APPLICANT: Marcia Roberts-Deutsch                                      E-MAIL: robertsd@hawaii.edu

COURSE ALPHA and NUMBER: ART 213

COURSE TITLE: Intermediate Drawing

ESTIMATED NUMBER OF SECTIONS: Fall 0    Spring 1

Is this request for a: □ New Course    □ Modified Course    □ Existing Course

□ Re-designation

Is this request for a: □ Certification    □ Re-Certification. Date of last certification: grandfathered

DIVERSIFICATION AREA DESIGNATION SOUGHT:

□ DA (Arts)                        □ DP (Physical Sciences)
□ DB (Biological Sciences)         □ DS (Social Sciences)
□ DH (Humanities)                  □ DY (Laboratory)
□ DL (Literature and Language)

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%

1. Please explain how the course SLOs align with the diversification area’s hallmarks.

DA.1: uses the definitions, descriptions, and terminology of the visual arts, performing arts, or other creative arts;
SLO 5: Demonstrate an increased familiarity with the language of art, the basic vocabulary of drawing...
SLO 6: Focus on the "process" of drawing through the various developmental states...
These SLOs relate directly to the "language" of drawing and how to describe the process by which drawings are created, from initial perception or visualization, through selection of materials, approaches to mark-making, composition structure and investment of creative problem-solving.
DA.2: emphasizes the acquisition of practical and theoretical skills necessary to produce visual, performing, or other creative arts for primarily aesthetic purposes;
SLO 1: Show a developed proficiency in the use of a variety of drawing materials, techniques and
SLO 2: Integrate the dynamic nature of the picture plane with the representational aspects of drawing.
These SLOs focus on essential preparatory skills required to successfully put knowledge into practice. At this intermediate level, students understand that the 2D picture plane (e.g., paper or canvas) constitutes its own reality, apart from the reality grasped through perception.

DA.3: develops creative abilities in which artistic conventions are applied and originality is sought.
SLO 3: Develop skills in drawing as a descriptive language for greater personal expression.
SLO 4: Experience drawing as a way of "seeing" involving all the faculties of the mind...
See above also; These SLOs focus on the "artistic convention" of being able to translate perception—what is seen—into a rendering or representation of what is seen. At this level, that representation may be subject to more individual influences as well as historically grounded approaches such as abstraction.

Explanatory notes. The hallmarks (three for each designation) are posted on the HCC Intranet. In the text-box below, (a) re-state the hallmarks for the diversification designation you are seeking; (b) for each hallmark provide the course SLO(s) that meet each hallmark (statement of the SLOs and their numbers, e.g., SLO#1, should match what is given in the curriculum action form or course syllabus; and (c) explain how the SLO(s) meet each hallmark.

2. Explain assessment strategies you plan to use (or have used, in the case of recertification) to measure the degree to which students exit the course with the expected SLOs. If there are multiple sections of the course, please discuss how assessment will be carried through all sections.

Students are assessed on the basis of in-class assignments, sketchbooks (which provide opportunities for personal expression and experimentation as well as note-taking) and a report on an individual artist that is presented to the class. All SLOs pertain to each form of work, as knowledge of concepts and mastery of skills is achieved through repeated practice. This course builds on knowledge and skills acquired in its pre-requisite ART 113, but evidence of continued progress is also factored in. It should be understood in general that studio classes are more subject to qualitative rather than quantitative assessment.

Explanatory notes. For this question, provide a clear connection between the course SLOs (e.g., understand research methodology) with assessment strategies (e.g., quizzes, final project). For multiple sections of the same course, provide a plan for coordinating and assessing these SLOs across sections.

3. How have you used the assessment findings to modify or improve this course?

Some studio assignments have changed over time. The report on an individual artist was a recent addition to the syllabus; this was done to address an evident lack of historical knowledge of 20th century movements in art that provide reference points for several assignments, and to ensure that students would more fully engage the historical context of the approaches to drawing they were experiencing and exploring. Student artwork is regularly displayed to validate students' achievement, and students participate actively in critiques of their own and others' work. These last two activities have provided greater assurance that students are able to actively engage
essential vocabulary and concepts, making passive knowledge more active.

Explanatory notes. If this is a new course, enter "N/A" as an answer. Courses being re-certified should include a summary of how assessment strategies and measures (Question #2) were used to modify or improve the course. Again, if multiple sections of the course are offered, provide an explanation for review of assessment across sections.

Reminder: If this is an application for an EXISTING or MODIFIED course, please attach a copy of your course syllabus that includes information described in the instruction part of this form. If this is a new course proposal, please attach a copy of the Curriculum Action Proposal for a new course.

