DATE: January 16, 2015  
APPLICANT: Rebecca Horne with M. Roberts-Deutsch  
E-MAIL: hornereb@hawaii.edu; robertsd@hawaii.edu  
PHONE: 808-262-0256

COURSE ALPHA and NUMBER:  ART 111  
COURSE TITLE: Introduction to Watercolor Painting  
ESTIMATED NUMBER OF SECTIONS:  
Fall: 1  Spring: 1

APPLICATION IS FOR:  
☐ New Course  ☒ Existing Course  
☐ Certification  
☐ Re-designation. Date of previous certification or renewal:  
☒ Renewal. Date of certification or previous renewal: 2009

DIVERSIFICATION AREA DESIGNATION(S) SOUGHT:  
☒ DA (Arts)  
☐ DB (Biological Sciences)  
☐ DH (Humanities)  
☐ DL (Literature and Language)  
☐ DP (Physical Sciences)  
☐ DS (Social Sciences)  
☐ DY (Laboratory)

List other general education designations the course is approved for or designations you have applied for (Ethics, HAP, Speech, WI): none

COURSE CONTENT AND CLASS MEETINGS REQUIREMENTS:  
What percentage of the CONTENT of this course focuses on this diversification area? 100%  
What percentage of CLASS MEETINGS focuses on this diversification area? 100%

Note: Applications must include documentation that at least two-thirds of the course content and class meetings focus on the diversification area(s). For new courses, documentation should be a Curriculum Action Proposal with the completed Course Outline form. For existing courses, documentation should be a course syllabus with a course calendar or outline showing topics covered and the number of class meetings dedicated to topics.
Complete the following for Certification and Renewal applications

1. **Hallmarks and SLOs.** Explain how course-specific SLOs align with each of the diversification area’s hallmarks. Use the following format. For each hallmark: (a) re-state the hallmark; (b) list which SLO(s) in the Course Outline form or syllabus align with the hallmark; and (c) provide a brief narrative explaining how the SLO(s) align with the hallmark.

   **DA.1:** use the definitions, descriptions, and terminology of the visual arts, performing arts, or other creative arts; this hallmark is met by SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology. The alignment here is primarily with the appropriate terminology associated with the specific medium of watercolor (e.g., transparency, dry-brush technique, wet-into-wet, etc., as described in the course content in the master course outline.)

   DA.2: emphasizes the acquisition of practical and theoretical skills necessary to produce visual, performing, or other creative arts primarily for aesthetic purposes; this hallmark is met by SLO 1: select and use watercolor materials;
   SLO 2 demonstrate a basic understanding of watercolor painting materials, techniques and terminology. The alignment here is primarily with the appropriate terminology associated with the specific medium of watercolor (e.g., transparency, dry-brush technique, wet-into-wet, etc., as described in the course content in the master course outline.);
   SLO 3: develop a painting from observation using a view finder and thumbnail sketches;
   SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
   SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.
   The alignment here is more with SLOs 1, 2 and 4 for practical skills, and with SLOs 3 and 5 for the more theoretical (i.e., conceptual, analytic or problem-solving) skills, though there is a lot of overlap.

   DA.3: develops creative abilities in which artistic conventions are applied and originality is sought; this hallmark is met to some extent by all the SLOs as cited above, but most by SLOs 3 (for painting from life) and 5, which involve a more complete and integrated mastery of the creative process, including (as indicated in SLO 5) assessment or evaluation of the aesthetic quality of the work.

2. **Assessment tools and strategies.** Describe the assessment tools (e.g., surveys, embedded questions in an exam, performances) and strategies (e.g., when, how often) for measuring the degree to which students achieve course-specific SLOs. Specific information needed: (a) description of assessment tools and explanation of which tool will be or was used to assess each SLO; (b) explanation of how often assessment will be or was conducted; and (c) if there are multiple sections of the course, discussion of how assessment will be or was carried out across sections and instructors.

