



## **Summer Art Program in Italy (Studies-At-Large) for Summer 2010 ART 4533 Art Studies-at-Large**

### **Faculty**

### **Course Description**

*This course is designed to foster study external to the region. Students will study at internationally recognized art centers. May be repeated once for credit. Art Faculty Approval Required.*

### **Course Objectives**

The general objective of this studies abroad aspect of the Art Studies-At-Large course is to immerse RSU art students in the world of art outside the United States. More specifically, students will gain knowledge not only from the experience of the study and production of art in a foreign land but, they will soon become aware of the relative differences in the appreciation of art and artists between what they are accustomed to in the U.S. and that of other countries. From this awareness they will find a new importance to their work. This often results in increased seriousness in terms of student learning and production of work.

Students will be required to study the art/architecture and art history of the region, produce written evidence of that knowledge and create their own art pieces (mainly drawings, paintings, photographs or sculpture) during the travel portion and while living in the village of Montone. This will be implemented through assigned writings on subjects specific to the region, which will be developed in Italy with periodic checks on site and completed grading done after returning to RSU. Visual artwork will be critiqued every working day by the art faculty.

## **Intended Course Outcomes/Goals**

1. Students completing this course will demonstrate by portfolio (visual artwork and writing) the ability to think creatively and critically.
2. Students completing the course will demonstrate significant knowledge of the essential elements and motivations of art history, drawing and painting.
3. Students completing the course will be satisfied with the experience and learning opportunities it affords.
4. Students completing the course, in concert with other required BFA courses, will be prepared to enter and perform satisfactorily in areas of further art study or entry-level employment.

## **Assessment Criteria/Objectives**

1. Through daily portfolio assessment, at least 80% of the students involved in this course will demonstrate the ability to think creatively and critically when evaluation by the art faculty is complete.
2. By the conclusion of the course, at least 80% of the students involved in this course will demonstrate through written and visual art a significant knowledge of the importance and motivation of art history and the essential aesthetic and technical aspects of drawing and painting at the final critique and through the final draft of any written work.
3. All students in the course will be afforded the opportunity to evaluate the course at its conclusion. At least 80% will express satisfaction with the totality of the course.
4. After completion of this course, 80% of students working toward higher degrees or in entry-level art positions will express satisfaction with the course.

## Implementation

1. While in Italy students will be required to keep a sketchbook and journal. These items will be checked and discussed regularly by the faculty and student. While at any location where extended learning can take place, painting will be taught, executed and critiqued in the morning of each working day and drawing or other related subjects will be critiqued in the afternoon.
2. A final art history, theory or an experiential paper will be developed during the program and completed at the conclusion of the course and upon return to the United States. In addition to daily critiques of student drawings and paintings, a final exhibit will be held in the village. At this show a portfolio critique will be given to all student participants by an accomplished guest artist from outside the program.
3. All students will be afforded a formal evaluation form at the conclusion of the course, which they will be required to complete.
4. A focus group consisting of students that have completed the course will meet annually to discuss and assess this and other BFA courses in terms of student and program achievement and relevance of the course related to continued education and professional art fields.

## STANDARDS OF ACHIEVEMENT

### Additional Information on Grade Policies

#### Grade Scale

90 and above	=	A
80 and above	=	B
70 and above	=	C
60 and above	=	D
below 60	=	F

### Critiques, Exams and Deadlines

**Attendance at ALL scheduled critiques and is REQUIRED. Two-thirds of your grade will be determined by assignment work.** The success of assignments will be assessed through the following possibilities; sketchbook/journals, critiques, studio work, possible research projects, and discussion.

Critiques are a very important part of the learning process in this course. Each student should be present to contribute to the discussion during the critiques and learn from the ideas and techniques presented.

**Additional credit will be given** for written critiques of art events such as; gallery and museum shows, performances and presentations by noted artists, academics and authors. These events must be attended by you and documentation that you attended must be attached to the papers. There is a limit of one paper per course. Papers should be from 2 to 4 typed pages in length.

Critique the event as if you are experiencing an individual work of art. Address your immediate response to the event, how well you relate to it, and your interpretation of the overall intent or presentation. Relate it to other artwork or events you know or have researched. Did it “work”? If so, how and how well?

## **ADA STATEMENT**

### **Americans with Disabilities Act**

Rogers State University is committed to providing students with disabilities equal access to educational programs and services. Any student who has a disability that he or she believes will require some form of academic accommodation must inform the professor of such need during or immediately following the first class attended. **Before** any educational accommodation can be provided, it is the responsibility of each student to prove eligibility for assistance by registering for services through Student Affairs.

Students needing more information about Student Disability Services should contact the Director of Student Development in the Office of Student Affairs at Rogers State University, 1701 W. Will Rogers Blvd., Claremore, OK 74017 (918) 343-7707.

## **PLAGIARISM and Academic Misconduct**

**Plagiarism is representing someone else’s ideas or work as your own. To avoid plagiarism, when you use someone else’s data arguments, designs, words, ideas, projects, etc.; you must make it clear that the work originated with someone else by citing the source. Any type of cheating, including plagiarism could result in a failing grade for the project or the course, or more serious punitive action by the University.**

**Students are expected to follow university policies as put forth in the institution’s Student Code of Responsibility and Conduct.**

## Learning Schedule

The overall learning experience of the SAL course includes the following components.

