

# TEACHING PORTFOLIO

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## Table of Contents

1) Teaching Philosophy .....	2
2) Teaching Responsibilities & Experience.....	3
3) Teaching Methods	
a. Studio .....	4
b. Seminar .....	5
c. Lecture.....	5
4) Syllabi & Materials .....	6
5) Student Evaluations .....	6
6) Teaching Development Activities .....	8
7) Related Activities	
a. For Students .....	8
b. For the University .....	9
c. For the Profession .....	9
d. For the Community .....	9
8) Professional Improvement Activities .....	10
9) Goals .....	10
10) Appendices	
a. Summary of Teaching Evaluations.....	11
i. California College of the Arts...11	
ii. Graduate Theological Union....17	
iii. William Jessup University .....	19
iv. Northwestern State University of Louisiana .....	21
v. Louisiana College .....	22
b. Courses Taught .....	26
c. Syllabi	
i. Painting II .....	29
ii. Contemporary Expressions of Faith .....	42
iii. Introduction to Art .....	44
d. Rubrics	
i. Art Projects .....	51
ii. Sketchbook .....	51
iii. Participation .....	51
iv. Short Writing .....	52
v. Writing.....	53
vi. Research Paper.....	55
vii. Presentation .....	57



## 1. Statement of Teaching Philosophy

*"The function of education, therefore, is to teach one to think intensively and to think critically. But education which stops with efficiency may prove the greatest menace to society. The most dangerous criminal may be the man gifted with reason, but with no morals... We must remember that intelligence is not enough. Intelligence plus character--that is the goal of true education. The complete education gives one not only power of concentration, but worthy objectives upon which to concentrate." - Martin Luther King, Jr.*

*"The secret of education is respecting the pupil." -Ralph Waldo Emerson*

As I have developed and defined my teaching philosophy through years of reflective teaching, I have come to value the two quotes above as resonating deeply with my growing convictions about teaching. I have been privileged, since 2007, to share my life with students. That is, in fact, how I view teaching. The experiences of my life, education, teaching, scholarship, and artistic production shape who I am as a person and an instructor. I am not a prophet standing behind the authority of the lectern bloviating to the disinterested masses. I am a fellow learner sharing the insights, knowledge, passion, and wisdom I have struggled to acquire with my classroom community.

I believe that dialogue and student input create the most dynamic and effective classes. Whether in a seminar, studio class, or lecture course, I encourage students to thoughtfully engage the subject matter and each other's ideas. Through my mixed racial heritage and my experiences living in locations as diverse as New York City, small town Louisiana, and rural California, I have learned that people view the world differently and that these varied perspectives enrich the classroom. The respectful relationship I develop with students pays dividends. On several occasions, former students have expressed that one of the things they appreciated most about my courses was the freedom to disagree with me. Interestingly, this very freedom engenders greater receptivity to and appreciation of the insights and analysis I share in class. My classes are challenging with a significant workload and high standards but students are more open to such an approach when they are shown respect. Further, this relationship is reciprocal. I challenge my students and am challenged by them.

It has been rewarding to see comments in student evaluations over the years indicate that this approach is both effective and meaningful to the students. Students have intuited my focus on developing a classroom community. One studio art student commented, "[T]here was a wonderful community spirit that my peers and teacher fostered." (Fall 2013) Students have also noted my discussion based approach in small seminars where one student noted, there was "Lots of discussions and challenging our thoughts and abilities so that we can reach our full potential." (Spring 2010) Even in larger art history lecture classes students appreciate the conversational approach. One student commented, "The professor lead and mediated powerful, fun discussions that truly helped me dive into the material... The professor used pressing questions about pieces, told exciting and rich stories concerning the background of things, and made art history something everyone could learn... He made art history for everyone, and I really enjoyed that." (Spring 2015)

Mastering technical skills taught in a studio class and assimilating a body of knowledge taught in art history or aesthetics courses are both foundational and require appropriate assessment. However, as important as the rote is, deeper application and analysis is indispensable for artistic

and academic growth. In the studio, it is essential for the student to learn how to see. The student needs to look carefully and see what is there and not what they assume to be there. In essence, they are learning to see beyond their preconceptions. This approach is equally as valid for drawing a still life as it is in a seminar course. Training the eye is, in fact, training the mind—learning to ask questions and seek the answers. In a studio course, this is accomplished through artistic production while in other courses it is accomplished through prose or examinations—two sets of tools for the same end.

I facilitate this two-fold learning by encouraging students to bring questions and answers to the classroom community. In a studio course, this is typically done in the critiques. Students have asked more nuanced questions of the broad problem which the assignment introduced and have formed conclusions in the shape of an artistic project. During the critique, I direct the class in discussion of both the successful and the problematic elements of the solution. In a seminar, I ask students to form questions or comments about the readings which are then used to guide classroom discussion. In lecture courses, students deliver presentations or lead class discussions on areas of their own inquiry relevant to the course subject matter. In all these cases, the students invest both intellectually and emotionally in the subject matter which heightens their learning potential. Further, they gain both my insights and the insights of their classmates.

I have found that this collaborative approach to education invigorates both my students and me. Motivated students, just as motivated professors, are able to gain as much from the class as they put in.

## **2. Teaching Responsibilities & Experience**

At California College of the Arts I was hired by the Visual Studies (art history) department but also taught in the First Year program. In the Visual Studies curriculum, I taught Intro to Art which is the first semester art history course. For the first year program I taught 2-D Multiple Processes. This course is one of several 2-D courses in CCA's First Year program.

At the Graduate Theological Union I taught a studio course designed for divinity and religious studies students that focused on the relationship between religion and contemporary art production.

Within the Creative Arts major at William Jessup University, I taught both studio and religious studies courses. I taught the studio courses 2-D Design, Painting I, Painting II, and Drawing I. In Spring 2014 I also taught a course entitled Art & The Bible which functioned both as a lower level course in art and a religious studies course. Additionally, I worked with the chair of the new program the year prior to the launch of the program in 2013 to help design the facilities and curriculum for the visual arts concentration.

