

OGLALA LAKOTA COLLEGE
COURSE SYLLABUS & ADMINISTRATION
Spring 2013
Rebuilding the Lakota Nation through Education
Wounspe Ihuniyan Hci Lakota Oyate Kin Akta Ic'icakagapi Kte lo

Name of Course: Introduction to Watercolor

Course Number: ART 133

Department: Humanities

Credit Hours: Three (yamni)

Location:

Time & Day:

Instructor's Name:

Email:

Phones:

Office Hours: 1 hour before beginning of class or by appointment

Course Description (Waunspe Oyakapi):

This course introduces the techniques and basic tools of watercolor painting. Using basic techniques students will explore the application of watercolor and its possibilities for expression.

Prerequisites: ART 103 Drawing I

Required Text: DK's *The Complete Guide to Watercolor*, by Ray Smith and Elizabeth Jane Lloyd, ISBN: 978-0789487988

Supplemental Reading

Handouts provided by instructor

Required Materials

1. Sketch book
2. Watercolor paint
3. Watercolor brushes
4. Paper
5. Palette
6. Sponge
7. Eraser
8. Plastic container for water
9. Paper towels or rags
10. Scissors
11. Ruler
12. Supply box

Course Goals: To offer students learning opportunities to acquire knowledge and skills for personal and professional development

Learning Objectives (Wounspe Taku Unspepi Kte Kin He Le E): Upon completion of this course students will be able to:

1. Demonstrate the ability to use watercolor painting materials and techniques
2. Apply basic principles of color theory
3. Demonstrate proper use of light
4. Present work in a professional manner

Assessment: In-class learning activities, project critiques, pre/post-test, quizzes covering the text and class participation

Instructional Methodology: This course will be taught utilizing lecture-discussion format and artist studios.

Homework: Each student should expect to spend two (nunpa) to three (yamni) hours out of class on reading and completing assignments each week, for every hour of class time (each credit hour), in order to perform satisfactorily. Therefore, if a course is three (yamni) credit hours you should spend approximately six (sakpe) to nine (nepcunka) hours outside of the classroom on required readings and assignments.

Reading Load: Reading will include approximately one (wanji) to two (nunpa) chapters per week, plus handouts and homework as assigned.

Lakota Perspective Provided Through: This course stresses **Wolakolkiciyapi** of “learning Lakota ways of life in the community”. This course is based on the values of mutual respect and generosity (Woohola na wochantognakapi), seeking to advance each individual’s knowledge through their continuing hard work (fortitude- Wowacin Tanka) and willingness to learn new information and viewpoints, as well as to demonstrate it, by speaking in front of the group (bravery-Wohitika); all undertaken in an environment of complete truthfulness, trust, integrity and humility. We will do this by embracing the teaching of our ancestors as we learn new ways. (Waunspe wicakiyapi ki iglutanyan ihani unpi kun hena itan waunspe tokeca uha ayin kte.)

Evaluation and Grading: Exercises, projects, and critiques are required throughout this course. Each of these will explore applications and techniques of watercolor.

- Be prepared to work during class – do not come to class with the intent of leaving early.
- Assignments/homework that is not completed by the due date will receive no credit.
- Projects that are not completed by the due date will receive a 10% decrease in grade for each additional class meeting that passes until the project is turned in.
- You must be on time for class critiques, with your work completed to receive full credit. If you are late or do not attend class critiques, you will not receive any credit for the assignment due.
- Critiques are MANDATORY: you should have your work completed before class time. Critiques are an extremely important aspect of studio courses and should not be missed. Your verbal and mental efforts in critiques are as critical as your physical presence, plan on being an active member of the group.

- A portfolio in digital form will be submitted at the final. All projects from the semester will be included in this portfolio.

In-class exercises/participation	20% of your grade
Quizzes (10)	20% of your grade
Project Critiques (6 critiques)	30% of your grade
Final Portfolio	30% of your grade

Evaluation: Final grades will be determined by the student’s acquired knowledge of design techniques and the quality of submitted projects. Students will be evaluated on:

1. Effort/Perseverance: involvement and self-motivation
2. Aesthetic/Skill: accomplishment and craft (quality of work)
3. Creative/Originality: explored variety of choices (risk taking and imagination)
4. Use of Elements/Principles of Art & Design: awareness of elements & principles used several effectively
5. Sketch book of design ideas

A = Superior Quality Work = Demonstrated concept mastery by scoring 90% or better.

B = Good Quality Work = Demonstrated concept mastery by scoring 80-89%.