1. A required morning painting course for all students while in Montone.
2. Travel to local areas of interest to learn more about the art, history and culture of the region.
3. An evening meal at any of the various Montone eating establishments. This will be not only be a time to enjoy wonderful meals, but it will be a time to discuss the day's work or travel and share what we have learned with everyone.
4. Travel to Florence and other art centers throughout our stay in Montone and then to Rome after we depart Montone.
5. Course work in drawing, digital photography, art history, Italian language and theory/philosophy, usually scheduled for the afternoons.

### Week One

After a very long day of traveling, we will go directly to Montone from the Rome airport or stop in Orvieto on the way to Montone. When we arrive in Montone it will likely be mid morning or early afternoon. We will either have found lunch before arriving or wait and eat in one of the Restaurants in or near the village. We should then have time to check in to our hotel and tour the village before dinner and enjoy the evening in the Piazza.

The following day we will meet at a specific spot at 9 am, make sure everyone has art supplies and get the instructions for the morning and the rest of the day. This will be the norm for every day other than Sunday and travel days.

The plan for painting during the first week will include the following general subjects and specific assignments.

1. Composition. The first project asks the students to measure out a square area of either 4X4" or 10X10" and construct a picture using this very limited format to create a spacious and harmonious composition. This is accomplished by drawing light diagonal lines from corner to corner. These halves will help you understand and arrange the space in terms of points of reference and will serve to guide your composition.

**One of the most imposing and critical hurdles in creating interesting art in Montone is the very beauty of the place. It is very easy and natural to try to render (copy) the exact arrangements of roads, trees, hills, buildings and people in their natural locations, light, colors, shapes and proportions. Why not do art that way? If something is already beautiful why change it?**

**The curious answer to that question is, *because you must*. You must because what you see in front of you is far too complicated and beauty in most pieces of art is not necessarily the same as the exact subject. It is dependent on the artist's interpretation, rearrangement and simplification of the subject. Simplify! See, think, plan, sketch, and let your intuition and reactions guide you.**

**Do not be afraid to move things around, like actors on a stage, to create interesting compositions.**

**Remember, beauty requires a continued interest to remain beautiful.**

The theme of composition will continue to be important throughout the first week and should always be one of the first considerations when creating anything. What does it take to create an interesting drawing, photograph, research paper or thought? Our afternoon options will also be dealing with this overriding question.

The morning course work will run from 9-12, with assignments given at nine, the actual art production done until 11:30 and a daily critique until 12.

Students will be free to find lunch between noon and 3 at which time the option courses will begin and last until 6. Dinner is at 8.

Art History and theory/philosophy students may wish to arrange visits to the museum (adjoining the Chiostrro di S. Francesco) or archival collections elsewhere in the village and begin their study and research. For those students, a list of pre-course readings will be provided.

The first week students will stay fairly close to our gathering place so that the instructors can assist whenever needed.

#### Week Two

After our morning talk we will take our sketchbooks, cameras, paints, paper and drinking water and hike to La Bestia (the beautiful hill north of the village) and position ourselves to look back and draw, paint and photograph the town and amazing panoramas that surround Montone. After our normal critique and lunch the drawing and photo groups will learn how to deal with the stark afternoon light and create compositions primarily made with shadow.

Students, please use a viewfinder to help with your ability to identify pleasing or interesting compositions. This tool can be made by cutting out a square in a stiff piece of paper. You also can use the viewfinder of your camera to accomplish the same thing.

Now that you have had some experience with composing, ask yourself the following questions.

1. How do I define space in my work?
2. How well do I demonstrate the power of light and dark and expressive color?
3. Am I rendering everything or am I composing the scene?
4. Is there anything poetic or mysterious about my work?
5. What is my "subject", visual signature or "voice"? Is there something consistently important that I include in everything I do?

By this time in the course, we may have the privilege of having guest artists traveling or living in the area show and talk about their work. There will be concerts of all types and a few parties. Also, around this time we will be traveling to Florence for a few days to see the many great works of the Renaissance.

#### Week Three

Also, during our stay we will take day trips to other beautiful towns to study the works of Piero della Francesca, Luca Signorelli, the Lorenzetti and other important artists.

In our classes, we will need to begin preparing for our student exhibition, which will be on display during the last days of our stay in Montone. Assemble and assess your Montone portfolio of work in preparation for this exhibit. The faculty can assist you with what works to show and what additional directions you need to pursue to have a successful portfolio.

This will be the busiest time of the course.

#### Week Four

On Monday all work should be completed and prepared for display and critique. A guest artist from outside the program will offer his or her comments on each student's work during the show. This will be one of the most important learning experiences of the trip. Please take full advantage of this opportunity and listen carefully. The critique is fully for your benefit.

After the exhibit we will have one day to prepare to travel to Rome for the remainder of the visit to Italy. We will say good-bye, for now, to the Montonesse.

While in Rome, we will see the great works of Michelangelo, Carravaggio and the Roman Forum.

#### After Our Return

An academic art history, theory/philosophy or experiential paper will be completed and delivered to one of the RSU instructors by the end of the last week in June.

Ciao.

#### Art Supplies

Some essential supplies will be provided. A supplemental or suggested list will be distributed before our final pre-departure meeting.