DIVERSIFICATION BOARD DECISION:

☑  Approved
  Re-Certification Due: Fall 2016

☐  Not approved
  If not approved, reasons for disapproval:

Diversification Chair Signature: [Signature]  Date: 27 Sept 2011
Intermediate Drawing, ART 213
Instructor: Rebecca Horne

Class time: M/W 8:30am-11:20am;  e-mail: hornereb@hawaii.edu
Office: Bldg. 2; Room 313       Office phone:  845-9164
Office hours: one-half hour after class M/W and by appointment

Course Description:

ART 213 is a continuation and development of drawing ideas and skills introduced in ART 113. A variety of materials, techniques and concepts are explored, particularly pertaining to drawing concepts unique to the 20th century. The goal of this class is to help students understand how developments of the last century have influenced the contemporary artist and to help support students in developing their own work and personal voice.

Upon successful completion of ART 213, the student should be able to:

- Show a developed proficiency in the use of a variety of drawing materials, techniques and concepts, particularly pertaining to drawing concepts unique to the 20th century.

- Integrate the dynamic nature of the picture plane with the representational aspects of drawing.

- Develop skills in drawing as a descriptive language for greater personal expression.

- Experience drawing as a way of "seeing" involving all the faculties of the mind: perception (observation, sensation), intellect (analysis, organization, synthesis), intuition and emotion.

- Demonstrate an increased familiarity with the language of art, the basic vocabulary of drawing: line, shape, value, color, form and space; and to organize these elements and their relationships.

- Focus on the "process" of drawing through the various developmental states of observation, analysis, construction, reorganization and transformation.

Course Requirements and Evaluation:

Class will consist of lecture, discussion, studio drawing time, working critiques and final critiques for each assignment. For a 200 level studio course, it is expected that approximately 5-6 hours of work per week be accomplished outside of class time.

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. Work must be available for scheduled critiques. If work is not available for critique, due to absence or otherwise, there will be a grade reduction as stated in assignment or, if not specified, one grade point will be deducted from assignment grade each week it is late, which ever applies. In rare cases, (tire tracks across your forehead) an extension can be had.

Extra credit is encouraged, but honored only after all assignments have been completed.

Sketchbook: A sketchbook will be used to explore and define your larger drawings. Sketchbooks may also be used as a daily drawing journal, brainstorming and short assignments. Doodles are encouraged. This sketchbook may also be used for notes taken during class time.

Written assignment: Students will be required to do one verbal report about an artist, which will involve at least one book and visual examples of the artist’s work.

Course Projects will include:

Observation and Realistic Representation:
formal issues of technique and composition, including line, value, structure, chiaroscuro and gesture

Non-Traditional Media:
materials, presentation, conceptual attitude

Imaginary Landscape:
review linear perspective; symbolism; the use of imagery in a surreal, conceptual, stylized and/or nonsensical manner

Simultaneous Dimensional Space:
Cubist attitudes and techniques; conceptual change in the idea of what a drawing should look like

Visual Communication and Expression with Color:
discovery and expression through visual form and color; analysis from different points of view exploration of abstract imagery

It’s a Matter of Identity:
exploration and development of personal voice and process

Subject may be modified as the semester develops. Sections may include more than one assignment.

Attendance and participation:

This is a studio class. Your development relies heavily upon class participation and interaction, thus attendance is absolutely necessary.
If you have more than three unwarranted absences, your final grade will be reduced by one full grade point. If you have any emergency such as deathly illness or kidnapped by pirates, it should be brought to my attention and accompanied by a note from your physician or ransom note. Habitual lateness can equal full absence. If you have a problem with getting to class on time because of schedule or class location, talk to me after class.

Grading:

Your assignments will be evaluated based on how they reflect an understanding of the issues that we dealt with in class, your process, and quality of execution and presentation of the work.

80% of the final grade will be determined from the average of the grades you received from the above-described work. 20% of the grade will be based on class preparation, sketchbook, progress and participation in critiques and discussions. Attendance will affect your grade as previously mentioned.

Miscellaneous:

Student or instructor can arrange individual critique and discussion upon request. 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.

Semi-sweet dark chocolate has been known to enhance drawing skills.

Supplies:

You will be able to utilize the supplies you have from Introductory Drawing and make additional purchases as the class progresses. Materials will be discussed with each assignment.

Basic Supplies:

Miscellaneous Charcoals
Drawing pencils
Colored pencils
Craypas or similar oil pastel set
Artist Pastels, 12/box set or similar dry media
Rubber Cement
Workable Spray Fixative
Black and White acrylic paint and 1” brush, (inexpensive “throw-away” brush will do)

Various papers appropriate for each assignment:
  Index proofing paper
  (approx. 22 ½” x 35”)
  Charcoal paper, misc. colors
  BFK/Reeves Printmakers’ Paper
  (approx. 22” x 30”)
  Newsprint pad and/or
  Acid Free drawing pad, 18” x 24”

Spiral bound sketchbook, 9” x 12”
3oz. Gummy Bears or Dove Chocolate

Make sure to secure a locker.