



DEVELOPMENT OF A WATERCOLOUR PAINTING TRAINING MODEL FOR HIGH SCHOOL VISUAL ART TEACHER

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ABSTRACT

The purposes of this research were to develop a watercolour training model to enhance watercolour painting skills for secondary visual arts teachers and develop watercolour painting skills for secondary visual arts teachers. Examples of this research are visual arts teacher under the Office of the Basic Education Commission, totalling 20 people, which is obtained by purposive sampling. The tool used in research studies is a water paint training model to enhance watercolour painting skills for secondary visual arts teachers. The research found that a water paint training model to enhance watercolour painting skills for secondary visual arts teachers get a pattern that has seven steps – which are interview, group, explore, demonstration, practice, problem solving, and evaluation.

The results of skills development of all 20 participants have higher self-assessment results in all aspects, with an average of self-assessment before class 0.66, an increase of 3.26 points which is at the right level according to the hypothesis.

Keywords: watercolour painting, visual art teachers, training model, experience.

INTRODUCTION

Besides knowledge of art principles and theories like art composition principles, art history, and aesthetics, teachers at all levels of art education must also exhibit awareness, understanding, and skills in the practice of arts, for example, drawings, watercolour paintings, and sculptures. To have the ability to teach practical arts,

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teachers need to understand the creativity process and most importantly, practical skills needed to create such works.

Art can be learned from experiences, as pointed out by Kanchai Athikait and Thanarak Santheunkaew (Online, 2015), who stated that experiential learning was a learning process of real experiences. It is learning management utilising direct experiences, which facilitates learners to develop connections between concepts and principles as an integrated body. It helps develop thinking skills based on searching for reasonable facts, like information, theories, and principles to back up findings. Thisana Kammanee (2011) also asserted that this activity helped students with integrated body. It helps develop thinking skills based on searching for reasonable facts, like information, theories, and principles to back up findings. Thisana Kammanee (2011) also asserted that this activity helped students with goal learning. First, students gained necessary experience in the learning process and upon observation, re-examination, and reflection, they attained the concept or assumption applicable for new trials. Art learning thus uses learners' experiences to create works and develop skills.

Such practical skills for creating art need repetitive and proper drills following the process through proficiency. Gagne and Briggs (1979) claimed that performance skills were reflected through body movements associated with muscle activities. Observable actions would be standardised in terms of speed, accuracy, strength, or smoothness.

The core curriculum describes the learners' required qualifications to pass the visual arts subject. After completing grade 6; students must understand as well as be aware of and able to use visual elements, shapes, forms, textures, colours, and shades along with the basic skills of using instruments and of conveying ideas, emotions, and feelings. They must be able to utilise the principles of size, proportion, balance, weight, light, and shadow as well as opposite colours suitable for creating two-dimensional and three-dimensional visual artworks (Ministry of Education, Online, 2017). Apparently, in order to succeed, art learners require work creativity using a high level of performance skills.

In creating 2D works required by the course, students can use various techniques and methods. One of them in the basic 2D work creation is colouring. Watercolour painting is considered the foundation of colouring, as pointed out by Aree Suthipan



(1996) who stated that watercolours were the material that transmitted human feelings with its own characteristics. It helps complete the drawing, which wholly combines hands, eyes, creativity, media, materials, and harmony together. Watercolours are also easy to use and safe. Suthipan went on to say that John Marin, an American watercolour artist, remarked that watercolour painting was similar to golfing in that it requires step-by-step practice from holding a brush to having discipline and determination.

Hence, the researcher was interested in developing a watercolour painting training model for high school visual art teachers in order for them to practice watercolour skills and be able to effectively apply colouring techniques in their teaching.

RESEARCH OBJECTIVES

1. To develop a watercolour painting training model for high school visual art teachers.
2. To develop a watercolour painting skills among high school visual art teachers.

