

## Course Syllabus

COMM 5750.02 5 - 9 PM 1

Marilynne Bradley

COURSE NUMBER AND SECTION

INSTRUCTOR

Special Inst. Watercolor Techniques

COURSE TITLE

T VAST4

SPII

SITE

TERM

YEAR 2005

### 1. COURSE DESCRIPTION

This course is planned to help teachers assess methods and techniques necessary for developing positive attitudes toward the learning process in watercolor composition.

### 2. LEARNING OUTCOMES

Each lesson will cover a different technique that can be used in basic programs. Participants will discover how watercolors can be controlled without mixing and turning muddy. Each week will cover a creative approach to understanding watercolor.

### 3. SCHEDULE OF CLASS PREPARATIONS AND ASSIGNMENTS

#### WEEK 1

**MARCH 22** Linear painting, Calligraphic approach. The origins of linear painting are from Oriental Art. The line becomes selective with significance and gives the power of suggestion of the subject matter.

#### WEEK 2

**March 29** Outline of objects and a wash of color. Cezanne approached his painting with a quick outline of the elements of the composition. Use of Pentel pens or water soluble markers for outline.

#### WEEK 3

**APRIL 5** Resist, the saving of white areas. Highlights and details can be drawn in white crayon or candle wax before paint is applied. A layered look of washes and block out areas of white crayon can be composed similar to a batik.

#### WEEK 4

**APRIL 12** Monotone value composition Limited color palette. Control of value is best learned by using limited color and working toward value gradations.

#### WEEK 5

**APRIL 19** Palette Knife Effect, using cardboard for a tool. The cardboard can be manipulated, pushed and pulled, to give a feeling of sculpting into the paper.

#### WEEK 6

**APRIL 26** Color Perspective. Variations of intensity of color is used for foreground, middleground and background. Controlled overlays of color Post/Neg. Underpainting allows a free and easy adjustment of scale, color balance and design unity.

#### WEEK 7

**MAY 3** Paper properties. Many watercolor papers are on the market. Each has its own characteristics. Reverse painting by beginning with the darks and details first. Use of Sponge to lift out white areas.

#### WEEK 8

**MAY 10** Tradition methods. Compositions are begun by applying light colors to the painting. Large areas are blocked out with washes. There is a build-up process of layers of paint. The dark areas and details are added last.

**4. RESOURCES** Video of "Watercolor Workshop"

**5.EVALUATION** Class participation, and presentations of projects

**6.7.**Lesson plans related to grade level for all projects

**8. PORTFOLIO DUE** of finished projects

Regular attendance is required