At Northwestern State University of Louisiana I taught both semesters of freshman drawing as well as second semester art history survey and modern art.

Prior to that, I headed the art department at Louisiana College. My teaching responsibilities while at Louisiana College were quite varied. My primary responsibilities included teaching the entire five course sequence in painting and the department's offerings in art history which

included a three semester survey sequence and several advanced seminars. Additionally, I taught the Fine Arts Survey courses and the review courses designed for sophomores, juniors, and seniors. At times, I also filled other course needs which included drawing courses, color design, and sculpture. A complete list of courses taught can be found in Appendix B.

### **3. Teaching Methods**

#### **a. Studio**

My studio courses are based largely around the traditional assignment then critique pattern. I help guide the students as they are working on their projects but the process requires that the students invest time, thought, and energy into their projects in order to get the most out of them. Key to my methodology is the balance of high expectations, work load, and genuine concern for the students' growth. Students know from the beginning of one of my studio courses that they will have to work hard and well to get high marks on their projects. They also understand that the course will be hard work. To achieve success with the rigorous standards I require it is important that I engage the students personally and make the course fun. Additionally, the critique must be insightful and helpful to the students' growth.

In a typical critique will begin by me asking the student to discuss their project. If the student needs prompting I will ask them to discuss what was successful in the project and what needs improvement. After, the student whose work is being critiqued has had ample opportunity to discuss their work other students are encouraged to join the conversation. We will then proceed to discuss the work as a class. I try to allow the students the majority of the talking time at this point but will at times elaborate if the students touch on an aspect of the work I wished to discuss. Once the students comments begin to run out I will typically have some closing thoughts about the work and address any additional areas which were not already covered. During the critique I view my role primarily as a facilitator. It is my job to ensure that the pertinent issues about the work are discussed and that the tone remains respectful. Additionally, I must manage the development of the individual student ensuring that the student is encouraged when encouragement is needed and challenged when challenging is needed. I don't need to be the one who says everything. I just need to make sure that everything that needs to be said is said.

In addition to projects and critiques, my studio courses typically have a writing element. It may be a short essay on an artist, or a reflection piece on a student's project or a fellow student's project. This is a small but important element of my studio classes. Artists, as much as anyone, need to be able to write effectively. I want students to learn to think both visually and verbally about their work and art in general.

Students are also required, especially in lower level courses, to maintain sketchbooks. The exact manifestation of the sketchbook depends on the course. But, in general it is there to encourage students to workout ideas, record thoughts, and practice skills. The sketchbook element is a particularly significant element of the course in foundations courses where I am seeking to help the student establish good habits.

I typically require a final critique in the class where a student brings back work they have done throughout the semester. The final critique has two primary purposes. First it is important that artists become comfortable speaking about their work. They have been developing this skill in each and every critique. However, bringing in multiple pieces requires that they develop a narrative about their work and why they selected the pieces which they did. This allows them the opportunity to think about their work more holistically and to discuss their growth or thematic elements within their work.

### **b. Seminar**

Seminar courses are largely discussion and provide an opportunity for the class to partake in shared learning. I strive to limit my lecturing in Seminar courses and allow the course to be directed by the readings and in particular the questions and insights which the students bring to the readings and have in response to them.

Typically students are required to bring to class questions, comments, or insight which they have from the readings. Those questions will then direct the conversation. Often, I have particular points that I want to bring out of the readings and will direct the conversation in a direction that covers the points I wished to cover or at times I will bring them up directly. Certainly, there are times when I will have to prepare mini-lectures or even longer lectures; but, my intent in seminar courses is for the relevant content of the class to relate as directly as possible to the interests and concerns of the students. I end most classes with a “One Minute Paper” where students have a minute to quickly jot down three things. 1) One new thing they learned in class 2) one thing from class which they want more information about 3) One thing they are confused on. These ungraded papers allow me to monitor if the students are learning what they need to learn in class and allows me to clarify issues of confusion and or expand on conversations which need more attention.

Some seminar courses require quizzes and tests to ensure that students master the pertinent subject matter. But, the primary graded components in my seminars are presentations and papers. The student will often do both the presentation and paper on the same subject but the varied approaches to the subject allows the student to master the subject more deeply. In addition to the presentation, the student will also lead a class discussion about their presentation which allows the student to demonstrate their comprehension of the subject and ability to interact with the ideas which their presentation engenders in their fellow students.

### **c. Lecture**

In lecture courses, I also aim toward a more conversational atmosphere. This can be more challenging due to the size of the class. My favored solution, at this point in time, is to structure the classes so that they are more obviously Socratic. Typically, the class will follow the pattern of short periods of lecturing punctuated by questions designed to encourage the students to interact with the subject matter in a thoughtful way. These large discussions can be exhilarating but also need to be more tightly controlled due to the size of the class. I was pleased in my most recent evaluations to have students use the word discussion more often than the word lecture which indicates that students are involved more completely in the learning process and not behaving just as passive receptacles.

The size of a lecture class necessitates a different approach to measuring student achievement. Participation can be much more difficult to gauge. Typically, my lecture courses will be more heavily reliant on quizzes and tests in determining student grades. When possible, I do like to include some form of presentation. There is always a writing component. In larger classes it is more likely to have multiple smaller writing projects rather than a major paper at the end of the semester.

I have found that it is also difficult, but important, to encourage student participation in the reading. The lectures often cover similar material as the readings though the focus and level of detail on certain elements varies. As a result, I often have a small set of questions, usually just two or three, from each chapter that the students must be prepared to answer in class. The questions are delivered to the students ahead of time but they do not know which one they will be responsible for come class time. At the beginning of each new chapter, students are given a short quiz in which they answer one of the questions which they have been asked to prepare for ahead of time.

In the lecture environment, I also use the “One Minute Paper” to monitor the student’s engagement and comprehension. In many ways, this exercise is more important in large courses when it is more difficult to ascertain the involvement of the students individually.