RESEARCH CONCEPTUAL FRAMEWORK

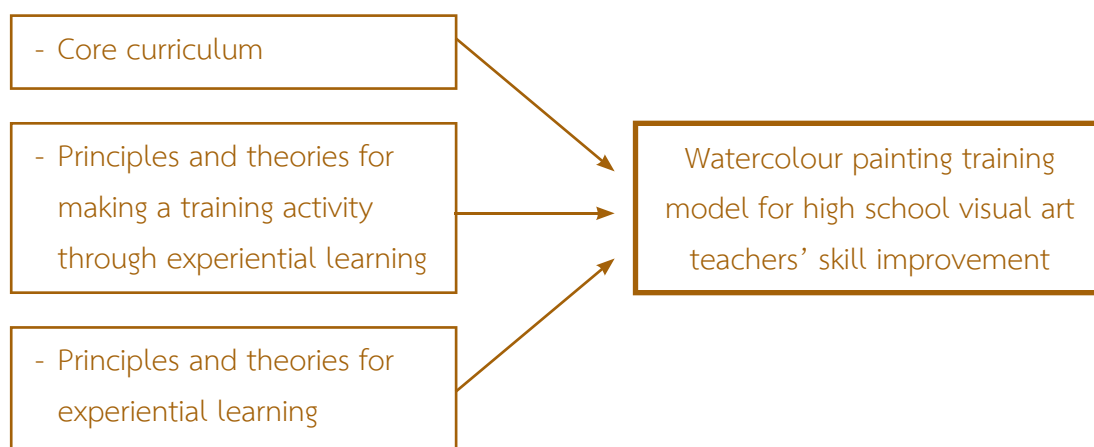


Figure 1. Research conceptual framework



RESEARCH HYPOTHESIS

High school visual art teachers receiving watercolour painting training for colouring skills development improved their colouring skills to a good level.

RESEARCH METHODOLOGY

Population and sample

The population in this research was visual art teachers under the supervision of the Office of the Basic Education Commission (OBEC). The sample was 20 visual art teachers under the supervision of the Office of the Basic Education Commission selected by purposive sampling.

Research Instruments

1. Watercolour painting training model for colouring skills improvement provided to high school visual art teachers.
2. Achievement form for watercolour painting skills.

Methods

1. A literature review of related studies on core curriculum for the visual arts subject; training activities for watercolour painting; and teaching materials, namely art approached experimentally, which were found through data collection from studies, texts, journals, and research papers from various sources, such as UMI, IEEE, ERIC, and Internet search engines were conducted.
2. Interviews with five experts in watercolour painting education and in art training on model creation for watercolour painting were carried out.
3. A prototype of a watercolour painting training model for high school visual art teachers' colouring skills improvement was designed and created by using data from steps 1 and 2.
4. The watercolour painting training model for high school visual art teachers' colouring skills improvement designed by the researcher was presented to six experts in watercolour painting education and in art training for quality evaluation using a five-level rating scale and content validity using the Index of item-objective congruence (IOC).
5. The watercolour painting training model for high school visual art teachers' colouring skills improvement was revised and its appropriateness was validated.



6. The watercolour painting training model for high school visual art teachers' colouring skills improvement was experimented with by using five non-samples to find out its defects and make corrections.

7. The revised watercolour painting training model for high school visual art teachers' colouring skills improvement was implemented in training and the post-training skills of the participants were assessed.

Table 1. Research Schedule

Group	Pre-test	Treatment	Post-test
Experiment	O1	X	O2

Location and duration of the experiment

The experiment was conducted at the Faculty of Arts, Srinakharinwirot University. The duration of the experiment was 12 hours, and there were two groups of students with 10 students in each group.

Data analysis

The research hypothesis was tested using percentages and basic statistics.

RESULT

1. The development of the watercolour painting training model for high school visual art teachers' colouring skills improvement can be outlined as follows.

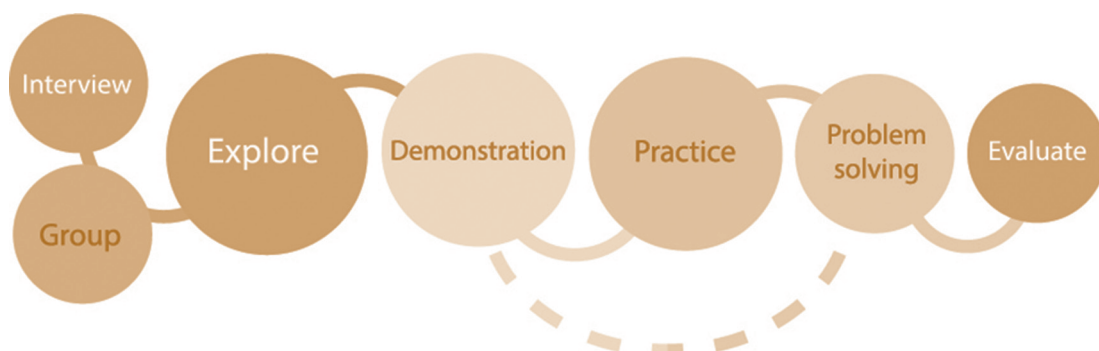


Figure 2. Watercolour painting training model for high school visual art teachers' colouring skills improvement



Exploration to evaluation

Figure 2 can be described as follows:

Interview To get to know their goals, trainees were asked about the following.

