

III. Statement of Course Need

This course fulfills an Advanced Studio Elective requirement in the A.F.A. Visual Arts Degree. It is a course particularly relevant to students interested in pursuing careers as studio artists. It is also a course of interest to life-long learning students. It is important to offer a course with the focus on landscape since it is a major subject in art in many cultures throughout the world, including ours. School of Visual Arts in NYC accepts this course as part of an articulation agreement between RVCC's AFA Visual Arts and their BFA Fine Arts Degree.

IV. Place of Course in College Curriculum

A.

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

B. Course Transferability: Based on the colleges that reviewed this course (listed as Landscape Painting) at www.njtransfer.org this course will transfer as some sort of an elective at most institutions. It will also transfer as an Advanced Painting I Workshop at one, and an Advanced Painting Shop at another.

V. Outline of Course Content

- A. Studio will be conducted outdoors whenever possible.
- B. Individual and group critiques.
- C. Students will complete landscape artworks at the various outdoor locations and from other sources, in the various media that they have prior experience in, including: oil, acrylic, watercolor, and pastel utilizing contemporary/post-modern and historical ideas when appropriate. Mixed media and collage is also encouraged.
- D. On-site painting locations may include 1. Formal garden 2. Factory 3. Lake 4. Campus sites 5. City location 6. Mountain
- E. Various instructor demonstrations when needed.
- F. Color Theory: The study of color is woven throughout the framework of the course: of especial concern is the variability of the outdoor light, affecting color changes.
- G. Homework assignments will require outdoor painting as well.
- H. Students will also use source material other than the actual landscape such as; sketches, props, and memory for their paintings.

- I. Landscape with a contemporary/post-modern and historical context will be presented by the instructor in lecture, and group discussion format with the use of slides and books for visual reinforcement.
- J. Discussions on assigned readings.
- K. Development of a landscape painting sketchbook.
- L. Realism, metaphor and abstraction will be explored within the subject of the landscape.
- M. Development of a minimum of intermediate skills is expected in the student's chosen medium/s (acrylic, oil, watercolor, pastel).
- N. One critical analysis paper of either a landscape painting/s, landscape pastel drawing/s, or a landscape mixed media or collage viewed on exhibit at a museum or gallery.
- O. Advice on where to find places to view landscape art of quality, such as in NYC.
- P. Formal instruction will enhance each lesson plan when appropriate, such as understanding various forms of depth, color matching, scale, line.
- Q. Students will be encouraged to research various historical, contemporary and post-modern artists, especially those focused on the landscape.
- R. Development of self-expression will be fostered with each assignment.
- S. Develop on-site landscape art work in a "one time outdoor session", and from successive sessions.

VI. Education Goals and Learning Outcomes

Education Goals

The student will:

1. Demonstrate an ability to use at least one of the following media: pastel, watercolor, oil or acrylic, on an intermediate level utilizing the landscape as the subject as a means to convey a creative visual idea. G.E. 1
2. Develop knowledge of color theory, especially as it applies to the variability of outdoor light within the context of their art. G.E.1
3. Enhance their creative sensibilities through the use of paint and/or pastel. G.E. 1
4. Develop and demonstrate critical analysis skills both verbally and in written format. G.E. 2, 6
5. Develop knowledge of a wide spectrum of paintings and drawings from various eras and cultures, including the contemporary and post-modern. G.E. 6
6. Develop paintings and/or pastel drawings that reflect an understanding of historical, contemporary, and post-modern landscapes. G.E. 1, 6

Learning Outcomes

Students will be able to:

1. Demonstrate a minimum of an intermediate ability to effectively use at least one of the following four media: pastel, watercolor, oil, acrylic within the subject of a landscape.
2. Utilize in their paintings the subject of the landscape in various styles including; realism, abstraction and visual metaphor – allowing for self-expression.
3. Utilize color theory in their paintings and/or drawings especially developing art work that demonstrate knowledge of the variability of the outdoor light. .
4. Develop paintings/drawings from non-direct landscape observation including sketches, props, and memory.
5. Make paintings/drawings that reflect an understanding of contemporary, post-modern and historical landscapes, when appropriate.
6. Utilize their knowledge of various historical, contemporary and post-modern landscape artists and their work for discussions and written assignments.
7. Distinguish and apply painting and drawing techniques and visual organizational concepts and the pertaining vocabulary and terms as they relate to their paintings and drawings such as: perspective, scale, atmospheric perspective, linear perspective, glazes, impasto, mid-value paper with pastel, cold wax with oil painting, collage and mixed media, and direct painting.
8. Develop a landscape painting sketchbook.
9. Demonstrate through written means an ability to make a critical analysis of a landscape art work/s utilizing paint, pastel, collage or mixed media.
10. Develop on-site “landscapes” in a “one time session” and from successive sessions during class and for homework.

VII. Modes of Teaching and Learning

1. lecture/ discussion/ slide lecture presentation/ artwork examples from books lecture and discussion
2. instructor demonstrations
3. on-site at various locations (during class time) painting and/or drawing,
4. painting and/or drawing in the classroom
5. homework painting and/or drawing indoors and outdoors
6. develop a landscape sketchbook
7. group critiques
8. individual critiques
9. assigned readings

10. assigned museum/gallery visit and critical analysis paper of landscape artwork
11. RVCC Gallery discussions
12. landscape painting/drawing concepts introduced by videos/DVDs

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. landscape sketchbook

IX. Grade Determinants

1. attendance
2. general class participation including group critiques
3. landscapes completed during class time
4. completion of assigned landscape art work
5. landscape 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

NO REQUIRED TEXTBOOK

A. Suggested Books for Reference may include:

1. A Manual of Painting Material and Techniques by Gottsegan
2. What Every Artists Needs To Know About Paints & Colors by Pyle
3. Criticizing Art Understanding the Contemporary by Barrett
4. Art Speak by Atkins
5. The Elements of Color by Itten
6. The Interaction of Color by Albers
7. Color by Zelanski and Fisher
8. The Art of Watercolor by LeClair
9. Art Fundamentals by Ocvirk
10. Drawing A Contemporary Approach by Betti and Sale

B. Suggested readings from periodicals such as:
Art Forum, Art In America, New York Times

C. Students will purchase their own art supplies.

XI. Resources

1 .Outdoor locations that are conducive for making art.

2. Students and instructor will use their own vehicles for transportation to the painting and drawing sites.

3. Painting studio with sink, slide screen, adequate ventilation, track lighting, access to natural north light, easels, working tables, tables for watercolor that can tilt, storage cabinets for solvents and palettes that is properly vented, painting racks, stools and chairs, drawing boards, walls that allow for display of art work.

4. Slides, digital slides, DVDs and videos, library books, articles from current periodicals, electronic equipment for various ways of projecting imagery.

5. RVCC Gallery

6. Instructional supplies.