#### **4. Syllabi & Assignments**

Appendix C contains the course syllabi and course descriptions for three courses: Drawing I, Contemporary Expressions of Faith, and Art History III (Modern Art). Drawing and Art History are courses which I have taught multiple times. Contemporarily Expressions of Faith is a graduate course through the Graduate Theological Union which I was awarded a Newhall Fellowship to teach. My syllabi seek to explain clearly for the students not only the objective elements of the course and grading but my underlying philosophical approach to the course. Increasingly, my syllabi are becoming more expansive and I view them as course handbooks. Each syllabi clearly outlines the course requirements and methods of evaluation assignments are enumerated and explained and the syllabi always ends with a course calendar which provides a schedule of both the readings and when assignments are due.

#### **5. Student Evaluations**

Throughout my career, I have consistently received strong student evaluations. An in depth summary of my teaching evaluations is provided in Appendix A. Most recently at California College of the Arts, my average instructor score was 3.30 on a 4.0 scale. My second semester my score was much improved to 3.43 from 3.17 when I adjusted the course difficulty to match what was more standard at the institution. At Graduate Theological Union, my average evaluation was 4.63 on a five point scale. While department chair at Louisiana College my average professor rating was 1.93 on a five point scale with one as the highest score. What most pleased me during my tenure at LC was that while my overall professor ranking remained consistent, I was able to elevate the academic challenge of my courses from a respectable 1.87 in my first year there to a challenging 1.4 in my last year.

Appendix A includes expansive summaries of the subjective comments made by students in the evaluation process. Below are a more limited number of comments which demonstrate the atmosphere developed in my courses:

“The professor lead and mediated powerful, fun discussions that truly helped me dive into the material. This is my second time in Introduction to the Arts, and this time I felt I really was learning and took in all that I was being taught. The professor used pressing questions about pieces, told exciting and rich stories concerning the background of things, and made art history something everyone could learn, not only “scholarly artists”. He made art history for everyone, and I really enjoyed that.” (Spring 2015)

“I believe his teaching strengths include knowledge of the material, a natural connection with students and professor that helped break the line that might divide them, and truly just a great teacher all around. He made class very enjoyable, one that I never dreaded, and one I could always, always look forward to.” (Spring 2015)

“During critique, the vibe was open and friendly thanks to Rondall’s humor, and friendly/silly/comfortableness with the entire class it heightened the discussion among all the students. He would engage the class together by asking us questions about certain aspects of the project which lead to good conversation. Most of our class gets along well with each other so it was easy to have respectful discussions about the pieces.” (Fall 2014)

“By asking very smart questions. Since he knew his subject matter so well he could form great questions.” (Spring 2015)

“I really appreciated the diversity of projects. They were challenging, but a great opportunity to learn and grow. Also the critiques were really helpful and there was a wonderful community spirit that my peers and teacher fostered.” (Fall 2013)

“It was definitely a challenge to use different mediums and styles, but it was beneficial to me as an artist. The class made us think critically for our project and that was something I needed.” (Fall 2013)

“He made us try things out of our comfort zone; from charcoal to ink, there were many different mediums we were required to use for different project, and that helped us grow immensely.” (Fall 2011)

“Sense of humor, his knowledge and his ability to involve students in conversations.” (Spring 2009)

“Lots of discussions and challenging our thoughts and abilities so that we can reach our full potential.” (Spring 2010)

## 6. Teaching Development Activities

Feedback from students is a crucial source of information in evaluating my teaching methods and improving my courses. For years, I have informally sought feedback from students and taken very seriously student evaluations and particularly the comments provided by students. The evaluations especially have been very helpful in evaluating my overall teaching effectiveness. However, it is also helpful to have more specific evaluative methods. My seminar and lecture courses end each class session with a “One Minute Paper” where students anonymously answer one of three questions: 1) What did I learn today? 2) What am I confused about? or 3) What would I like more information about? These brief daily assignments allow me to closely monitor the class and evaluate their learning needs and my teaching effectiveness. Further, it allows a rapid corrective action if I have failed the students in any way. It also allows for me to tailor discussions and lectures to the needs and interests of students. Additionally, at the halfway point of the semester of all my courses I ask students to fill out an anonymous evaluation which I have tailored to my own teaching. These evaluations allow me to assess the development of the course to that point and make adjustments if needed. They also allow information which is particular to my own teaching style and goals that allows me to reflect on needed adjustments to my courses in the future.

I also seek to improve my teaching through reading and participating in workshops. As I run across articles which are appropriate for my courses or methods that may be useful, I make note of them and add them to courses where appropriate. I have also taken advantage of workshops at both the University of California at Berkeley and the Graduate Theological Union to improve my teaching. I have participated in workshops which covered teaching philosophy, teaching portfolios, service learning, syllabus design, and rubric design. These workshops have been particularly helpful for me since I already had several years of teaching experience before taking them. The subject matter was not merely theoretical but imminently practical since I was able to reevaluate methods I had used for several years. Of particular use to me was the workshop on rubric development. After this workshop, I completely reevaluated my grading procedures in all my courses and developed rubrics that allow students a stronger and more in-depth understanding of my evaluative process.

## 7. Related Activities

### a. For Students

I have taken on several roles which aid students in more rounded development but are not directly involved in my teaching responsibilities.

While at Louisiana College, I was the advisor for the *LC Democrats*. On that particular campus the Republican Party was the vast majority among students, faculty, and administration. It was a pleasure to work with students to help them understand that conviction and popularity are not always related.

For several years I was also the advisor for *LC Artist's Circle* which was the art club at Louisiana College. I was able to help the students undertake a variety of activities from

developing floats for the homecoming parade to organizing film event to organizing community service projects through the local arts center.

Through the department, I was also involved in organizing trips to regional and national art centers and bringing artists to the campus both in my role as gallery director but also I was able to bring in artists to conduct workshops.

On the institutional level, I organized and participated in the *Theology of Star Wars* discussion panel and film event at Louisiana College. The panel which was open to the public and widely attended by students provided a discussion with a panel of academics including two theologians, a historian, and me. The panel facilitated a lively discussion after which the entire six episodes of the series were watched by students and guests in an all-night event.