   Basic assessment used is weekly class critiques in which students display their assignment and all students and instructor discuss the work: what were their challenges, how did they discover solutions, what did they learn, what is their response of other students’ work, what comments do they have for other student’s work, etc.
In addition, there is individual Portfolio Review for individual students' review at mid-semester and at the end of the semester. Instructor and individual student discuss the accumulated work in their portfolio: what were their challenges, how did they discover solutions, what did they learn, which was their favorite assignment, why, etc.

Since ART 111 is a studio course in the visual arts, students achieve the SLOs by producing work that allows them to demonstrate their understanding of and proficiency in the various technical and conceptual aspects of the course content as specified in the course syllabus. The instructor provides formative assessments in the form of feedback while students are in the process of work in the studio, and summative assessments in the form of weekly class critique sessions where student works are displayed and discussed by students and instructor. Additional summative assessment is done through grading of work based on established criteria related to each assignment, and a mid-semester and final portfolio assessment that allows the instructor to evaluate overall progress and development. As noted in the master course outline, “Student work (paintings) will be evaluated based on how well they reflect an understanding of the issue dealt with in class and on the quality of execution and presentation of the work.”

(a) It is not really feasible to isolate SLO/method of assessment, as assessment is conducted in a more holistic way. Having said that, the Course Calendar shows topics/projects/assignments introduced and corresponding SLOs.

(b) As noted above, assessment is ongoing, but more formal assessment occurs with the completion of each specific assignment: weekly class critique and portfolio review as discussed above.

(c) N/A.

Attached is a sample of Final Portfolio Review indicating specific assignments for the semester. These assignments correspond with the Course Calendar timeline which lists SLOs used to measure and students' success in performing SLO for that semester.

Complete the following for Renewal applications, only

3. Assessment results. Provide a summary of aggregated assessment results, for each course-specific SLO, collected throughout the certification period.

Instructor is continually doing formative and summative assessment of all SLOs all the time, a process that generally culminates in class critiques (explained above) where students also participate in assessment of self and others, utilizing concepts and vocabulary and aesthetic criteria.

The Course Calendar lists in detail each project/task and corresponding SLOs. Attached is a sample of Final Portfolio Review showing actual assignments for Fall, 2013. For all assignments given, 70% or more students successfully fulfilled the assignment's (and corresponding SLOs) requirement. If more detailed information is needed, it can be supplied.

Assessments using the SLO Assessment Inventory Forms accompany this application for Spring 2013 and Spring 2014 (they were not in use prior to that time.)
4. **Utilization of assessment results.** Explain how assessment results have been used to modify or improve the course throughout the certification period. The narrative should include recommendations discussed among all instructors teaching the courses.

In the assessment conducted in Spring 2013, it was noted, “There were four students (30%) without final portfolios. It is recommended to encourage more interaction with peer review and group collaborative techniques to encourage interaction and participation.” In the assessment conducted in Spring 2014, it was noted, “Some students would get frustrated because they could not master watercolor techniques quickly. More demonstrations are recommended to help students observe technique.” In an earlier assessment (not utilizing the Inventory form), the instructor noted, “I have noticed that students need a little more observation/drawing skill to help them with painting still life set-ups and landscape. Adding the technique of contour line drawing early in the semester will help their drawing skills and support painting technique.”

SLO Assessment Reports are available if needed.
DIVERSIFICATION BOARD DECISION:

☑ Approved
Renewal Due: Fall 2019

☐ Not approved
Reasons:

Diversification Board Chair Signature: [Signature]
Date: 1/20/2015
Introduction to Watercolor Painting, ART 111
Instructor: Rebecca Horne

Class time: M/W 1:00 – 3:50 e-mail: hornereb@hawaii.edu

Classroom: Blg. 2 Rm 314 Office: Room 2-313
Office phone: #845-9164

Office hours: after class and by appointment

Course Description:
Art 111 provides a foundation in the materials and techniques of Watercolor Painting. Class will consist of short lectures, field trips, demonstrations and in-class painting sessions. The course fulfills a DA requirement for the A.A. degree.