1. Experience in watercolour painting or level of basic watercolour skills
2. Type of interest in watercolours
3. Objects, things, and scenery which interested or impressed them, or they had

familiarity with trainees completed a self-evaluation on knowledge of, understanding of, and skills in watercolour painting.

Group The data from the interview was used on a pair of trainees, one with experience in watercolour painting and one without any experience or skills in watercolour painting. Such a seating arrangement helped guide trainees with the same type of interest in watercolour painting and those who liked the same or similar objects, things, or scenery.

Exploration Trainers gave lessons to help trainees understand training concepts, steps, and methods/processes as well as evaluation.

Demonstration Trainers provided lessons through a step-by-step demonstration of watercolour painting. Trainees practised by following the complete process.

The four topics of the training were as follows.

Table 2. Topics for the watercolour painting training model for high school visual art teachers' colouring skills improvement

Training topic	Objective	Activity	Duration
1. Various methods of watercolour painting	Trainees acquire knowledge and understanding of various watercolour techniques.	Trainers demonstrate watercolour techniques: wet on dry, wet on wet, dry on wet, and dry on dry using simple shapes familiar to trainees in daily life, such as a coffee glass or a vase.	3 hours



Table 2. (continued)

Training topic	Objective	Activity	Duration
2. Watercolour painting shapes and backgrounds	Trainees acquire knowledge and understanding of watercolour skills in painting shapes and backgrounds.	Trainers demonstrate watercolour skills in painting shapes and backgrounds, using shapes familiar to trainees in daily life.	3 hours
3. Watercolour painting front, middle, and back perspectives	Trainees acquire knowledge and understanding of watercolour skills for painting front, middle, and back perspectives.	Trainers demonstrate watercolour painting front, middle, and back perspectives by using shapes familiar to trainees in daily life.	3 hours
4. Watercolour painting shapes and back-grounds, and perspectives	Trainees acquire knowledge and understanding of watercolour skills in the use of shapes and backgrounds as well as perspectives to create works.	Trainers demonstrate watercolour skills in the use of shapes and backgrounds as well as perspectives to create watercolour paintings using objects familiar to trainees in daily life.	3 hours

Practice Students practised watercolour painting step by step as explained by the instructors. When done, they moved on to the next demonstration and followed the steps until completion.

Problem Solving Instructors had to resolve watercolour painting issues; students had some problems understanding, so they were able to understand and practice by instructors going back to the root of problem and showing the steps again for them to follow.



Evaluation Learning evaluation measured the needs of students in watercolour painting training and the watercolour painting skills which had increased.

Trainees completed pre-training and post-training self-evaluation forms with a five-level rating scale; the items were as follows.

1. Know watercolour painting equipment
2. Have knowledge and understanding to be able to use various watercolour techniques
3. Have knowledge and understanding to be able to paint various shapes using watercolours
4. Have knowledge and understanding to be able to paint front, middle, and back perspectives
5. Have knowledge and understanding to be able to create images as needed
6. Overall, how do you rate your level of knowledge, understanding, and skills of watercolour painting?

Pre-training and post-training self-evaluation scores were then compared to see whether or not trainees had more knowledge and understanding after the training.

Self-evaluation by trainees was a method that allowed trainees to know how much their abilities had improved and was an evaluation of trainees who had different preferences and skills.

The results of the content validity assessment were averaged at 3.00. The quality evaluation of the training program had an average of 4.55. And with expertise in all 6 persons, certifying the use of the watercolour painting training model for high school visual art teachers can be used in training. With the important suggestion that 1) Participants should learn how to paint watercolour from easy to difficult. Do not skip steps. If the participants are still unable to follow the learning process, repeat again until understanding, 2) Grouping participants, helps learners learn faster by allowing people who do not have knowledge Water painting skills are with people who have enough skills, and 3) The instructor must solve the watercolour painting problems of the participants.