At the Graduate Theological Union, I was one of the facilitators for the summer 2013 *Art Lab*. This was a weekly lab where students and the community were welcomed to take part in weekly creative sessions throughout the summer.

#### **b. For the University**

I have taken part in a variety of committees which served the institution. At Louisiana College, I was a part of the Martin Performing Arts Exhibition Committee which organized art exhibitions for the Martin Performing Arts Center. I also was a member of the *Follow the Star* lighting committee. *Follow the Star* is Louisiana College's annual Christmas event which brought the much of the local community on campus. At various points, I was also a member of the Graduate Council, the Judicial Committee, and the College Life and Development Committee.

The *Interventions* conference is an arts conference that has taken place in Folsom, CA for the last five years. For 2014, the conference relocated to William Jessup University in Rocklin, CA. I have been a part of the planning committee which has overseen the transition and planning of the 2014 conference.

#### **c. For the Profession**

For the broader profession, in 2007-2009 I was an advisor for *The Groundings Project* which sought to integrate environmental and religious concerns in a variety of projects. In 2008-2009, I was a part of the exhibition committee for the *Charis* project through the Nagel Institute for the Study of World Christianity. This project resulted in an international traveling exhibition which ran from 2009-2012. *Charis* was awarded a \$29,500 grant from the Calvin Center for Christian Scholarship which helped to fund the traveling exhibition and produce a catalogue for the exhibition.

#### **d. For the Community**

I speak somewhat regularly on issues of Art & Faith to religious communities both within the academic and church settings. Also, I taught art courses for a Homeschool Co-op in Louisiana. While in Louisiana I also functioned as an artist coach for the River

Oaks Art Center's fundraising efforts. In 2009, I was a contributor to the *Faith Forward* radio show which aired in Central Louisiana. Since returning to California, I have also received a volunteer award for my work at Anna Kyle Elementary School in Fairfield, CA.

## **8. Professional Improvement Activities**

While I was at Louisiana College, I was twice awarded faculty development grants from the Walker Endowment. These grants provided for the production and promotion of my artwork in both commercial and academic galleries. I was also one of eight U.S. professors to be selected for the 2008 Christianity Contextualization and the Arts colloquium in Yogyakarta and Bali Indonesia.

I have also been active in attending and participating in conferences. In addition to the College Arts Association conferences, I have attended the Conference of Faith and History where I also presented a paper. For that conference paper I was also awarded a Travel Grant by the Graduate Theological Union. I was also awarded a conference scholarship to attend the 2013 Christians in the Visual Arts conference.

All of these activities supplement my teaching activities as my courses do not just draw upon textbooks alone. I seek, where appropriate, to bring my own scholarship into the course. In courses, there can be several class sessions which are designed from my own research efforts.

## **9. Goals**

- Continue to expand and improve syllabi for all my courses to better reflect and articulate my educational philosophy and pedagogical approach. My most recent courses have expanded syllabi; but, I want to continue this process as I believe there is clear pedagogical benefit.
- Continue exploring how to integrate electronic media into my courses. In recent years, each of my courses has had a website devoted to it. These are often good resources for class resources but I want to explore how to make these electronic sources even more beneficial to the classes.
- Find journals in which to publish unpublished research that I am currently using in my courses such as my articles, "Expanding Theology: An Argument for Visual Theology," "Five Evangelical Christs: Art as a Reflection of Faith," and "That Ain't Art...That's Nekkid: Edward Knippers and the Aesthetic of Nudity in Evangelical Christianity", all of which are being used in my course Art & The Bible.

## 10. Appendices

### a) Summary of Teaching Evaluations

Below are the quantitative evaluations I received in art history courses, studio courses, and reading courses I have taught at a variety of institutions. Additionally, selections of student comments are included. Complete copies of the student evaluations are available upon request.

#### i) California College of the Arts

Despite the on-line format of the teaching evaluations I was able to encourage a very high participation rate at CCA. This allows for fairly accurate evaluations. My first semester art history evaluations were low in large part to my course being significantly more difficult than the same course by other professors. That problem was corrected in the second semester while still maintaining academic rigor strong student outcomes resulting in vastly improved evaluation scores and comments.

Questions:

- 1) The instructor made learning outcomes & class expectations clear.
- 2) The instructor defined and followed his/her grading policy.
- 3) The instructor demonstrated mastery of course material.
- 4) The instructor communicated the subject matter effectively.
- 5) The instructor gave me adequate guidance and attention.
- 6) The instructor challenged me academically.
- 7) The instructor encouraged independent thinking.
- 8) The instructor held class on time.

#### Studio Art

Question	Fall 2014 2-D: Multiple Processes
1	3.31
2	3.19
3	3.00
4	3.44
5	3.50
6	3.31
7	3.69
8	3.50
Course Information	3.15
Instructor Information	3.37

The CCA evaluation has several questions which required written responses. Below are samplings of the responses.

How did classroom discussions, critiques, and/or other teaching methods enhanced your understanding of the course content?

- The classroom critiques were very well done and did a great job at providing feedback with how to proceed as an artist and designer. The professor and students all provided very helpful information with each piece we made for the class.
- There was a nice flow with our class and our personality types that meshed well with Rondall's as well which made the overall discussions and critique process much more fulfilling. It wasn't a tense environment when it was overly nerve racking to state your opinions, but a very laid back friendly approach to giving each other feedback on all the works. Since there was a good connection with our class with Rondall it made the classroom vibe as a whole much more worthwhile of enjoying doing the projects and really take the time to learn how to recreate good work since I felt the class was worthwhile for me. I enjoyed all the assignments that we created.

How did the instructor encourage respectful discussion among students whose backgrounds and opinions differed?

- During critique, the vibe was open and friendly thanks to Rondall's humor, and friendly/silly/comfortableness with the entire class it heightened the discussion among all the students. He would engage the class together by asking us questions about certain aspects of the project which lead to good conversation. Most of our class gets along well with each other so it was easy to have respectful discussions about the pieces.
- The open discussions were very inviting and everyone felt comfortable to share. We were aware of the diverse community here at CCA.
- The professor was very open with his opinions and allowed students to disagree in a respectful manner. He would submit his opinion as an equal with other students and had a very lighthearted and welcoming time.

