

ART 021A: BEGINNING WATERCOLOR PAINTING

Originator

emaddigan

Justification / Rationale

Change required text to recommended. and add DE modality

Effective Term

Fall 2022

Credit Status

Credit - Degree Applicable

Subject

ART - Art

Course Number

021A

Full Course Title

Beginning Watercolor Painting

Short Title

WATERCOLOR PAINT, BEG

Discipline**Disciplines List**

Art

Modality

Face-to-Face

100% Online

Hybrid

Catalog Description

This course is an introduction to the fundamentals of transparent watercolor painting. Through hands-on assignments, painting techniques covered include traditional applications of wash, wet-in-wet, direct painting and layering techniques. Throughout the course, emphasis is placed on the use of basic visual elements, organizational principles of compositional structure, color theory and concept development. These techniques enable the student to communicate visual images as creative statements. Historical applications of watercolor techniques and different conceptual approaches to painting are studied. Basic drawing skills are recommended.

Schedule Description

This course is an introduction to the fundamentals of transparent watercolor painting using a variety of traditional and contemporary material applications. Along with material study, emphasis is placed on basic visual elements, principles compositional structure and color theory. Through these applications in the art making process students will be able to communicate visual images as creative statements.

Lecture Units

2

Lecture Semester Hours

36

Lab Units

1

Lab Semester Hours

54

In-class Hours

90

Out-of-class Hours

72

Total Course Units

3

Total Semester Hours

162

Required Text and Other Instructional Materials**Resource Type**

Book

Formatting Style

MLA

Author

Charles Reid

Title

Water Color Basics

Publisher

Penguin Publishing Group

Year

2020

College Level

Yes

Flesch-Kincaid Level

11

ISBN #

144030131X

Class Size Maximum

25

Course Content

1. Basic compositional elements, principles and organizational structure.
2. Watercolor painting within the context of the history of painting and painting media.
3. Image formats:
 - a. Representational
 - b. Abstract
 - c. Non-objective
4. Introduction to elementary color theory and pigment mixing
5. Painting surfaces:
 - a. Watercolor paper poundage
 - b. Cold press versus hot press paper
 - c. Paper commercially mounted to wood panels
6. Surface preparation:
 - a. Stretching of paper
7. Paint applicators:

- a. Brushes
 - i. Natural types and their variable uses
 - ii. Synthetic types and their variable uses
- b. Paint manipulating tools:
 - i. Palette or painting knife
 - ii. Single edge razor blades
8. Fundamental watercolor painting techniques:
 - a. Transparent and translucent applications
 - b. Direct brush approach
 - c. Washes
 - d. Glazing
 - e. Wet-in-wet techniques
9. Basic watercolor mediums:
 - a. Ox Gall liquid
 - b. Watercolor medium
 - c. Gum arabic
10. Masking liquids, films and their applications
11. Sketch book and journal formats
12. Presentation, matting / framing and care of completed paintings

Lab Content

1. Brushes, paper
2. Pigments and palettes
 - a. Creation of studies reflective of the pigments and various palettes studied.
3. Contour drawing
 - a. Applying the concepts of drawing as a reference starting point.
4. Brushwork
 - a. Exercise in variety
5. Value
 - a. value scale a grid development
6. Color mixing
 - a. Color mixing exercise and grid
7. Pigments
 - a. natural, artificial
8. Visual problem solving exercises
 - a. Thumbnail sketch, design pitches, experimental
9. Applying the research from the lecture to create further developed works.
10. Landscape
11. Object Study
12. Light
13. Safe use of tools and specialized equipment.
14. Critical evaluation and critique of class projects.
15. Portfolio and presentations

Course Objectives

	Objectives
Objective 1	Analyze and assess, meanings from works of art, including their own artworks, according to the elements of art, the principles of design, and aesthetic qualities of watercolor.
Objective 2	Apply basic color theory to watercolor works.
Objective 3	Identify, analyze and resolve basic technical problems inherent to watercolor painting, their properties, range and uniqueness of transparency and translucency issues.
Objective 4	Analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.
Objective 5	Present ideas and completed works of art in a professional format both visually and verbally.
Objective 6	Explore the work of selected artists known for their effective use of water-based media

Student Learning Outcomes

Upon satisfactory completion of this course, students will be able to:	
Outcome 1	Assess and critique watercolor works in group, individual, and written contexts using relevant critique formats, concepts and terminology.
Outcome 2	Apply basic color theory, principles and elements of design to watercolor paintings using basic knowledge of watercolors, watercolor papers, and brushes.
Outcome 3	Produce a portfolio of watercolor paintings which demonstrate technical competence.

