

UNIVERSIDAD SAN FRANCISCO DE QUITO
SCHOOL: COMUNICACIÓN Y ARTES CONTEMP.
Semester: 2024/25 - Primero Semestre 2024/2025
Schedule: En Linea - Virtual

INSTRUCTOR/TEACHER INFORMATION:

Professor: Amy Lynne Scheidegger

Email ascheidegger@asig.com.ec

Office: n/a

Office hours: Monday, Tuesday, Wednesday, Fridays 9am - 12pm

COURSE INFORMATION:

COURSE: ART-1901E - WATERCOLOR WORKSHOP 1
NRC:3359

Pre-requisites: Verify pre-requisites in Banner academic system.

Co-requisites: The course doesn't have Co-requisites

COURSE DESCRIPTION:

This course will accustom students to the use of different tools and techniques of watercolor painting with the aim of developing practical skills in relation to intonation, gradients, contrasts of color, expression of shapes and volumes, representation of light and shadow, textures and artistic composition to develop artistic works using watercolor as a medium. The different criteria and tools needed to allow students to get to know, understand and develop skills for the correct use of watercolor will also be explored.

COURSE LEARNING OUTCOMES:

#	Learning Outcomes	Level
1	Construct watercolor paintings with varied thematic contents applying the color theory, artistic composition and visual perspective through different media, materials and techniques.	Medio
2	Identify the history and development of watercolor by describing its foundations.	Medio
3	To analyze the use, the effectiveness and the pragmatism of artistic painting to watercolor in the modern world applied to practical and theoretical works.	Medio

COURSE CONTENTS:

Concepts and basic definitions of watercolor
Media, materials, instruments and equipment
History, foundations and development of watercolor
Watercolor techniques
Preparation for painting in watercolor
Stain
Visual perception
Color theory
Pigment
Composition (several themes)

METHODOLOGY FOR THE INTEGRATION OF THEORETICAL AND PRACTICAL CONTENTS:

The teaching methodology used in all courses at USFQ follows the liberal arts philosophy: encourage dialogue and enable learning through opportunities to exchange ideas among teachers and students. It is expected that all the theoretical content courses explore potential applications to professional practice and work contexts through the integration of diverse activities and simulations that foster the contextualized understanding of concepts using reality and professional practice as frames of reference.

ASSESSMENT:

Each instructor is responsible for creating an evaluation scheme that corresponds to the learning outcomes declared for each course. The assessment scheme should be presented in a clear and direct manner, such as a chart that indicates the assessment categories and the elements included in each category; it must indicate the total weight that each category will have on the final grade. Category weights may vary, but under no circumstance can an individual element weigh more than 25% of the final grade. For example, it is acceptable for a "Homework" category to weigh 30% if it includes three tasks that weight 10% each. However, a "Final Exam" category that weighs 30% and only includes one element would be unacceptable.

Some academic areas or specific courses have pre-established assessment parameters. In these cases, all instructors assigned to these courses must follow the pre-determined scheme.

If this course has declared applied practice hours (laboratories, exercises, field trips, practicums, etc.) the assessment of these hours must be incorporated within the course's general assessment scheme.

Type	General Description	% of final grade
Homework	Painting exercises focusing on various techniques	50%
Projects	2 projects consisting of an investigation of color and light studies.	30%
Video Conference Critiques	4 video conferences will offer constructive criticism for completed paintings and guidance for future projects.	10%
Discussion Forums	2 discussion forums with discussion about a presented art concept or general discussion.	10%

Description of Assessment Categories

Each week there will be multiple exercises demonstrated in video and/or infographics that must be completed, scanned or photographed and submitted to D2L. Each exercise should take approximately 1-3 hours depending on the aptitude of the student. It is possible to complete some of the exercise quicker than that. The cumulative exercises will count for 50% of the final grade.

Students will also be responsible for two larger projects. One will require the research of a watercolor master that the student will present to the class in one of our forums. The other will be an illustrative painting project where each student will select a word that they will try to express through painting with the use of compositional strategy, color theory and traits from selected watercolor techniques that work well to emulate the word. Each of these larger projects will have a value of 10% of the final grade.

The four video conferences will be group critiques about the progress of the individual student's artistic development. We will present key exercises that demonstrate the learned watercolor techniques and everyone will offer constructive criticism about what has been accomplished and what needs improvement. If a student is unable to attend he or she will be obligated to write a critique of a project, to be determined in real time, in English of 250 words or more BEFORE each conference. They will not be counted if delivered after that week's video conference. Each video conference will count for 2.5% of the final grade.

The discussion forums require participation of a well thought-out post of 150 words or less in response to the theme presented. Each forum will be graded and counts as approximately 3% of the final grade each. There will be no extra credit given for this class to improve grades.

LIBRARY BIBLIOGRAPHY:

* Craig, Diana, The new encyclopedia of watercolor techniques /, Kent : Search Press, 2011.

COURSE BIBLIOGRAPHY:

Parramón, J. y Fresquet, G. (1979). Como Pintar a la Acuarela. Barcelona, España: Instituto Parramón Ediciones.