What do you consider to be the instructor's TEACHING strengths and weaknesses?

- A strength is being open to creative interpretation of the projects.
- He really pays attention to the work of each student, and usually gives good feedback for the future. The class is really dynamic. I think the only problem comes every time he changes the technic, like when we did the photoshop collage, and he just played a video explaining how to use it.
- The strength is that he is a very open-mind teacher, and very easy to attack, seems he has no difference to his student, we can have a very funny talk during the class, he is very cool. It create a very relax circumstance during the class. Students feel very comfortable in his class. The weakness I think is that he has a very bad music taste, which usually causes arguments about which people's music should be played during the class. Overall, he is the most nice and cool teacher I've seen in CCA.

How did the course content incorporate diverse social and cultural perspectives (for example, regarding race, class, gender, sexuality, etc.)?

- Many of his project assignments left a lot of doors open for interpretation to put your own personal views on each assignment which I thought was very nice because we were able to see many differing views on cultural understandings, gender, and sexuality a bit.
- We talked about a few different artists with different backgrounds. In one of our assignments, we were expressing a current tragic event from anywhere in the world. This challenged the class to make a work of art that awaked the attention to a cause from a different cultural perspective.

What did you find to be the most rewarding learning experience of this course? The least rewarding?

- For the most rewarding learning experience of this course was just the amount of hours I would put into all the assignments and how I learned about myself being in college classes for the first time, how many hours I put into projects and even homework that I enjoyed and felt excited to go to class for to work on and see everyone else's.

The least rewarding was the semester long ongoing "process book" requirement. I am glad that we were required to make one and draw down our ideas, I thought 75 page requirement was a bit much. I'm a photography major, not a drawing/painting major, so when I "doodle" it takes much longer to get drawings done and by the end I was just doing drawings to fill the 75 page requirement and I felt it was a bit unnecessary. We only had 4 projects so I felt like we should of just had 10 or so for each project.

- The most rewarding experience of this course is being able to study all different modes of making something and how they can allow for the development of all these different projects. I feel like different mediums can tell different things and I learned a lot of techniques from my professor.

Additional Comments. Feel free to discuss anything not addressed above.

- Best class I had this semester. Other than me learning so much. I felt truly valued in that class. Rondall is an awesome teacher who looks for the best in each individual student.
- Rondall is one of my favorite professors and I recommend this class to anyone taking 2D.

## Art History

Question	Fall 2014 Intro to Art Section 11	Spring 2015 Intro to Art Section 2	Spring 2015 Intro to Art Section 4
1	3.07	3.54	3.50
2	3.29	3.62	3.50
3	2.75	3.35	3.19
4	2.86	3.50	3.38
5	2.79	3.38	3.44
6	3.07	3.23	3.31
7	2.89	3.52	3.13
8	2.93	3.54	3.75
Course Information	2.83	3.29	3.11
Instructor Information	2.96	3.46	3.40

The CCA evaluation has several questions which required written responses. Below are samplings of the responses.

How did classroom discussions, critiques, and/or other teaching methods enhanced your understanding of the course content?

- He helped us significantly in areas he saw us struggling in even when we didn't ask questions.
- The discussions opened up people's own thoughts about the art we looked at in this course. He let us talk about what we thought about the art, and then explained to us what it really meant, and most times we were on point to what the pieces were about. Either way, he let us express our ideas and come to conclusions on our own rather than force feeding information.
- The professor lead and mediated powerful, fun discussions that truly helped me dive into the material. This is my second time in Introduction to the Arts, and this time I felt I really was learning and took in all that I was being taught. The professor used pressing questions about pieces, told exciting and rich stories concerning the background of things, and made art history something everyone could learn, not only "scholarly artists". He made art history for everyone, and I really enjoyed that.
- Rondall constantly engages all students in class discussions which keeps everyone interested in the content being studied which can be boring otherwise.
- I think his teaching method and logic is really clear, I can understand what he is teaching.
- It allowed me to internalize what was being talked about during the lecture so then I was able to understand after the lecture.
- Great, He knew his stuff and knew how to ask questions to get us to think critically.

How did the instructor encourage respectful discussion among students whose backgrounds and opinions differed?

- We have many cultures and religions in the classroom and he encouraged debating in an academic, respectful manner.
- The instructor was exceptional in keeping things respectful and balanced with students of different backgrounds. He would often let the students talk in open discussion and would mediate or step in if needed, but usually the discussions were strong and progressive. He would always have facts to involve in discussions, not just opinions based upon himself. His knowledge of art history helped make the classroom a strong learning environment that was safe for all to learn and grow.
- He made it clear from the beginning that we live in a society where we all have different beliefs and points of view. He let every student state his or her opinion in a respectful manner as well as to accept the opinion of the other classmates. If there was tension in the room he would ease things by making a funny statement that would not sound offensive to people present in the room.
- Often time he would ask if anyone had been to a specific place or experience certain things first hand. Having an extremely diverse class, he was very inclusive of all types of students.
- By asking very smart questions. Since he knew his subject matter so well he could form great questions.

What do you consider to be the instructor's TEACHING strengths and weaknesses?

- His strength is organization. He knows how to prepare his students for a test or essay. His weakness is maybe being too laid back, but not really.
- Teaching strengths are that he encourages us to say what we think. Weaknesses are sometimes the discussions can go off topic.
- The instructor was very clear and concise on each topic. He is very charismatic. The class is always exciting with him around. He does go off our main topic at times but it relates with our topic which I enjoy.
- I believe his teaching strengths include knowledge of the material, a natural connection with students and professor that helped break the line that might divide them, and truly just a great teacher all around. He made class very enjoyable, one that I never dreaded, and one I could always, always look forward to.
- The instructor strength was to make every student participate in the discussion at least for a few minutes each class. There weren't that many "boring" moments I remember during this class and it was the first time that I felt I wanted to attend an history class. I can't think of any weaknesses at the moment, sorry, is not that I don't want to talk about them.
- Great at encouraging us to work outside of class, but weaknesses are creating heavy tests.
- I feel like sometimes the answer "we don't know" is a bit frustrating, but I guess it is just the nature of art history. Otherwise I really enjoyed the class as I said the discussions were just awesome! Alive and interesting!
- He is good. He cares about what we learn in class.. Just sometimes he would ask weird questions, like, how is this perspective...