Upon successful completion of ART 111, students should be able to:
• select and use watercolor materials
• demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
• develop a painting from observation using a view finder and thumbnail sketches. (While some prior experience with drawing is helpful, it is not a prerequisite.)
• demonstrate an understanding of the use of the physical properties of watercolor paints.
• complete the creative problem-solving process from planning and discovery to implementation and evaluation.

Course Requirements and Evaluation:

Attendance and participation:
In this studio course emphasis will be placed on practice and performance, so attendance is essential. If you have more than three unwarranted absences, your final grade can be reduced by one full grade point. If you have any emergencies or illnesses, they should be brought to my attention and accompanied by a note from your physician. Tardiness = absence. Promptness is important. There is a lot to cover in each class. Work begins promptly at class starting time. Habitual lateness can equal full absence. If you have a problem with getting to class on time because of schedule/class location, talk to me after class.

In-class experience:
Classes will consist of lectures, painting exercises and weekly critiques that introduce and support technique, observation and contemporary discussion. PLEASE DO NOT DISCARD ANY OF YOUR WORK AFTER IT IS GRADED AND RETURNED. You will need it for your final portfolio.
Home Assignments:
There will be regular homework assignments that will reflect techniques covered in class. **You are responsible for all work assigned.** If you miss a class (and I know you won’t), it is your responsibility to find out about the assignment. If work is late, due to absence or otherwise, one letter grade will be deducted from assignment grade.

“Creative study” paintings may be assigned from time to time. These are quick mixed-media paintings to explore materials done without worry of technique or skill. These paintings are evaluated on willingness to explore new ways of self-expression, composition and inventiveness.

Grading criteria:
Home and in-class assignments will be critiqued as scheduled and collected for portfolio review at the end of the semester. You may assimilate critique suggestions and rework your painting for a better grade, if necessary. I will give more detailed information about these assignments as the semester progresses. Your portfolio will reflect not only your hard work for the entire semester, but will record your progress. Late portfolios will not be accepted. **Extra credit is encouraged, but honored only if all regular assignments have been completed.**

Your paintings will be evaluated based on how they reflect an understanding of the issues that we deal with in class and on your quality of execution and presentation of the work rather than “talent.” Effort is extremely important.

Grading is based on a number system: 10=A, 9=A-, 8=B, 7=C, 6=D, 5=F, 0=no assign. If you do the work, the lowest grade, no matter how late, is a 5. It is better to get a 5 than to get a 0. In rare cases (talking zebras and renegade snails) an exception is possible.

The final grade will be based on the quality and quantity of works submitted throughout the course. Attendance, preparedness, participation and personal growth will also contribute to your grade. Completion of assignments will count for 85% of your grade; participation and interaction will count for 15%. Attendance will influence grade as previously discussed.

Miscellaneous:
Individual critique can be arranged upon request by student or instructor. This is especially helpful to students who feel uncertain of their progress, or who would like a more individualized critique of their work than is possible during class.
**Introduction to Watercolor ART 111**  
Instructor, Rebecca Horne  
**Semester Portfolio FALL, 2013**

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<td>Exploration on half sheet Index paper</td>
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<td>Brush Techniques</td>
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<td>Four Postcards using brush techniques</td>
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<td>Positive/Negative Space</td>
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<td>Washes and Imaginary landscape</td>
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<td>Color Chart/ Color Wheel</td>
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<td>2 Postcards: “Make It Cool”</td>
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<td>2 Postcards, collage: “Having Fun”</td>
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<td>Monochromatic value painting of vases</td>
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<td>2 Color Black Still Life</td>
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<td>Stained glass using craypas</td>
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<td>2 Postcards: Flowers</td>
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<td>Landscape in Burnt Umber</td>
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<td>Landscape in full color</td>
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<td>Abstraction: Three paintings:</td>
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<td>Part 1 Wet on Wet</td>
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<td>Part 2 Dry Technique</td>
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ART 111
Course Calendar Sample by Week

