, 2013)
- **Language:** English
- **ISBN-10:** 0714865281
- **ISBN-13:** 978-0714865287

## **Equipment**

\*\* Materials list may be added to throughout the course

- Drawing Pad 18 x 24 inches, Strathmore (80lb. White)
- Newsprint Pad (rough), 18 x 24 inches (100 sheets)
- Multiple sheets of cardboard
- Masonite Drawing Board with clips (for 18' x 24" paper)
- Pencils (graphite HB, 2B, 4B, and 6B)
- Erasers: White and Kneaded
- Vine Charcoal (Soft)
- Felt Tip Markers (large and small)
- Calligraphy markers
- Exacto knife and blades
- Glue sticks
- Matte Medium, Gel Medium, Modeling Paste
- Various Types of Paper and Magazines
- Exacto knife
- Scissors
- Sketchbook (size and style can vary, but no smaller than 6"x 8")
- Digital Camera (this can include a phone camera)
- Optional:
- Portfolio with handles for 18 X 24" paper pads
- Tackle box for drawing supplies-you can get these cheaper at hardware stores

### **Research, Writing, and/or Examination Requirement(s)**

Students will be required to read selected chapters from our text and to carry out preparatory research related to Our projects.

### **Grading Policy**

#### **1. Successful completion of projects: 80% of grade**

**In assignments that involve multiple stages of planning, each stage will count EQUALLY (i.e. thumbnails and sketches count as much as final version).**

Projects and assignments are evaluated based on achievement of technical and creative concepts, thoughtfulness, attention to detail and originality of approach. As this class involves primarily hands-on learning, class participation is an essential component of student success.

Class Projects: Each project will be graded as follows:

- Grade of A (100): This project shows originality in its approach and a mastery over technical skills. It also displays attention to detail in all phases of execution and presentation. Substantial work is done in free lab hours and class time is used effectively. **This project will reflect an**

**independent commitment and interest on the part of the student.** The A grade is reserved for the best work in the class.

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- Grade of B (90): This project is fully completed and shows technical competence as well as solid design decisions. The project fulfills all of the requirements of the assignment.
  - Grade of C (80): This project is completed in a sloppy fashion. The project will demonstrate a weak grasp over relevant techniques and/or it lacks creativity and cohesiveness.
  - Grade of D (70): This project is only partially complete or does not address the requirements of the assignment.
  - Grade of F (60): Project is not completed; it is very late and/or done poorly.
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- Late assignments will be accepted, but each week they are late will result in an automatic lowering of your grade by one letter (i.e. an 'A' assignment handed in one week late is an automatic 'B', 2 weeks late is an automatic 'C' and so on.
  - If you are absent on the day an assignment is given, you can turn work in late by one week only with no penalty. After this period, the above conditions apply.

### **3. Class participation: 20% of grade**

This includes positive participation such as being involved in class discussions and critiques, making use of class time to work on projects and behaving with a general level of professionalism and respect for the class environment. It also includes not talking or texting during a lecture period or group critique.

## **Attendance Policy**

### **BCC Attendance Policy:**

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline.

Attendance will be kept by the instructor for administrative and counseling purposes.

## **Attendance Policy**

**Attendance will be taken during each class period. Success is dependent upon the student's participation in the discussions and interaction with other students. Skill and knowledge is acquired as much by doing and participating as it is by reading and responding. This cannot occur if a student is not in class. Therefore, three unexcused absences will result in the lowering of a full letter grade at the end of the semester. Late arrivals and early departures will be noted and count as a half of an absence. Frequent absence and/or tardiness will result in the failure of the course. In the event of an absence or lateness, it is your responsibility to talk with me about making up missed work.**

**None**

**Student and Faculty Support Services** [optional but recommended]

**None**



## Student and Faculty Support Services

The Distance Learning Office – for any problems you may have accessing your online courses

Room C-334 201-612-5581  
psimms@bergen.edu

Smarthinking Tutorial Service                      On Line at:     [www.bergen.edu/library/learning/tutor/smart/index.asp](http://www.bergen.edu/library/learning/tutor/smart/index.asp)