- He is nice and generous to me, and was very patient to help me with the essays since I am a student who is not a native speaker.
- Strengths: Ability to ask questions and make students think. Weaknesses: Class control as far as laptops.

How did the course content incorporate diverse social and cultural perspectives (for example, regarding race, class, gender, sexuality, etc.)?

- The course content was rich with material from all around the world, from different pieces of time, race, and religion. The professor knew so much about each one and made learning about it wonderful. It involved many different perspectives, and so we were able to learn about them without fear of an opposing or oppressing side, as they could be recognized and analyzed with their own respectful spotlight.
- We talked about different cultures around the world during different periods of time. We explored how social, gender, religion and political status influenced in the making of artwork and the survival of the pieces. Also, how different cultures had different views of the same subject and how they managed to interpret that their own way.
- The entire point of art history is covering a wide range of cultures' art.

What did you find to be the most rewarding learning experience of this course? The least rewarding?

- The most rewarding part of this learning experience was my professor. He made the class I dreaded last semester into one I was happy to go to this semester. It felt so rewarding to be able to learn and not be afraid I was already failing because I didn't know everything. In this class, I felt that I could learn without threat, and enjoy not always knowing, because how could I learn if I knew everything? This class enriched me in knowledge of art history, people, religion, the world, and also about myself as a student. It will always be a class I remember.
- Relationship formed with the teacher would be the most rewarding.
- The most rewarding was being able to actually classify art just by a look, I didn't really have a worst one, yet a lot of art works may have contradicted my beliefs, although it really made me have a pure objective look on the artwork.
- Amazing building of church.
- Learn about art history. I have a better understanding about art that before. Also, learn about part art could inspire me sometimes as well.
- In order to pass one history class in my ENTIRE life, I really studied this class. And I got a B+ in the midterm.
- Helping students review every quiz and test with useful information and resources.
- The most rewarding is learning about other things related to the art pieces we talked about but were not covered in the book. The extra information made the class a lot more interesting than it would've been without them. The least rewarding would be having to memorize exact dates for art pieced for the quiz, midterm, and final. [In actuality students had to know within 50 years or the century]
- I think that the most rewarding learning experience of this course was connecting history to art.

- I have a broader vocabulary.

Additional Comments. Feel free to discuss anything not addressed above.

- Rondall is an excellent instructor. He keeps the class in a good flow I was able to learn the course material efficiently through his method of teaching.
- Thank you for everything. It was a joy to be in your class and to learn!
- He is amazing. I'm going to miss him.
- Too much material too little time.
- Good teacher!!
- Great teacher, knows his stuff, glad I had him for this class. Could have been bad and dry but he made it fun.

## ii) Graduate Theological Union

GTU does hand written evaluations. The class was very small and there was 100% participation in the evaluations. The course was a studio course designed for religious studies and divinity students.

Questions:

Teacher Evaluation

- 1) The teacher was knowledgeable about the subject.
- 2) The teacher was well prepared, e.g. organized for class meetings.
- 3) The teacher was respectful and fair to students regardless of race, color, religious affiliation, age, sex, gender, marital status, veteran status, national origin, sexual orientation, or disability.
- 4) The teacher made productive use of the diversity represented within the class.
- 5) The teacher was available for consultation.
- 6) The teacher followed a clear and well-structured syllabus.

Course Evaluation

- 7) This course was well conceived.
- 8) The goals/objectives of this course were made clear at the beginning of the course, e.g. explained in the course syllabus.
- 9) The course requirements, e.g. readings and assignments, were relevant to course objectives.
- 10) This course was intellectually challenging.
- 11) This course required an appropriate workload.
- 12) Class discussions were lively and enlightening.
- 13) The course integrated issues of gender, race, ethnicity, class.
- 14) This course adequately addressed any interreligious/ ecumenical issues.
- 15) This course effectively brought interdisciplinary approaches to bear on the subject.

Question	Fall 2014 Contemporary Contemplative Art
1	5.00
2	4.67
3	5.00
4	4.33
5	4.33
6	4.00
7	5.00
8	5.00
9	4.67
10	4.67
11	4.33
12	4.67
13	5.00
14	4.50
15	4.50

The GTU evaluation also has five questions which required written responses. Below are samplings of the responses.

The strongest aspect of this course was:

- Asking the student to generate concepts related to faith.
- It's personal interactivity: group with teacher, students with students.

Reflecting on your thinking and learning in this course, your considered advice to the professor is:

- Implement more visuals, i.e. more fieldtrips, artist presentations, etc.

Would you make any suggestions regarding the course workload, e.g., readings and other assignments?

- It was correct to give the most emphasis on actual artwork.

Are there any suggestions that you would make regarding the organization of the course on the semester level or the use of class time? Are there pedagogical suggestions you might make? Might technology have been used more effectively in the course?

- Technology could have been used more frequently to showcase different styles/ artist work.

Are there ways in which the professor's comment on written work were particularly helpful, or could be more helpful?

- The critiques were very helpful and practical for the course.
- Comments on course work, i.e. actual art work (not written work) were immensely helpful in short and long run.

