Annex H

TEMPLATE FOR NEW/CURRENT/REVISED COURSE CONTENT

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>2020/2021</th>
<th>Semester</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Coordinator</td>
<td>Ching Chor Leng</td>
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<td></td>
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<tr>
<td>Course Code</td>
<td>AAA18J/AAA23H</td>
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<tr>
<td>Course Title</td>
<td>Painting with Watercolour</td>
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<tr>
<td>Pre-requisites</td>
<td>Nil</td>
<td></td>
<td></td>
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<tr>
<td>No of AUs</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td>Contact Hours</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proposal Date</td>
<td>10 March 2020</td>
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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 varies 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)

<table>
<thead>
<tr>
<th>Component</th>
<th>ILO Tested</th>
<th>Related Programme LO or Graduate Attributes</th>
<th>Weighting</th>
<th>Team/ Individual</th>
<th>Assessment Rubrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CA1 Technique studies</td>
<td>1, 2, 3, 4</td>
<td>*Communication, Creativity &amp; Competence.</td>
<td>40%</td>
<td>Individual</td>
<td>Appendix H1</td>
</tr>
<tr>
<td>2. SA1 Still life</td>
<td>1, 2, 3, 4</td>
<td>*Communication, Character, Creativity &amp; Competence.</td>
<td>30%</td>
<td>Individual</td>
<td>Appendix H1</td>
</tr>
<tr>
<td>3. SA2</td>
<td>1, 2, 3, 4,</td>
<td>*Communication, Character,</td>
<td>30%</td>
<td>Individual</td>
<td>Appendix H1</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>Approach</th>
<th>How does this approach support you in achieving the learning outcomes?</th>
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<tbody>
<tr>
<td>Inquiry-based learning</td>
<td>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.</td>
</tr>
<tr>
<td>Creative Projects</td>
<td>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.</td>
</tr>
<tr>
<td>Project Critique</td>
<td>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.</td>
</tr>
<tr>
<td>Continuous Review</td>
<td>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.</td>
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</table>

**Reading and References**


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

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Office Location</th>
<th>Phone</th>
<th>Email</th>
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</thead>
<tbody>
<tr>
<td>David Chan</td>
<td></td>
<td></td>
<td><a href="mailto:davidchan@silentstudio.com">davidchan@silentstudio.com</a></td>
</tr>
</tbody>
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### Planned Weekly Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>ILO</th>
<th>Readings/ Activities</th>
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</table>
|      | SHAPE AND SHADE – EXPERIMENTING WITH CHINESE INK | 1, 3 | 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, knifes, 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.  
**Deliverables:**  
1. Painting shapes and still life using Chinese ink on cartridge paper.  
(**Bring a food image for next lesson)** |
| WEEK 1 | COLOUR STUDIES – MIXING OF WATERCOLOUR | 1, 2, 3 | 1. **An introduction to basic colour studies**  
Warm and cool colours, (controlling temperature through the use of complementary colours). Chromatic greys, analogous colours. |
2. Students are required to be sensitive to colour changes and to make sound choices in mixing and matching colour.

3. To understand how colour, contrast and details play an important role in the outcome of the painting.

<table>
<thead>
<tr>
<th>WEEK 4, 5, 6, 7, 8</th>
<th>TECHNIQUES AND PREPARATIONS</th>
<th>STILL LIFE – COMPOSITION</th>
</tr>
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<tbody>
<tr>
<td>1, 2, 3</td>
<td>1. Reasons and ways to prepare watercolour paper prior to painting.</td>
<td>1, 2, 3</td>
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<tr>
<td></td>
<td>2. To be able to utilize painting techniques on a realistic setup.</td>
<td>1. Planning and basic compositional studies</td>
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<td></td>
<td>3. To understand the layering process of watercolour through, contour, colour and lines/marks.</td>
<td>Basic composition studies; rule of third, dynamic versus passive compositions, foreground mid-ground background, focus and symmetry.</td>
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1. Watercolour techniques
   Using images from magazine 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.

**Deliverables:**
1. Colour chart
2. A4 sized colour studies
3. Match with 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.

**Deliverables:**
1. Layering techniques, studies on cold pressed paper.
2. Stretching of paper on wooden board

**WEEK 4, 5, 6, 7, 8**

1. Planning and basic compositional studies
2. Small scale studies
To explore various compositional possibilities with reference to colour temperature and complementary shadings.

**Deliverables:**
1. Minimum 2 studies of different compositions, using different colour schemes.
### WEEK 9

**STUDYING THE MASTERS – PRELUDE TO DRAWING OUTDOORS**

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.

**WEEK 10, 11, 12**

**FINAL PAINTING - LOCATION AND COMPOSITION**

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. 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.

**Deliverables:**
1. A4 reworking of own work using master artist’s techniques.
2. Stretching of paper on board for week 10

### WEEK 13

**COMPLETION AND CRITIQUE**

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.

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.