2. Findings from the development of watercolour painting skills among high school visual art teachers are as follows.



Table 4. Results from pre-training and post-training self-evaluation

Self-evaluation	Pre-training average Self-evaluation scores	Post-training average
Know watercolour painting equipment.	1.25	4.55
Have knowledge and understanding to be able to use various watercolour techniques.	1	3.85
Have knowledge and understanding to be able to paint various shapes using watercolours.	0.55	3.7
Have knowledge and understanding to be able to paint front, middle, and back perspectives.	0.55	3.5
Have knowledge and understanding to be able to create images as needed.	0.5	3.35
Overall, how do you rate your level of knowledge, understanding, and skills of watercolour painting?	0.75	3.85
Overall average scores	0.66	3.26

Results from the experiment indicated that all 20 trainees had higher self-evaluation scores in all aspects after the training. The overall average pre-training score had increased from 0.66 to 3.26, which was at a good level and in accordance with the hypothesis set by the researcher.

DISCUSSION AND CONCLUSION

1. In the study of the watercolour painting training model for high school visual art teachers' colouring skills improvement, the researcher reviewed and analysed various documents and theories related to training activities for experiential learning, teaching through experiments, watercolour principles, and interviews with five experts in watercolour training and in art training in order to create a watercolour training model. The model had seven steps, i.e. interview, group, exploration, demonstration, practice, problem solving, and evaluation. In each step, trainees' interests and abilities



according to their experiences were focused on. The study started with the interview; this step was to learn the trainees' interests, knowledge and skills related to watercolour painting. This step was followed by the group step, in which students with similar preferences were classified so that they could share their experiences and knowledge of watercolour painting. They worked in groups until the evaluation step, in which students performed a self-evaluation as well as receiving guidelines from the trainers according to the suggested indicators or learning experience management process of Thisana Kammanee (2002). For example, instructors organised learning experience based on subjects students would have experience in themselves, while instructors measured and evaluated students by using their self-evaluations in conjunction with evaluations by instructors as well as experts in watercolour painting and experts in art training. Moreover, important opinions and suggestions asserted that in order to educate students and improve their skills in a short period of time, instructors must apply students' knowledge or experiences with teaching methods so that students could make a connection between lessons and their own experiences.

2. Results from development of watercolour painting skills among high school visual art teachers All 20 trainees had higher self-evaluation scores in all aspects after the training. The overall pre-training average of 0.66 had increased to 3.26, which was a good level. Since the model of watercolour painting skills for high school visual art teachers was designed by applying trainees' experiential learning, they were able to connect the knowledge gained from instructors to their experiences. This was also a stimulus for increasing interest in learning and developing skills. For example, Figure 4 shows a watercolour painting that included front, middle, and back perspectives, which allowed trainees to link it to their own beach trips with experiences of beautiful scenes inducing happiness. Watercolour painting motivated students in learning and skills training thus it was used to create perspectives: a plain watercolour technique was used to paint the sky and the sea, and a wet on dry painting technique was used to paint mountains in the distance. Painters also used a wet on dry technique to draw the sea while mountains were not completely dry, causing the wet colour of the mountains as a reflection of the mountains. The same technique was later used to draw the beach and rocks. When the picture was dry, a wet on dry technique was



used to make coconut trees and a dry on dry technique was used to make coconut leaves.

This watercolour painting creativity was also a positive reinforcement that allowed trainees to create a watercolour painting of their desire, as described by Kanchai Athikait and Thanarak Santheunkaew (Online, 2015) in their approaches for the learning management process of real experiences: 1) experiential learning utilised subjects in which students were encouraged by experiences or activities that motivated them to think or crave learning, 2) the study of concepts, theories, and facts connected students' curiosity and thirst for learning from previous experiences to new knowledge, concepts, or theories according to each subject, 3) practice by doing activities facilitated better skills, and 4) application of new findings from the practice stage was carried out in other situations.

Therefore, the researcher believed that for the training to be effective within a short period of time, it should be focused on experiences of students, group members, and practice connecting the content of the training. This would encourage students to learn fast and drive them to work with happiness. A study on the increase of happiness and motivation through an experiential art curriculum, conducted by Edstrom (Online, 2016), aimed to use a learning-from-experience approach as a means to promote happiness in the study of art, visual art in particular. Initially, it was found that students positively responded to experiential art curriculum, making them learn better and happier as this was an effective teaching method. Training via the watercolour painting model for skills improvement of high school visual art teachers, developed by the researcher, thus created works by using the simple principle of a watercolour painting process that was easy to understand and practice as a basis for trainees to apply according to individuals' preferences, interests, and skills, both in art teaching and watercolour painting.



Figure 3. Watercolour painting



Figure 4. Watercolour painting

RECOMMENDATIONS

1. Training should be conducted in small groups of no more than 10 people to ensure thorough learning.
2. Repeated sessions should be conducted to reinforce knowledge and skills.
3. Prior to the training, trainees should prepare their favourite objects for watercolour painting.

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