

or acrylic as their dominant medium. Students will purchase most of 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. This course parallels third semester painting courses at four year schools such as Rutgers University and School of Visual Arts. It is especially designed for the student preparing a portfolio for transfer to a four-year institution with an expected major in Visual Art, Art Education or related fields. It is also a course of interest to life long learning students.

B. This course has a lab component that utilizes a large painting studio with painting easels, glass palettes, flammable cabinets, sinks, and other specialized equipment. In the provided studio, students also have access to a drying rack for works in progress.

C. This course generally transfers as a visual art program elective dependent on the institution.

IV. Place of course in College Curriculum

A. Free Elective

B. This course does not serve as a General Education course.

C. The course meets a requirement in the following program: A.F.A. Visual Arts – Advance Studio Art Elective

D. 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. Assignments are discussed with students on an individual basis, dependent upon his/her level of expertise and goals. Other assignments are given to every student and can be developed in various ways, while others are more straightforward instructional exercises. The instructor aids the students in their discovery of personal style and self-expression.

Examples of assignments and types of development through self-discovery - such as:

1. Working from the nude model
2. Oversized canvas

3. Series of paintings with a similar concept (thematic)
4. Working from personal iconography
5. Painting installations/ site specific
6. Painting construction and relief (painting on three dimensions)
7. Performance art merged with painting
8. Painting based on a reaction to an art exhibit at museum or gallery
9. Painting that refers to a social issue
10. Mixed media and collage in painting
11. Painting in the Post-Modern Age
12. Personal beliefs in painting
13. The landscape in painting – abstract and realism
14. Development of abstraction

B. Classroom painting technique assignments such as:

1. Cold wax with oil paint
2. Working on alternative surfaces (other than canvas)
3. Acrylic impasto (using gel medium and modeling paste)
4. Three tone technique
5. Underpainting
6. Alla prima painting
7. Developing glazing skills with oil and acrylic paint

C. Color Theory: The study of color is woven throughout the framework of the course: each student must understand how to develop a personal palette(of color).

D. Various instructor demonstrations as needed.

E. Critiques conducted throughout the semester, as a group and with individual students.

F. One written critical analysis paper of a painting/s viewed on exhibit at a museum or gallery.

G. Advice on where to find places to view art of quality, such as in NYC.

H. Various slide lectures and book as “image source” lectures/discussions.

I. Discussions on assigned readings.

- J. Students will be encouraged to research various historical and contemporary artists and to assimilate their approaches and techniques when advantageous.
- K. Develop a color painting sketchbook.
- L. Formal instruction will enhance each lesson plan when appropriate, such as seeing proportion, color matching, perspective, scale, line, etc.
- M. The development of a visual language through symbolism and visual metaphor.
- N. Understanding Postmodernism vs. Modernism as it relates to painting.

VI. A. Course Learning Outcomes:

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

1. Develop and demonstrate critical analysis skills both verbally and in written format. (GE 1,6)
2. Demonstrate the ability to paint from a realist to an abstract and non-objective point of view
3. Demonstrate an intermediate or an advanced ability to use paint as a medium to convey a creative visual idea.

E. Assessment Instruments

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

VII. Grade Determinants

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

Primary formats, modes and methods for teaching and learning:

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

VIII. Texts and Materials

1. Required Textbooks such as:

- A. A Manual of Painting Materials and Techniques by Mark D. Gottsegen Harper and Row, Pub.
- B. What Every Artist Needs To Know About Paints and Colors by David Pyle, Krause Publications
- C. Criticizing Art Understanding the Contemporary by Terry Barrett Mayfield Pub. Co.

2. Suggested Books for Reference:

- A. Art Speak by Robert Atkins Abbeville Press Pub.
- B. The Elements of Color by Johannes Itten
- C. The Interaction of Color by Josef Albers

3. Suggested reading from periodicals such as: Art Forum, Art In America, New York Times

(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

1. Painting studio with sink, slide screen, adequate ventilation, track lighting, access to natural north light, easels, working tables, storage cabinets for solvents and palettes that is properly vented, painting racks, model stand, stools and chairs, oil solvent rags and acrylic rags receptacles.

2. Employment of a nude model for a minimum of four 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

X. Honors Course Honors Options N/A