Methods of Instruction

Method	Please provide a description or examples of how each instructional method will be used in this course.
Activity	Demonstrations of historical techniques are given and applied in the class. During designated laboratory time, students work individually using a variety of visual approaches such as sketches and proposals in draft format in preparation for creating final visual resolution. Weekly
Skilled Practice at a Workstation	Students will perform necessary tasks to complete assignments at a given workspace i.e. drawing table. (Currently there are 18 work stations located in design room. Limited to 18 due to spatial and safety concerns.)
Lecture	Instructor informs, guides and advises students in relative concept, compositional format and historical technical applications. Weekly
Discussion	Discussions during critique and work in progress will be conducted weekly.
Demonstration, Repetition/Practice	Instructor demonstrates daily in groups proper safety use of equipment and painting materials prior to assignments. After clarifying the assignment, and concept, the instructor demonstrates effective use of format and materials using vocabulary and technical applications relevant to the assignment.
Observation	Students observe demonstrations, historical references and observe the similarities within humanity. Students observe demonstrations throughout the course and apply the techniques observed in physical works.
Experiential	Students study contemporary watercolor which involves self exploration in the materials and physical process.

Methods of Evaluation

Method	Please provide a description or examples of how each evaluation method will be used in this course.	Type of Assignment
Critiques	Students critique the work of their peers in progress and finished projects. Students critique themselves using a rubric as well as their peers. Weekly check in and discussion.	In and Out of Class
Student participation/contribution	Students participate in daily activities in the lab, learning experimental processes and , participating in work in progress discussions. Weekly.	In Class Only
Self/peer assessment and portfolio evaluation	Students self asses and score their own projects as well as those of their peers, both in written and verbal format as it related to the requirements and learning outcomes of the course. Students use self assessment with a rubric and written. (weekly)	In and Out of Class
Product/project development evaluation	Students create several physical works related to the historical and contemporary content covered in the course. Weekly thumbnails (sketches) in preparation of concept and composition. Every other week completed works. Color developing exercises, and brushwork are to be continued as homework weekly.	In and Out of Class

Presentations/student demonstration observations	Students create a presentation on a contemporary and historical artist using the medium of watercolor. (in sketchbook and to the class.	In and Out of Class
Portfolios	Students learn various professional presentations per assignment, and choose a format for the final portfolio, focusing on conceptual practices and craftsmanship.	In and Out of Class
Guided/unguided journals	Students are required to keep a sketch and notebook that chronicles the materials in the course (in class and out of class assignments), the grading rubrics (in class), research for the projects, experimental results and turn this in every other week. Students (out of class) create 6-8 sketches per week (out of class assignment) with final drawing (out of class) for each assignment, they write about various areas (out of class assignment) and cultures and relate the ideas to current practices. Students take notes in their sketchbook (in class assignment) on the topics in the course or focusing on the demonstration in the course.	Out of Class Only
Field/physical activity observations	Students learn historic techniques and are required to memorize and perform the techniques. Students use the lab portion of the course to practice and apply the concepts and processes covered in the book. Students typically spend 2-10 hours in an "open" lab in addition to class time. Students study traditional techniques and reflect on the reasons, symbols and beliefs of various cultures. Observation of the skills being practices and final outcomes of the works are graded with a rubric.	In and Out of Class
Written homework	Students read and take notes in their sketch book from their reading book weekly. Chapter or article weekly.	Out of Class Only