C = Satisfactory Quality Work = Demonstrated concept mastery by scoring 70-79%.

D = Marginal Quality Work = Demonstrated weak concept mastery by scoring 60-69%

F = Demonstrated concept mastery below the acceptable mark of 59%, which is well below what may be required in the business world.

W = Withdrawal = A student may withdraw from a course by filling out a Drop Card to be recorded by the Registrar. The student must sign this form if you drop yourself. A Drop Card may/can be filled out and signed by a counselor/instructor for lack of attendance.

College Policy on Grading and Change of Grades:

http://www.olc.edu/~wwhitedress/studentservices/Docs/OLC_Handbook.pdf see page 9 and 10

Course Requirements and Expectations: Because OLC offers classes in three-hour blocks once per week, (for everyone’s travel convenience), if you are absent from one OLC class session, it’s like missing three classes at another college

- Students are to be ready to work at the beginning of the class and promptly after breaks with all the necessary material and equipment set in place.
- Students must not spend class time to acquire the materials.
- A day’s class consists of a 20 minute instructor demo before student in-class practice begins. Majority of class time will be utilized as in-class working time. Two (2) breaks will be taken during each class meeting. Students should use this time to check their work for accuracy and self-evaluation.
- It is critical for the students to follow the instructions and guidelines given by the instructor– failure to do so will result in the final grade of C- or below. i.e. procedure, preparedness, project deadline.
- If not certain about the instructions and/or project deadlines, it is suggested that students maintain a notebook.
- It is highly recommended that students not miss the demo session. Instructor demos cannot be repeated for individual students who were absent.
- Students are responsible for any class material and/or information (project due date, class material etc.) that they may have missed out due to their absence. You are expected to participate in class discussion; this provides evidence of your interest in and preparation for the class. It also helps gauge the

effectiveness of the instruction and everyone's level of comprehension of the material presented. Most importantly, fellow class members benefit from your opinions and insights; in addition, the questions you ask may be about the same topic with which other students are having difficulty, so by helping yourself you also help them.

Attendance and Tardiness

http://www.olg.edu/~wwhitedress/studentsservices/Docs/OLC_Handbook.pdf see page 6

Students are required to attend class weekly. Instructors will submit attendance on-line weekly to the end of the semester.

If a student wishes to be excused from a class, it is the student's responsibility to clear the absence with the instructor. However no make-up assignments will be allowed.

A student will be dropped from Introduction to Watercolor course after three consecutive absences and will be dropped by the Registrar after five total absences. There are NO reinstatements and No exceptions for students who are dropped for five absences

Policies on Academic Honesty

http://www.olg.edu/~wwhitedress/studentsservices/Docs/OLC_Handbook.pdf see page 38

Standards of Conduct Policy

http://www.olg.edu/~wwhitedress/studentsservices/Docs/OLC_Handbook.pdf see page 32

ADA Policy

http://www.olg.edu/~wwhitedress/studentsservices/Docs/OLC_Handbook.pdf see page 37

Oglala Lakota College recognizes physical and mental disabilities that include mobility, sensory, health, psychological, and learning disabilities, and provides reasonable accommodations and/or referrals once the disability is adequately documented. While Oglala Lakota College's legal obligations only extend to disabilities of a substantial and long-term nature, it is also the College's practice to honor reasonable requests for accommodations and/or referrals for temporary disabilities such as a physical injury, illness, or complicated pregnancy*. In keeping with the Americans with Disabilities Act (ADA) and with section 504, Oglala Lakota College can only provide accommodations and/or referrals to ensure students with disabilities equal access to education. The college does not alter curriculum or provide services that would be construed as "special education."

ADA Procedure

It is the responsibility of the student to make his or her disability and needs known in a timely fashion and to provide appropriate documentation and evaluations to support the accommodations the student requests. Once admitted the student must notify the Coordinator of Support Services by filling out an Application for Service. Once the college has been notified and specific accommodations are requested and appropriately documented, the College will work with the student to obtain the approved accommodations and/or referrals to ensure the student has the opportunity to equal access to education. Oglala Lakota College will provide all students with information regarding the disability policy and OLC's accommodation request procedures via the college's website, student handbook, college catalog, and instructor's syllabus. These accommodations and/or referrals may not affect the substance of the educational programs or compromise educational standards and will be provided by Oglala Lakota College to the best of the College's ability based on the resources that it has.

