

Bergen Community College
Division of Art and Humanities
Department of Visual Art

ART-128 Watercolor

Date of Most Recent Syllabus Revision: New
Course Typically Offered: Fall Spring Summer Every Semester Other
Syllabus last reviewed by: BCC General Education Committee _____ Date: _____
(Most courses need review Ad Hoc Committee on Learning Assessment _____ Date: _____
by only one of the following) Curriculum Committee: _____ 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: Spring 2015
Course and Section Number: [e.g., ANT-101-001] ART- 128
Meeting Times and Locations: W326

Instructor:
Office Location: West Hall
Phone:
Departmental Secretary: [optional] Barbara Bliss
Office Hours:
Email Address:

Course Description

This course is an introduction to the techniques and aesthetic considerations of watercolor media. This course addresses a formal, academic study of structure, spatial relationships, value, composition, color, temperature, and texture as well as contemporary approaches unique to watercolor. Subjects might include portraiture/life model, still life, interiors, landscapes, and abstract and nonobjective subject matter.
Outside assignments required.
2 lecs, 2 labs, 3 credits

Prerequisites: **none**
Co-requisites: **none**

Student Learning Objectives: As a result of meeting the requirements in this course, students will be able to

- utilize the tools and materials used in watercolor painting.
- demonstrate an understanding of traditional and non-traditional watercolor techniques.
- demonstrate an understanding of aesthetic uses of media by creating work that is well composed and executed.
- communicate ideas and concepts through artistic development and art making.
- demonstrate a historical knowledge of watercolor artists.

Means of Assessment

- graded classwork and homework assignments

- final project
- class participation

Course Content

- Demonstrations of water based media and techniques
- Study of form, spatial relationships and composition including relative value, temperature, and color
- Classwork and homework assignments that may include studies and assignments of the following subjects: still life, portrait/life model, interiors, landscape, and abstraction/non-objective
- Museum visit and assignment
- Discussion and presentation using smart classroom technologies of the works of watercolor masters, both traditional and contemporary

Special Features of the Course (if any)

- E.g., the use of learning technologies in the course (Internet, PowerPoint, etc.); the inclusion of technological literacy and/or information literacy learning in the course; etc.
- Lectures and discussions as it relates to course outline
 - Learning activities include field trips and class demonstrations
 - Critiques of student work, individual and group
 - Visual aids

Course Texts and/or Other Study Materials

Required Materials:

Paper: Watercolor pads, 9 x 12 and 18 x 24; Mixed Media pad, 14 x 17

Brushes: 1 flat Hake brush 1.75 in; 1 Sapphire w/c brush size 14 round; 1 Sapphire w/c brush size 8 round; 1 Sapphire w/c brush size 4 round

Paint: Watercolor paint - Azo Yellow, Cadmium Yellow, Ultramarine blue, Phthalo blue, Naphthol Red, Alizarin Crimson, Titanium white, Black

Miscellaneous: palette; graphite pencils; jars; 1 in blue drafting tape
Other materials may be required

Course Text (not required):

Dewey, David. *The Watercolor Book Materials and Techniques for Today's Artist*, Watson-Guptill, 2000

Bibliography of Supportive Books:

Armstrong, Carol. *Cezanne in the Studio, Still Life in Watercolors*, Getty Publications, CA, 2004

Gotz, Adriani. *Cezanne Watercolors*, Harry N. Abrams, Inc., Publishers, New York, 1983

Gage, John. *Color and Meaning Art, Science and Symbolism*, University of California Press, 1999

Levin, Gail. *Edward Hopper the Art and the Artist*, W.W. Norton & Co., New York, 1980

Comini, Alessandra. *Egon Schiele's Portraits*, University of California Press, CA, 1974

Hall, Douglass. *Klee*, Phaidon Press, NY, 1992

Bosebruch, Martin. *Nolde watercolors and drawings*, Praeger Publishers, New York, 1973

Little, Carl. *The Watercolors of John Singer Sargent*, University of California Press, CA, 1998

Flexner, James Thomas. *The World of Winslow Homer 1836-1910*, by Time Incorporated, NY, 1966

Itten, Johannes. *The Elements of Color*, Van Nostrand Reinhold, NY, 1970

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

Students are expected to do outside research about the artists we study in class as well as attend exhibitions if they are appropriate to the course study.

Grading Policy

Students will be graded based on their understanding of the course material. This will include the quantity of work produced as well as the quality of the work. In addition, students will be graded on the degree of progress as well as their ability to complete assignments on time.

A = Excellent work and high level of effort
B+, B = High caliber work and effort
C+, C = Average work and effort
D = Below average work and effort
F = Poor work and little to no effort; does not complete assignments
30%: Mid-term critique (includes homework and classwork assignments)
30%: Final critique (includes homework and classwork assignments)
20%: Final project
20%: Classroom attendance and participation

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.

Students are expected to attend every class. Students need to be present to participate in the discussions, see the demonstrations and acquire skill during class time. Three unexcused absences will result in the lowering of one full grade. Persistent lateness and leaving early will effect the student's grade.

Other College, Divisional, and/or Departmental Policy Statements [optional but recommended]

Student and Faculty Support Services [optional but recommended]

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
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
The Office of Specialized Services (for Students with Disabilities)	Room S-131	201-612-5270 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

Week	Date(s)	Topic/Activity	Assignments/Events
1		Introduction to the course and materials	Purchase course materials
2		Still life - single object, monochromatic	Study of form using a single light source
3		Still life - multiple geometric objects full color palette	Figure/ground relationships temperature, shape, value
4		Still life - organic objects full color palette	Composition; thumbnail sketches Paul Cezanne (1839-1906)
5		Figure	Study of live model; short and long poses John Singer Sargent (1856-1925); Toulouse-Lautrec (1864-1901)
6		Figure	Expressive study of live model; short and long poses Oskar Kokoschka (1886-1980) Egon Schiele (1890-1918)
7		Midterm Critique	All work from the beginning of semester to midterm is due.
8		Interior; study of linear perspective	Study of interior space Edward Hopper (1882-1967) John Singer Sargent (1856-1925)
9		Landscape - en plein air Atmospheric perspective	Study of landscape, painting outdoors Claude Lorrain (1604-1682) J.M.W. Turner (1775-1851) Winslow Homer (1836-1910)
10		Landscape - en plein air Texture	Study of landscape, painting outdoors Maurice Prendergast (1859-1924) John Marin (1870-1953)
11		Abstract / Non objective	Develop compositions working from objects and shapes Theo Van Doesburg (1883-1931)
12		Abstract / Non objective	Emil Nolde (1867-1956) Paul Klee (1879-1940) Wassily Kandinsky (1866-1944) Arthur Dove (1880-1946) Charles Demuth (1883-1935)
13		Final Assignment	Series of watercolors will be produced after discussion with instructor
14		Final Assignment	Series of watercolors continued
15		Final Critique	All work from midterm to end of semester is due. Final assignment is due.

Please note: schedule may be revised.