**iii) William Jessup University**

William Jessup uses an on-line evaluation on a four point scale with 4 as the high score. The on-line evaluation process resulted in only 42% of students filling out the evaluation. Additionally, the response rate swung widely between classes. The 2-D class in Fall 2013 had a 67% response rate while the Spring 2014 Drawing class had only a 20% response rate. The evaluation had eleven questions which produced individual scores for each question and three other scores: Instructor (derived from questions 1-5), Course (derived from questions 6-9 & 11), and Overall (the cumulative score for all questions)

Questions:

- 1) Overall, the instructor's presentations were clear and understandable.
- 2) The instructor stimulated my interest in the subject.
- 3) Overall, the instructor encouraged me to think critically.
- 4) The instructor treated students with respect.
- 5) I would recommend this instructor to others.
- 6) Course objectives provided a framework for the course.
- 7) The course addressed a diversity of issues and viewpoints.
- 8) Overall the course was practical and relevant to my study.
- 9) The readings, assignments, and class interactions enhanced my learning.
- 10) In this course, I grew in my Christian Faith and practice.
- 11) I would recommend this course to others.

Question	Fall 2013 All Faculty Average	Fall 2013 2-D Design	Spring 2014 All Faculty Average	Spring 2014 Drawing I	Spring 2014 Art & The Bible
1	3.41	3.63	3.5	2.5	3.33
2	3.32	3.57	3.41	2.5	3.33
3	3.42	3.38	3.52	2.0	4.0
4	3.67	3.75	3.74	3.0	4.0
5	3.46	3.75	3.55	2.5	4.0
6	3.44	3.88	3.54	1.5	3.33
7	3.46	3.86	3.55	3.0	4.0
8	3.36	3.50	3.48	3.0	3.67
9	3.30	3.50	3.42	2.0	3.67
10	n/a	3.29	n/a	2.5	3.67
11	3.34	3.63	3.47	2.0	4.0
Instructor	3.46	3.61	3.54	2.5	3.73
Course	3.38	3.67	3.49	2.3	3.73
Overall	3.42	3.64	3.52	2.4	3.73

Question	Fall 2014 2-D Design	Fall 2014 Painting I	Fall 2014 Painting II
1	3.40	2.88	3.00
2	3.60	3.11	4.00
3	3.60	3.25	4.00
4	3.40	3.11	4.00
5	3.80	3.00	4.00
6	3.40	3.00	4.00
7	3.50	3.29	4.00
8	3.20	3.00	4.00
9	3.60	2.50	4.00
10	3.00	2.40	4.00
11	3.60	2.78	4.00
Instructor	3.56	3.07	3.80
Course	3.42	2.91	4.00
Overall	3.51	2.99	3.90

The WJU evaluation also has three questions which required written responses. Below are samplings of the responses.

What were the valuable parts of the course?

- Teaching how to develop our own style and art techniques. Class increased my creativity exponentially! Professor Reynoso was encouraging and honest to sincerely help me in my artistic journey! (Fall 2014)
- It was definitely a challenge to use different mediums and styles, but it was beneficial to me as an artist. The class made us think critically for our project and that was something I needed. (Fall 2013)
- This class was challenging but in a good way. (Fall 2013)
- I really appreciated the diversity of projects. They were challenging, but a great opportunity to learn and grow. Also the critiques were really helpful and there was a wonderful community spirit that my peers and teacher fostered. (Fall 2013)
- This course was very good for students to explore their creativity. The project left room for interpretation, so it was awesome to see everyone's unique styles and perspectives come out through their pieces. I thought the textbook was a good fit for the class as well. It was very educational and revealed more techniques for getting a message across through art. (Fall 2013)

What suggestions do you have to help make this a better course?

- I can't really think of any. We had two field trips, which I think was awesome. I enjoyed the critiques, as it allowed for us to learn in action. We discussed and learned why certain pieces worked and why others didn't. (Fall 2013)

- My only concern is that as general ed requirement for those studying theater, this was a very time consuming and in-depth class. As a visual arts student I think this was very helpful, but for the sake of those who are trying to keep their GPA up and aren't familiar with visual arts, this could be a very challenging class... (Fall 2014)
- I would suggest that there would be more time taught on what the teacher wanted exactly out of the artwork. Because the topics were so broad that it was difficult to figure out what to do your project on. (Fall 2014)

Please Share any additional comments:

- Reynoso was very interesting and focused on driving students to be better. Laid back class, but doesn't take too much crap. (Fall 2014)
- I will miss the professor. He was relatable and I felt as though he cared about our progress in his class. Seriously though, don't let him leave! (Fall 2014)
- Great environment! (Fall 2013)
- This was an excellent class and Double-R did a great job teaching it. (Fall 2013)
- I enjoyed this class a lot. I appreciated that Rondall encouraged us to explore multiple mediums and added gallery and museum trips, vocabulary, and written critiques to expand our learning experience. (Fall 2013)

**iv) Northwestern State University of Louisiana**

NSU had an extensive on-line evaluation. The evaluations used a five point scale with 5 as the high score. In addition, students were allowed but not required to respond to five questions. The optional on-line evaluation process at NSU resulted in less than 44% of my students completing student evaluations. The entire evaluation has 35 questions. Below are the quantitative scores for two questions followed by a sampling of student comments.

**Studio Art**

Question	Fall 2011 Drawing I	Spring 2012 Drawing II
Overall, I would rate this class:	4.6	4.33
Overall, I would rate this instructor:	4.6	4.67

Sampling of Comments:

- “He made us try things out of our comfort zone; from charcoal to ink, there were many different mediums we were required to use for different project, and that helped us grow immensely.” (Fall 2011)
- “Yes, he really helped me with my composition and base structure of my drawings.” (Fall 2011)
- “Yes, the class met my expectations because the assignments we're different and challenging. They we're medias [sic] that I would not have thought about trying.” (Fall 2011)

- “The critiques. They were helpful in many ways; mostly with how honest and hard the instructor could be at times. It’s what an artist needs, too hear the truth, whether they like it or not.” (Fall 2011)
- “I did not like that the still life’s did get a bit boring.” (Fall 2011)
- “Yes, but it went over my expectations because I thought it would be just drawing but it was so much more.” (Spring 2012)
- “I liked that we weren’t limited to only drawing.” (Spring 2012)
- [in response to the question: What did you like least about this class?] “That we had to do sketchbook drawings. (Spring 2012)

### Art History

Question	Spring 2012 Art Survey II	Spring 2012 Modern Art
Overall, I would rate this class:	3.4	3.33
Overall, I would rate this instructor:	3.6	4.00

#### Sampling of Comments:

“The lectures covered the proper material, but i [sic] was a little upset in the fact that when he would provide us with the slide list to memorize, he would provide it less than a week before the test and expect us to memorize 100 slides within that time period. This provided a difficulty with me trying to study for my test and then trying to balance studying or doing homework for other classes.”