MATERIALS LIST:

- » A set of good quality watercolors “Grumbacher”, “Winsor & Newton”, “Sennelier” or other possible alternatives. Please do not use the watercolors intended for children’s use as these contain a lot of filler material that makes achieve the effects and techniques we will learn about difficult to achieve. The set should include a red, orange, yellow, green, blue, purple, white, black and brown colors.
- » Soft paintbrushes intended for watercolor use. You will need a variety of sizes and shapes. Choose some that are round, some that are flat, but they should not be very small. All exercises should be done on a size A3 watercolor paper, so a very small brush cannot help fill this space easily. I suggest at least one large flat brush for doing washes, or you can try a soft and wide sponge brush. Watch the materials video to get a better idea of what sizes are needed.
- » Watercolor paper: whatever size you can find, A3 is preferable. Good brands include: “Canson”, “Winsor & Newton”, “Fabriano”, “Guarro”
- » A wooden board for stretching paper on (“TRIPLEX”) size 40cm x 60cm and 9mm thick. If you can’t find this, you can tape your paper down on a table that can get dirty.
- » Gummed paper (papel engomado) 2” thick. If you can’t find gummed paper, you can use the blue painting tape found at hardware stores.
- » Sponges: a normal sponge for wetting the gummed paper, a natural sponge for creating texture.
- » Jars for water, and paper or an absorbent reusable material to remove excess water/paint from brushes.
- » An “effect kit” which might include: alcohol, large-grain salt, an old toothbrush, tissues or paper towel, white crayon, a spray bottle of clean water, etc.
- » A small sketchbook of watercolor paper for trying out techniques on a smaller scale before moving to the larger paper and for color testing.

SCHEDULE OF ACTIVITIES:

WEEK 1

Watercolor Techniques – **due August 26th by midnight**

WEEK 2

4 Shapes Using Different Techniques – **due September 2nd by midnight**

Shapes Using Glazing – **due September 2nd by midnight**

Video Conference #1 – Wednesday, September 4th at 4pm Ecuador Time

WEEK 3

Wet on Wet Versus Wet on Dry – **due September 9th by midnight**

Sunrise Painting due – **due September 9th by midnight**

WEEK 4

Midterm Project – **due September 16th by midnight**

Video Conference #2 – Wednesday, September 18th at 4pm Ecuador Time

WEEK 5

Moonlight Painting – **due September 23rd by midnight**

Painting Eyes – **due September 23rd by midnight**

WEEK 6

Pet Portraits – **due September 30th by midnight**

Painting the Human Figure – **due September 30th by midnight**

Video Conference #3 – Wednesday, October 2nd at 4pm Ecuador Time

WEEK 7

Discussion: Advantages and Disadvantages of Watercolor – **due October 7th by midnight**

Calligraphy Drills – **due October 7th by midnight**

WEEK 8 - Last week

Final Portrait Project – due SATURDAY, October 12th, midnight

ALL projects are due on SATURDAY, October 12th!

POLICIES:

All students taking courses at USFQ must follow the rules for ethics of learning, research, and behavior detailed in the USFQ's Code of Honor and Coexistence. All courses should follow the policies stated in USFQ's Manual del Estudiante

ORIGINALITY: starting in week 3, after you have learned the basic techniques ----- please do not copy the painting being made in the tutorial videos. You must apply the techniques being taught but create a new, original painting.

PLAGARISM: No student should copy the paintings shown in the instructional videos or diagrams. Students should come up with their own patterns, still lives, subject matter, etc. If you copy anything from the videos or example diagrams, you will get an automatic F for that homework or project and you may be reported to the University.

VIDEO CONFERENCE ASSISTANCE POLICY: The date and time of each video conference will be determined to best suit the majority of students. All video conferences will be recorded. If any student is unable to attend, they must write a critique in English of works presented by the instructor the day before via News/Email BEFORE the video conference they are missing is scheduled. If no submission is received before the video conference and the student does not attend the conference, it will result in an automatic 0.

CLAIMS AND DISPUTES: (Common for COCOA) In cases of complaints concerning the class, students will first talk with the professor. If the student does not agree with the explanation given by the professor, the student may go to the area coordinator. If a solution has not been reached through the coordinator, the student will address the Dean through a written complaint.

DIFFERENTIATED EDUCATION POLICY (Common for COCOA) In the case of having been diagnosed with a learning disability that includes physical conditions, the student should contact the professor to explain their situation during the first two weeks. In this way the teacher will plan their activities and exercises so that the student can be evaluated in a better way. It is required to demonstrate the existence of the problem (not obvious) with appropriate medical documentation. The class objectives are the same for all enrolled students.

LATE WORK POLICY: All of the homework exercises in this class have a due date of the Monday after the week opens up. I do not take points off for late work, though ALL homeworks/assignments must be submitted by the final due date.

SYSTEM FAILURE POLICY: If, for some reason, a student is unable to submit an assignment due to a D2L system failure, it is the responsibility of the student to email the professor directly at ascheidegger@asig.com.ec with the due submission and describing the problems encountered BEFORE the deadline has already passed, and to contact technical support themselves.

This syllabus was reviewed and approved by the coordination of the respective academic area or department. All sections of this course must follow this syllabus. Any changes or adjustments to this syllabus must be approved by the coordinator responsible for this academic area or department and must be reflected in the Curricular Design system.'

During the sanitary emergency the learning process for this course has been designed to integrate technological, telematic tools and alternative methodologies to facilitate virtual synchronous learning. All the learning activities aim to guarantee the accomplishment of the academic plans for undergraduate and graduate programs and sustain the students' continuous learning; to protect the physical integrity of students, preserving educational quality and academic rigor and to respect the right to work, to preserve the personal health of faculty, administrative and support staff.