Department Vision

The **vision** for the Associate of Art in Fine Art Degree at Oglala Lakota College is to provide high quality, peer reviewed and peer assessed Fine Art education for its tribal students in better preparing them for a career and enhanced Lakota life in Fine Art on and off the Pine Ridge Indian Reservation. Students and graduates will have a solid, competitive foundation to pursue a Bachelor of Fine Art Degree while developing new art vocabulary and techniques that remain specific and unique to sophisticated Lakota traditional philosophies and thought.

Department Mission

The **mission** for the Associate of Art in Fine Art Degree at Oglala Lakota College provides a program in which students will:

- Experience and underline the richness of art aesthetics while implementing *Wolakolkiciyapi*;
- Develop and practice an ability to analytically, steadily create artworks for peer review;
- Construct collegiate level written and oral communication skills relevant to arts skills enhancement;
- Acquire, analyze, research, and broaden knowledge of world cultures, religions, histories, and economies through art;
- Employ the ability to locally market art production on and off the Pine Ridge Indian Reservation, online, and elsewhere;
- Interpret art making as a form of post-traumatic healing for *Oceti Sakowin* indigenous locally;
- Participate in the community outreach/civic engagement branch of the AA of Fine Art Degree, the OLC Artist Consortium.

Department Philosophy

The **philosophy** of the AA in Fine Art Degree program at Oglala Lakota College is to offer the breadth of diverse courses in Fine Art to engage and challenge students to develop comprehensions of global art and entrepreneurial dynamics while remaining grounded and engaged in Oglala Lakota traditions.

TOPICAL CONTENT

<i>Date</i>	<i>Objectives by Chapter</i>	<i>Assignments</i>
Okow Wanci 00/00/0000 (List the actual date each week)	<ul style="list-style-type: none"> -Reduce and simplify objects into form, shape, and space. -Measuring, sighting, and perspective (MSP). -Sight for relative proportions; sight for angles in relation to verticals and horizontals; sight for plumb lines and/or angles between landmarks. -Significance for establishing a point of reference or unit of measure. -Demonstrate how planes and geometry construct an object. 	<p>Introduction: discuss syllabus; material list; significance between drawing and painting. Begin 2 hour drawing marathon.</p> <p>-Study the still life for areas that interest you, and make several thumbnails Sketches in your sketchbook.</p> <p>-Draw 10 rectangles in 2 point perspective on a watercolor sheet (details in class)</p>

Oko Nunpa	Demonstration how to hold a brush and mix paint; how to set a painting station. Review basic drawing fundamentals -Demonstration, paint application; value scale. -Introduction and use of a viewfinder. -Discuss basic composition -Sketch and layout where objects are located within your painting format -Begin painting from still life; work from general to specific.	- Homework: Flat wash and glazing (geometric forms). Begin Chuck Close Grid (self portrait based on a photograph (no smiling)!
Oko Yamni	Work on warm and cool color paintings. - Introduction to color theory: Mix opposite colors to achieve a perfect gray. Full palette, complementary color homework. - Pointillism paintings: How colors react to each other. Slide show: George Seurat, Van Gogh, etc. Impressionism	
Oko Topa	Continue to work paintings. - Introduction of wet into wet techniques - Work on large surface, full palette, still life painting.	(homework) - Work on large surface, full palette, still life painting.
Oko Zaptan	Begin Warm/Cool painting Begin non-objective painting (layering, glazing, transparency, opacity, balance, rhythm, form, and shape). Discuss formalism and modernist art.	Homework: Research and Copy a painting from a selection of formalist artists. Begin to make work using similar vocabulary of that artist.
Oko Sakpe	Continuing non-objective painting	
Oko Sakowin	Speed drills: 30-second paintings up to 30-minute paintings (organic forms). Read and react with instinct and speed.	Artist presentation: 5-10 minute presentation to the class of a painter (your choice).
Oko Saglogan	Introduction to color theory: Mix opposite colors to achieve a perfect gray. Discuss Munsell Chart. Find an image in a magazine. Re-create that image from smaller magazine cut-outs. Paint what you see. (Details in class)	
Oko Napcinyunka		Continue painting magazine image, painting what you see
Oko Wikcemna	Continue to work full palette paintings. -Introduction of wet into wet techniques	Homework: full palette, still life painting.
Oko Ake Wanci		
Oko Ake Nunpa	Landscape Painting -Reduce palette to earth tones (dead palette)	
Oko Ake Yamni	Landscape Painting -Reduce palette to earth tones (dead palette)	

