

Annex H

TEMPLATE FOR NEW/CURRENT/REVISED COURSE CONTENT

Academic Year	2020/2021	Semester	2
Course Coordinator	Ching Chor Leng		
Course Code	AAA18J/AAA23H		
Course Title	Painting with Watercolour		
Pre-requisites	Nil		
No of AUs	3		
Contact Hours	39		
Proposal Date	10 March 2020		

Course Aims

This course aims to highlight the beauty and ephemeral qualities of watercolour painting. You will be progressively taught various techniques to achieve different results. There will be an emphasis on hands-on practice as well as keynotes on how to appreciate the visual qualities of watercolour paintings. You will first be taught basic drawing and paintings skills, after which you are encouraged to take a more experimental and gestural approach to watercolour painting. At the end of the course you should be able to discerningly answer the question – “what makes a good watercolour painting?”

Intended Learning Outcomes (ILO)

By the end of this course, you should be able to:

1. Achieve a high level of competency in technical skills by controlling the viscosity of watercolour as well as to apply various techniques of painting.
2. Identify and mix colours effectively.
3. Articulate and carry out critical analysis of painting elements in your own artwork as well as in other artist's paintings
4. Inspire a personal style that defines character and individual sensibility.

Course Content

1. Acquire a host of different watercolour painting skills.
2. Improve on observational skills and better sensitivity to identify colours.
3. Gain confidence and autonomy in one's artistic expression.
4. Create dynamic artworks that show thoughtful understanding of composition and execution.
5. Communicate and draw in a more efficient and effective way.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/ Individual	Assessment Rubrics
1. CA1 Technique studies	1, 2, 3, 4	*Communication Creativity & Competence.	40%	Individual	Appendix H1
2. SA1 Still life	1, 2, 3, 4	*Communication , Character, Creativity & Competence.	30%	Individual	Appendix H1
3. SA2	1, 2, 3, 4,	*Communication , Character,	30%	Individual	Appendix H1

Final landscape		Creativity & Competence.			
Total			100%		

Description of Assessment Components:

Continuous Assessment (CA1):

You are required to finish all assignments and hand up in a timely manner. All explorative pieces are to be submitted as well and taken into consideration under ‘artistic development and risk factor’

Summative Assessment (SA1,2):

These are self-determined and explorative assignments that require prior discussions with the lecturer before execution. Students will be required to prep explorative studies and visual research before submitting together with their final work/s.

Formative feedback

Written feedback will be given on each assignment during marking to highlight strengths and weaknesses. In addition, progress indicators will also inform you of your development stages. There will be one to one discussion during summative assignments and also cluster discussions during critique sessions.

Learning and Teaching approach

Approach	How does this approach support you in achieving the learning outcomes?
Inquiry-based learning	The course adopts a “Inquiry-based learning” approach, which focuses on investigating a series of open questions or problems. The objective of using this method is to encourage you to build meaning through their own work and to create solutions that support that own explorations. The lecturer will act as a facilitator to demonstrate and guide throughout the explorative process.
Creative Projects	By creating your own painting/s, you can apply learned concepts of painting to your own personal process of image making. You can demonstrate your ability to explore different methods and materials during the various in-class work times and through independent assignments.
Project Critique	You will be receiving feedback on your work through interactive class peer reviews. This will enable you to better evaluate your work and contribute constructive comments to the work of your peers.
Continuous Review	During studio time you will receive continuous discussion and formative feedback from your lecturer. This will help maintain a steady development in your creative work.

Reading and References

1. Arnheim, R. (1974). Art and visual perception: A psychology of the creative eye, . University of California Press

2. Mateu-Mestre, M. (2010). Framed ink: Drawing and composition for visual storytellers. Design Studio Press.
3. Gurney, J. (2010). Color and light: A guide for the Realist painter (James Gurney Art). Andrews McMeel Publishing, LLC.
4. Gurney, J. (2009). Imaginative Realism: How to paint what doesn't exist (James Gurney Art). Andrews McMeel Publishing, LLC. 2009
5. **Reference artists:** Ng Woon Lam, Steve Hanks, Ernest Waterlow, John Singer Sargent, Don Andrews, Jeanne Dobie, Don Rankins, Frank Francese, Charles Reid, Irving Shapiro, Jeanne Dobie, Joseph Zbukvic, Thomas Schaller, Edward dulac, William sim, linsey levendall, joao ruas, jared muralt,