The Tutoring Center                                      Room L-125     201-447-7908

The Writing Center                                        Room L-125     201-447-7908

The Online Writing Lab (OWL)                      On Line at:     [www.bergen.edu/owl](http://www.bergen.edu/owl)

The Office of Specialized Services (for Students with Disabilities)

Room S-131 201-612-5270  
[www.bergen.edu/oss](http://www.bergen.edu/oss)

The Sidney Silverman Library – Reference Desk

Room L-226 201-447-7436

The Bergen Community College Food Pantry is available to meet the urgent needs of members of our campus community. The Food Pantry provides non-perishable food items, toiletries, and additional support services in an environment that emphasizes discretion and confidentiality. Anyone needing assistance is encouraged to visit HS-100 (Office of Health Services) Monday through Thursday from 9am-4pm and on Fridays from 9am-3pm. Donations will also be accepted at HS-100. Please call 201-447-9257 for more information.

### Include a Course Outline and Calendar

**Note to Students:** This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.

Week(s)	Topics/Activities/Assignments
1	<b>Intro to class, Drawing Overview</b> <u>Discussion</u> <ul style="list-style-type: none"><li>● Expanded definitions of drawing</li><li>● Historical backdrop for changes in drawing</li><li>● Literal and pictorial use of drawing</li></ul>
2-4	<b>Drawing as Process and Systems</b>

		<u>Discussion</u> <ul style="list-style-type: none"><li>● Drawing after WWII</li><li>● The influence of photography, mass media and industrial production on drawing</li></ul>
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	<p><u>Techniques</u></p> <ul style="list-style-type: none"> <li>● Working from a grid</li> <li>● Developing a systematic approach</li> <li>● Scanning and Photo manipulation</li> </ul> <p><u>Project</u></p> <p>We will each develop a drawing series based on pre-determined systems. The system must be followed to its' logical conclusion regardless of the outcome.</p> <p><i>Artists discussed include: Sol LeWitt, Mark Lombardi, Jonathan Lasker, Tobah Kedoori, Chuck Close, Allan McCollum</i></p>
5-8	<p><b>Drawing in Space</b></p> <p><u>Discussion</u></p> <p><u>Techniques Project</u></p>
9-11	<p><b>Drawing in Time</b></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> <li>● Animations and sequential drawings</li> <li>● Drawing influenced by film</li> </ul> <p><u>Techniques</u></p> <ul style="list-style-type: none"> <li>● Animated gifs</li> <li>● Multi-panel and sequential drawing</li> <li>● Rotoscoping</li> </ul> <p><u>Project Options:</u></p> <ul style="list-style-type: none"> <li>● You will shoot a short film that must then be reinterpreted as a series of separate drawings to be displayed as a wall installation.</li> <li>● You will take a single image and recreate it as an animated gif or short film.</li> <li>● You will create a sculptural object that must be explored only through sequential images</li> </ul> <p><i>Artists discussed include William Kentridge, Dump.fm, The Jogging Shireff, Erin Shireff, Robert Gober</i></p>
12-15	<p><b>Weeks 11-15: Drawing as Place and Final Project</b></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> <li>● Installation Art and Minimalism</li> </ul>



		<ul style="list-style-type: none"><li>● Multimedia Environments</li><li>● The influence of architecture</li></ul> <p><u>Techniques</u></p> <ul style="list-style-type: none"><li>● Scaling work digitally</li><li>● Working with a specific architectural setting</li><li>● Using a model to plan an installation</li></ul> <p><u>Project</u></p> <p>We will design projects specifically for the Bergen Art Gallery. Working from a model, we will plan and install our final projects in the gallery space.</p> <p><i>Artists discussed include: Ingrid Calame, Sol LeWitt, Shannon Ebner, Jenny Holzer, Fred Sandback, Barbara Krueger, Stefan Sagmeister,</i></p>
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