Oko Ake Topa	Final project: to be announced	
Oko Ake Zaptan	Final critique	

WATERCOLOR– VOCABULARY

1. **Contour Line:** A line that represents the shared edges of a form, a group of forms, or forms and spaces.
2. **Line weight:** Varying line thickness achieved from applied pressure to the drawing tool.
3. **Linear perspective:** A Mathematical system for creating the illusion of space and distance on a flat surface
4. **One point perspective:** Uses one perspective point; all parallel lines converge to one point. That point is called the vanishing point.
5. **Two point perspective:** Uses two perspective points or vanishing points. In two point perspective the sides of the object vanish to one of the two vanishing points on the horizon line. Vertical lines in the object have no perspective applied to them.
6. **Three point perspective:** All lines go to a vanishing point. Two vanishing points on the horizon line; one above or below.
7. **Atmospheric perspective:** Using value to create the illusion of depth and space. As objects recede into space their value becomes lighter.
8. **Vanishing Point:** Is where all parallel lines (convergence lines) that run towards the horizon line appear to come together like train tracks in the distance.
9. **Eye level:** In perspective drawing, a horizontal line on which lines above and below it in the horizontal plane appear to converge.
10. **Horizon line:** Runs across the canvas at the eye level of the viewer. The horizon line is where the sky appears to meet the ground.
11. **Convergence lines:** “Visual rays” helping the viewer’s eye to connect points around the edges of the canvas to the vanishing point (also known as orthogonal lines).
Value: In art, the darkness or lightness of tones or colors. White is the lightest, or highest, value; black is the darkest, or lowest, value.
12. **Composition:** An ordered relationship among parts or elements of a work of art. The arrangement of forms and spaces: (the design of the page).
13. **Medium:** Material used by the artist. e.g. Charcoal, graphite, conte crayon, oil paint, welded metal, terra cotta, etc. These are all different mediums.
14. **Gesture drawing / painting:** A quick simple translation of an organic shape; usually associated with the human figure.
15. **Texture:** The visual or tactile surface characteristics and appearance of something.
16. **Mass:** Refers to the effect and degree of bulk, density, and weight of....
17. **Volume:** Space within a space.
18. **Negative space:** Empty space.
19. **Positive space:** Opposite of negative space; filled with something. Both spaces have equal importance.
20. **Figure / ground relationship:** The depth ambiguity between the positive and negative shapes / space.
21. **Shape:** An enclosed space defined and determined by other information. e.g. A donut has two shapes.
22. **Edge:** The place where two things meet (e.g. where the sky meets the ground); the line

of separation between two shapes or a space and a shape.

- 23. Picture Plane:** An Imaginary construct of a transparent plane, like a framed window, which always remains parallel to the vertical plane of the artist's face. The artist draws on paper what he or she sees beyond the plane as though the view were flattened on the plane.
- 24. Crosshatching:** A series of intersecting sets of parallel lines used to indicate value change or volume in a drawing.
- 25. Symmetry:** Equal balance on both sides. The parts of an image or object organized so that one side duplicates, or mirrors, the other.
- 26. Asymmetry:** Opposite of Symmetry. Both sides do not mirror each other.
- 27. Balance:** Equal distribution of elements on both sides of a drawing.
- 28. Rendering:** To represent in a drawing or painting, especially in perspective. Also, to create an interpretation of another artist's work.
- 29. Sighting:** Also known as "Rule of thumb", Measuring relative sizes by means of a constant measure (the pencil held at arm's length is the most usual measuring device); determining relative points in a drawing—the location of one part relative to some other part. Also, determining angles relative to the constant's vertical and horizontal.
- 30. Foreshortening:** A way to portray forms on a two-dimensional surface so that they appear to project from or recede behind a flat surface; a means of creating the illusion of spatial depth in figures or forms.
- 31. Chiaroscuro:** Italian (light and shade or dark) High contrast; the use of light and dark to achieve a heightened illusion of depth. Can be used to heighten drama or feeling as used in the theater.
- 32. Figurative:** Describes artwork representing the form of a human, an animal, or a thing;
- 33. Abstraction:** Imagery which departs from representational accuracy, to a variable range of possible degrees; to exaggerate or simplify surrounding forms. Picasso / Braque

Disclaimer: Information contained in this syllabus was, to the best knowledge of the instructor, considered correct and complete when distributed for use at the beginning of the semester. However, this syllabus should not be considered a contract between Oglala Lakota College and any student. The instructor reserves the right to make changes in course content or instructional techniques without notice or obligation. Students will be informed of any such changes. Additional student rights and responsibilities are outlined in the Student Handbook. http://www.olc.edu/~wwhitedress/studentservices/Docs/OLC_Handbook.pdf