

In-Service Education
COURSE SYLLABUS

COMM 5410.30
COURSE NUMBER AND SECTION

Marilynne Bradley
INSTRUCTOR

Pleine Aire Watercolor
COURSE TITLE

Summer, 2004
TERM

Arrow Rock, MO
SITE

3
CREDIT HOURS

1. Course Description:
(Provide details of student focus, rationale, scope, and prerequisites)

Enjoy the quaint pre-civil war river town of Arrow Rock. This project is to encourage participants to challenge weather conditions and experience the natural beauty of a quiet village. Emphasis is on individual creative expression and experimenting in different techniques while painting outside and experiencing the real landscape in an 1840's town.

A concentrated time element of one week will be devoted to 35 hours of painting projects. This course is planned to help participants assess methods and techniques necessary for developing positive attitudes toward the learning process in watercolor composition.

2. Learning Outcomes:
(Goals, objectives, course outcomes, etc.)

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 4 hour session will cover a creative approach to understanding watercolor.

3. Schedule of required readings, class preparations and assignments, lectures, discussions, student presentations, out-of-class assignments and exams:

SUNDAY

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. Color Perspective. Variations of intensity of color are used for foreground, middleground and background.

MONDAY

Outlining the subject matter with three methods, brush, pentel pen, white crayon . Spaces are filled with brush strokes. Highlights and details can be drawn in white crayon before paint is applied. Begin with dark areas and work back toward light areas. Abstract middle tones.

TUESDAY

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. Three paintings are compared. Monotone, limited palette and full color palette.

WEDNESDAY

Controlled overlays of color Post/Neg. Underpainting allows a free and easy adjustment of scale, color balance and design unity. Draw into wet paper and score the outline.

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

THURSDAY

Paper properties. Many watercolor papers are on the market. Each has its own characteristics. 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. EVALUATION: (basis of evaluation with explanation regarding the nature of the assignment and the percentage of the grade assigned to each item below)

Class participation in positive criticism of all work.

Participants will be required to finish a portfolio of all projects. Approximately 10 paintings will be finished.

NOTE: This syllabus is subject to change at the discretion of the instructor. Therefore, regular attendance is required.