



#### **IV. Place of Course in College Curriculum**

A.

- Free elective
- The course meets a requirement in the following program:  
A.F.A. Visual Arts – Beginning Studio Art Elective

B. Course Transferability: Based on the colleges that reviewed this course at [www.njtransfer.org](http://www.njtransfer.org) this course will transfer as either an elective, watercolor class, or painting class at most institutions.

#### **V. Outline of Course Content**

- A. Various instructor demonstrations as needed.
- B. Development of wash techniques, including; flat wash, graded wash, edge shading.
- C. Glazing with watercolor to develop mixtures of colors.
- D. Mixing colors on palette and directly applying to paper (as oppose to mixing via glazes).
- E. Working wet into wet.
- F. Working on pre-moistened paper.
- G. Development of gouache techniques (an opaque medium).
- H. Introduction of collage with watercolor.
- I. Stretching watercolor paper.
- J. Mixed media with watercolor such as water soluble pencils and crayons, and India ink, waxy crayons, and gouache.
- K. Developing realism, abstraction and non-objective space with watercolor.
- L. Spattering technique.
- M. Color theory will be introduced when appropriate.
- N. Book or multi-panel image.
- O. Subject matter:
  - 1. Still life
  - 2. Landscape emphasized in good weather
  - 3. The figure model and portraiture
- P. Basic care of materials.
- Q. Painting on gessoed Masonite with watercolor.
- R. Development of self-expression will be fostered with each assignment beyond the painted color chart.
- S. Development of a watercolor sketchbook.
- T. Critiques conducted throughout the semester, as a group and with individual students.

- U. One written critical analysis paper of a watercolor painting/s viewed on exhibit at a museum or gallery.
- V. Advice on where to find places to view art of quality, such as in NYC.
- W. Various slide and book lectures relating to the assigned subject matter.
- X. Discussions on assigned readings.
- Y. Formal instruction will enhance each lesson plan when appropriate, such as seeing proportion, color matching, perspective, scale, and line.
- Z. Students will be encouraged to research various historical and contemporary artists and to assimilate their approaches and techniques when advantageous.

## **VI. Education Goals and Learning Outcomes**

### **Education Goals**

The student will:

1. Demonstrate an ability to use watercolor and gouache paint as a means to convey a creative visual idea. G.E. 1
2. Develop a general knowledge of painting techniques and materials for watercolor and gouache paint. G.E. 1
3. Develop knowledge of color theory as it applies to painting. G. E. 1
4. Enhance their creative sensibilities through the use of paint. G.E. 1
5. Develop and demonstrate critical analysis skills both verbally and in written format. G.E. 2, 6
6. Develop knowledge of a wide spectrum of paintings from various eras and cultures, including the contemporary. G. E. 6

### **Learning Outcomes**

Students will be able to:

1. Demonstrate the ability to effectively use wash techniques in their paintings.
2. Demonstrate the ability to effectively make glazes with watercolor to develop mixtures of colors.
3. Demonstrate the ability to mix colors on a palette and directly apply to painting.
4. Utilize color theory to help develop their paintings.
5. Demonstrate the ability to effectively paint with gouache paint.
6. Demonstrate through their paintings the ability to utilize various techniques, processes, and use of materials including: working wet into wet, working on pre-moistened paper, use of collage, stretching paper, using mixed media with watercolor, spattering technique, basic care of materials, and painting on gessoed Masonite.
7. Develop an “artist’s book” of watercolors or a multi-panel watercolor format.

8. Demonstrate the ability to paint various subjects including: still-life, landscape and the human figure and portrait.
9. Develop a watercolor sketchbook.
10. Demonstrate the ability to paint with watercolor and gouache from a realist to an abstract and non-objective point of view – allowing for self-expression and formal structure.
11. Demonstrate through written means an ability to make a critical analysis of a watercolor painting.
12. Utilize their knowledge of various contemporary and historical artists who paint with watercolor for discussions, and visual or written assignments.
13. Distinguish painting techniques and visual organizational concepts and the pertaining vocabulary and terms as they relate to their paintings such as: perspective, scale, glazes, wash, wet into wet, and edge shading.

## **VII. Modes of Teaching and Learning**

1. lecture/ discussion/ slide lecture presentation
2. instructor demonstrations
3. in-class and homework painting assignments
4. develop a watercolor sketchbook
5. group critiques
6. individual critiques
7. assigned readings
8. assigned museum/gallery visit and critical analysis paper of a watercolor painting/s
9. RVCC Gallery discussions
10. painting concepts introduced by videos/DVD's

## **VIII. Papers, Examinations, and other Assessment Instruments**

1. portfolio of art work
2. museum/gallery paper
3. participation in group critiques and general class participation
4. watercolor sketchbook

## **IX. Grade Determinants**

1. attendance
2. general class participation including group critiques
3. paintings completed during class time
4. completion of assigned painting homework
5. watercolor sketchbook
6. written paper

The above grade determinants will be used to assess the students according to the learning outcomes and general education goals.

## **X. Texts and Materials**

1. Required Textbook such as:  
The Art of Watercolor by Charles LeClair
2. Suggested Books for Reference or Additional Reading:  
Criticizing Art Understanding the Contemporary by Barrett  
Art Speak by Atkins  
The Elements of Color by Itten  
The Interaction of Color by Albers
3. Suggested reading from periodicals such as:  
Art forum, Art In America, New York Times
4. Students will purchase their own art supplies.

## **XI. Resources**

1. Painting or drawing studio with sink, slide screen, track lighting, access to natural north light is preferable, working tables (preferably able to tilt), model stand, stools and chairs, still life props, boards to mount paper on, walls to display art work.
2. Employment of a nude model for a minimum of two sessions.
3. Slides, digital slides, DVD's, Videos, library books, articles from current periodicals, electronic equipment for various ways of projecting imagery.
4. RVCC Gallery.
5. Instructional supplies.