Assignments

Other In-class Assignments

1. Exercises in pigment mixing: Using paint mixing techniques demonstrated in class, create sample charts that explore hue, value, chroma and saturation levels. As a support surface, use one of the papers reviewed in class lecture.
2. Pigment mixing exercises which apply principles of color theory: Critical discernment of color intervals and relationships should be illustrated through the use of various color theory application. These studies should include achromatic, monochromatic, complementary, analogous and triadic color schemes. Utilize transparent and translucent techniques. Subject matter may be in an abstract or non-objective format.
3. Floral still life: Working from a live arrangement of flowers and greenery, create a painting that utilizes local color. Incorporate masking techniques in the image making process. Use 140lb. cold press 100% rag paper as a support surface.
4. Fresh fruit and vegetable still-life: Create a series of three still life compositions using different vignette views. Theoretical color applications should include neutralized complements, warm and cool colors and a limited palette for each separate painting. Use 140lb. cold press 100% rag paper as a support surface.
5. Final painting of over painting wet-in-wet: Work from a still life of atypical objects such as rusted found objects. Select a section of the still life and lightly block in your composition with pencil. Use the following techniques throughout the entire painting: masking with tape and fluids, painting through the use of layering, wet-in-wet and overpainting wet-in-wet. Affect the watercolor with salt and sandpaper at a strategic place in the composition. Along with regular brushes, experiment with the use of specialty brushes (rake, flare, fan, etc.). Use 140lb. cold press 100% rag paper as a support surface.

Other Out-of-class Assignments

1. Sketchbook: Instructor will demonstrate and discuss various methods involved in maintaining sketchbook. Students are responsible to maintain a sketchbook throughout the course. Quick still life studies or personal images may be completed in sketch book using watercolor paint. Pen, pencil, other mark making materials and/or collaged elements may be utilized.
2. Students will complete a series of color mixing exercises of their choice which exemplify a personal, subjective color palette.
3. Students will research an artist who specializes(d) in the use of watercolor paint. Student will give an oral presentation on painting approach including aspects dealing with content, format and material use by the chosen artist.

4. At home, create an object still life: Select a vignette section from the still life for the compositional structure. Use washes, graded washes, drybrush, wet-in-wet, overpainting and transparent layering techniques throughout the one painting. Use 140lb. cold press 100% rag paper as a support surface.

Grade Methods

Letter Grade Only

Distance Education Checklist

Include the percentage of online and on-campus instruction you anticipate.

Online %

50

On-campus %

50

Instructional Materials and Resources

If you use any other technologies in addition to the college LMS, what other technologies will you use and how are you ensuring student data security?

n/a

Effective Student/Faculty Contact

Which of the following methods of regular, timely, and effective student/faculty contact will be used in this course?

Within Course Management System:

Chat room/instant messaging
Online quizzes and examinations
Private messages
Regular virtual office hours
Timely feedback and return of student work as specified in the syllabus
Video or audio feedback
Weekly announcements

External to Course Management System:

Direct e-mail
Posted audio/video (including YouTube, 3cm mediasolutions, etc.)
Synchronous audio/video

Briefly discuss how the selected strategies above will be used to maintain Regular Effective Contact in the course.

The course will be offered with hybrid. Students will read, watch demos, take quizzes submit preliminary sketches online for the course. This will prepare them for the face to face review of demonstrations and the lab of applying the theory that is being researched each class period. Students will be given feedback online on their projects and application of techniques as well as their understanding of the regions that are presented and researched. Students will share preliminary sketches online with one another and participate in feedback sessions

If interacting with students outside the LMS, explain how additional interactions with students outside the LMS will enhance student learning.

The timeline of the hybrid course will further encourage students to prepare visually, by watching the demonstration, written, by answering questions and researching historical content prior to the application or building process during the lab time.

Other Information**MIS Course Data****CIP Code**

50.0701 - Art/Art Studies, General.

TOP Code

100200 - Art

SAM Code

E - Non-Occupational

Basic Skills Status

Not Basic Skills

Prior College Level

Not applicable

Cooperative Work Experience

Not a Coop Course

Course Classification Status

Credit Course

Approved Special Class

Not special class

Noncredit Category

Not Applicable, Credit Course

Funding Agency Category

Not Applicable

Program Status

Stand-alone

Transfer Status

Transferable to both UC and CSU

General Education Status

Y = Not applicable

Allow Audit

No

Repeatability

No

Materials Fee

No

Additional Fees?

No

Approvals**Curriculum Committee Approval Date**

12/07/2021

Academic Senate Approval Date

12/09/2021

Board of Trustees Approval Date

01/21/2022

Chancellor's Office Approval Date

03/16/2022

Course Control Number

CCC000209754

Programs referencing this course

Arts Entrepreneurship Certificate of Achievement in Painting (<http://catalog.collegeofthedesert.eduundefined/?key=372>)