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Course Instructors

Instructor	Office Location	Phone	Email
David Chan			davidchan@silentstudio.com

Planned Weekly Schedule

Week	Topic	ILO	Readings/ Activities
WEEK 1	<p>SHAPE AND SHADE – EXPERIMENTING WITH CHINESE INK</p> <ol style="list-style-type: none"> 1. Establishing fundamentals in painting and art making. 2. Positive approach and negative approach, law of enclosure 3. Chiaroscuro, observation and tonal studies 	1, 3	<ol style="list-style-type: none"> 1. Introduction to materials: Covering basic components of medium (show and tell): brush, papers, dyes versus pure pigment powder, Gel, binding/carrier medium, common terminology, kinds of brushes, knives, blenders and containers. 2. Creating Shapes: To suggest shapes through the use of incomplete lines and line quality. To suggest form through the use of negative and positive spaces. 3. Light and shadow (Chiaroscuro): To consider the tonal value of objects through comparison of light values. To create a tonal chart using graduated washes of Chinese ink. 4. Introduction to basic brush techniques Wet on wet, wet on dry, dry brush, wet and dry lifting, glazing, flat washes. <p>Deliverables:</p> <ol style="list-style-type: none"> 1. Painting shapes and still life using Chinese ink on cartridge paper. <p>(**Bring a food image for next lesson)</p>
WEEK 2, 3	<p>COLOUR STUDIES – MIXING OF WATERCOLOUR</p> <ol style="list-style-type: none"> 1. Controlling colour temperature and tonal value 	1, 2, 3	<ol style="list-style-type: none"> 1. An introduction to basic colour studies Warm and cool colours, (controlling temperature through the use of complementary colours). Chromatic greys, analogous colours.

	<ol style="list-style-type: none"> Students are required to be sensitive to colour changes and to make sound choices in mixing and matching colour. To understand how colour, contrast and details play an important role in the outcome of the painting. 		<p>2. Matching and colour range Using images from magazine, replace a portion of the magazine with plain paper, students are required to match and render as closely as possible to the segment removed.</p> <p>Deliverables:</p> <ol style="list-style-type: none"> Colour chart A4 sized colour studies
WEEK 4,	<p>TECHNIQUES AND PREPARATIONS</p> <ol style="list-style-type: none"> Reasons and ways to prepare watercolour paper prior to painting. To be able to utilize painting techniques on a realistic setup. To understand the layering process of watercolour through, contour, colour and lines/marks. 	1, 2, 3	<ol style="list-style-type: none"> Watercolour techniques To work with actual still-life; using techniques learnt from previous exercises: observe and paint objects sensitively to define their shape and colour. Stretching of paper for week 4 To ensure that the paper remains flat and smooth throughout the painting process it's taped down to a wooden board. Masking tape is used instead of brown tape to avoid buckling of board. <p>Deliverables:</p> <ol style="list-style-type: none"> Layering techniques, studies on cold pressed paper. Stretching of paper on wooden board
WEEK 5, 6, 7,8	<p>STILL LIFE – COMPOSITION</p> <ol style="list-style-type: none"> Through the use of effective compositions, students can learn to guide the viewer's eye. 	1, 2, 3, 4	<ol style="list-style-type: none"> Planning and basic compositional studies Basic composition studies; rule of third, dynamic versus passive compositions, foreground mid-ground background, focus and symmetry. Small scale studies To explore various compositional possibilities with reference to colour temperature and complementary shadings. <p>Deliverables:</p> <ol style="list-style-type: none"> Minimum 2 studies of different compositions, using different colour schemes.

			2. To complete still life painting on A3 stretched paper.
WEEK 9	STUDYING THE MASTERS – PRELUDE TO DRAWING OUTDOORS <ol style="list-style-type: none"> 1. To draw inspiration from master watercolorist 2. Students can take a fast track to learning by emulating old master's painting styles as well as gain ideas on how to approach similar painting issues. 	1, 2, 3, 4	<ol style="list-style-type: none"> 1. Students are required to split their selected image into 4 parts and to apply different painting techniques to each quarter based on their selected artist's style. 2. This emulation of style will include painting techniques and colour choices used by the artist. <p>Deliverables:</p> <ol style="list-style-type: none"> 1. A4 reworking of own work using master artist's techniques. 3. Stretching of paper on board for week 10
WEEK 10, 11, 12	FINAL PAINTING - LOCATION AND COMPOSITION <ol style="list-style-type: none"> 1. To consider lighting conditions and composition in an opened environment 2. Applying techniques and methodology from previous exercises 3. Acquiring confidence to plan and execute a full watercolour painting. 	1, 2, 3, 4	<ol style="list-style-type: none"> 2. Students are required select a suitable site for their final painting. (Location to be updated) 3. PAINTING ON SITE To start on final work on stretched paper <p>Deliverables: Colour studies and documentation of various locations.</p>
13	COMPLETION AND CRITIQUE <ol style="list-style-type: none"> 1. To gain autonomy over the final outcome of the work. 2. Based on the student's sensibilities and his/her interest, the final painting expounds on the personality and strengths of the painter. 	NA	<ol style="list-style-type: none"> 1. To work on site for only 2 hours. 2. Final 1 hour to submit with support studies for presentation and critique. 3. Critique and peer review Assessment will be done during the final hour, students can collect their paintings after that.