**Week one:** Exploration of paint. Paint application, introduce composition, principles of design, viewfinder, matt framing, presentation. Introduce Abstract Artists.
SLO 1: select and use watercolor materials
*estimated percentage of content 80% vs. DA topic 20%*

**Week two:** Brush techniques. Use of all materials, presentation.
SLO 1: select and use watercolor materials;
SLO 2 demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
*estimated percentage of content 70% vs. DA topic 30%*

**Week three:** Positive/Negative Space, contour line, composition, paint characteristics, paint mixing, charging watercolor area. Introduce Fauve Artists.
SLO 1: select and use watercolor materials;
SLO 2 demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.
*estimated percentage of content 70% vs. DA topic 30%*

**Week four and five:** Washes, paint characteristics, color layering, atmospheric perspective. Imaginary landscape, linear perspective, composition, mood, sense of place. Introduce Romantic and Fantasy Artists.
SLO 1: select and use watercolor materials;
SLO 2 demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.
*estimated percentage of content 60% vs. DA topic 40%*

**Week six:** Color chart, color wheel, color intensity, color value, color mixing, paint characteristics, color theory. Plus postcards for a little creativity.
SLO 1: select and use watercolor materials;
SLO 2 demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
Week four: Washes. Paint characteristics.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.
*estimated percentage of content Color Charts 90% vs. DA topic 10%*
*estimated percentage of content Postcards 20% vs. DA topic 80%*

**Week seven:** Monochromatic value painting of vases; use viewfinder, composition, values, light and shadow in class paintings and collage postcards home assignment, mixed media. Introduce Collage Artists.
SLO 1: select and use watercolor materials;
SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 3: develop a painting from observation using a viewfinder and thumbnail sketches.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.

_estimated percentage of content monochromatic painting 80% vs. DA topic 20%;
estimated percentage of content postcards 20% vs. DA topic 80%

**Week eight and nine:** Two Color Black/Gray scale, black/white/gray still life painting from life; use viewfinder, composition, color mixing, values, light and shadow. Introduce Realism Artists.
SLO 1: select and use watercolor materials;
SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 3: develop a painting from observation using a viewfinder and thumbnail sketches.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.

_estimated percentage of content 70% vs. DA topic 30%

**Week ten and eleven:** Color Cubes, Full Color Still Life, light/shade color, muted color, use of viewfinder, composition, painting from life, symbolism in still life. Introduce Still Life Artists.
SLO 1: select and use watercolor materials;
SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 3: develop a painting from observation using a viewfinder and thumbnail sketches.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.

_estimated percentage of content 60% vs. DA topic 40%

**Week twelve:** Burnt Landscape Study, light, shadows, landscape, use of viewfinder, composition, location, sense of place.
SLO 1: select and use watercolor materials;
SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 3: develop a painting from observation using a viewfinder and thumbnail sketches.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.

_estimated percentage of content 60% vs. DA topic 40%

**Week thirteen:** Full Color Landscape, color, light, shadows, landscape, use of viewfinder, composition, location, sense of place. Introduce Landscape Artists.
SLO 1: select and use watercolor materials;
SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 3: develop a painting from observation using a viewfinder and thumbnail sketches.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.

_estimated percentage of content 40% vs. DA topic 60%
Week fourteen through sixteen: Final Assignment: three paintings, one per week. Developing abstraction from observational drawings, visual design, all the above techniques, composition, concepts and materials.
SLO 1: select and use watercolor materials;
SLO 2: demonstrate a basic understanding of watercolor painting materials, techniques and terminology.
SLO 3: develop a painting from observation using a viewfinder and thumbnail sketches.
SLO 4: demonstrate an understanding of the use of the physical properties of watercolor paints;
SLO 5: complete the creative problem-solving process from planning and discovery to implementation and evaluation.