“Yes, it was what I expected.”

“no, i [sic] expected more from it. the most difficult class i have ever taken.”

#### v) Louisiana College

Student evaluations used a five point scale with 1 as the high score. In addition, students were allowed to comment on the professor’s strengths and weaknesses. Only two off four classes a semester were required to receive student evaluations therefore not all courses are represented below.

#### Questions:

- 1) This professor stimulated my thinking.
- 2) This professor was well prepared for class.
- 3) This professor communicated the ideas needed to understand the subject material.
- 4) This course was academically challenging.
- 5) This professor used testing and/or other evaluative techniques that were fair and that reflected expectations communicated to the student prior to the test evaluation.
- 6) This professor provided timely feedback on tests, reports, projects, etc.
- 7) This professor used effective teaching techniques.

- 8) This professor taught this course in a manner that honors the mission of Louisiana College...
- 9) Considering everything how would you rate this professor? (Added Fall 2009)

### Studio Art and Reading Courses for Studio Majors

Question	Fall 2007 Painting I	Spr. 2008 Drawing II	Fall 2008 Color Theory	Fall 2008 Painting I	Spr. 2009 Sophomore Review	Fall 2009 Painting II	Spring 2010 Junior Review
1	1.83	1.88	1.25	1.60	1.60	2.33	2.67
2	2.50	1.88	2.00	1.80	1.67	2.33	2.33
3	3.00	1.38	1.63	2.80	1.67	2.33	2.67
4	2.17	1.50	1.38	2.20	1.67	1.67	1.67
5	3.50	1.75	1.50	2.80	1.83	2.33	2.00
6	2.33	1.88	1.38	1.40	1.83	2.67	2.33
7	2.83	1.88	1.63	3.80	2.00	2.33	2.00
8	2.00	1.38	1.29	1.60	1.67	2.33	2.00
9	n/a	n/a	n/a	n/a	n/a	2.00	2.00

Question	Fall 2010 Painting I	Fall 2010 Visual Arts Seminar III	Spring 2011 Junior Review
1	2.60	1.50	1.50
2	2.80	2.50	1.37
3	3.00	2.25	1.62
4	1.20	1.50	1.50
5	2.20	2.00	1.62
6	2.60	2.75	1.37
7	3.60	2.00	1.62
8	2.40	1.75	1.37
9	2.40	2.00	1.50

Sampling of Comments (summaries by the academic affairs office):

What were the professor's best characteristics in teaching this class?

- He was funny and nice. (Fall 2007)
- Made class fun. (Fall 2007)
- He was a challenging painting professor. (Fall 2007)
- BEST TEACHER EVER (Spring 2008)
- He was funny! And made the class interesting. (Spring 2008)
- Relationship with students, sense of humor and knowledge ability. (Fall 2008)
- Outgoing and teaches well. (Fall 2008)
- Freedom and respect for individual flair. (Fall 2008)
- Brought a good balance to the class. (Fall 2008)
- He always helps when asked. (Fall 2008)

- The time he took to explain things to us. (Spring 2009)
- Loves jokes. (Spring 2009)
- Pushes students to work harder, has high expectations. (Fall 2009)
- Witty and kind. (Fall 2009)
- Lots of discussions and challenging our thoughts and abilities so that we can reach our full potential. (Spring 2010)
- Constructive criticism. (Fall 2010)
- Smart in terms of knowledge of art. (Fall 2010)
- Loved the discussions. (Spring 2011)
- His openness to difficult questions. (Spring 2011)

What could this professor do to become a more effective teacher in this class?

- He could actually teach techniques instead of just saying “let’s paint.” (Fall 2007)
- Not get sidetracked by student conversations. (Spring 2008)
- Explain techniques better. (Spring 2008)
- Not grade on a professional level. (Fall 2008)
- Explain techniques more thoroughly...? Bring us candy. (Fall 2008)
- Explain painting processes more. (Fall 2008)
- To me he is already really effective. (Spring 2009)
- Explain more techniques for mediums other than painting. (Fall 2009)
- Be more organized. Not have students read so much material. (Spring 2010)
- Explain more techniques and new mediums more. (Fall 2010)
- Do not give so many papers to write. (Fall 2010)
- Nothing- he was a wonderful teacher! (Spring 2011)

### Art History

Question	Fall 2007 Art History Survey I	Spring 2008 Art History Survey II	Spring 2009 Art History Survey I	Fall 2009 Art History Survey II	Spring 2010 Art History Survey III
1	1.91	2.30	1.88	1.70	1.38
2	2.27	2.70	1.81	1.90	1.88
3	1.91	2.70	1.69	2.20	1.50
4	1.64	2.20	1.38	1.30	1.25
5	2.27	3.30	2.06	1.90	1.88
6	1.55	2.10	2.19	2.00	2.00
7	2.00	2.90	2.06	2.10	1.88
8	1.60	1.60	1.69	1.50	1.63
9	n/a	n/a	n/a	1.90	1.75

Sampling of Comments (summaries by the academic affairs office):

What were the professor's best characteristics in teaching this class?

- He gave detailed info. (Fall 2007)
- He related to the students. (Fall 2007)
- Great discussions (Fall 2007)
- He's funny/interesting (Fall 2007)
- He spoke clearly and allowed discussion (Spring 2008)
- Everything (Spring 2008)
- Sense of humor, his knowledge and his ability to involve students in conversations. (Spring 2009)
- Allowing students to participate. (Spring 2009)
- He made class fun and learning fun. (Spring 2009)
- He gave facts needed and helpful with giving us reviews for tests. That really helped me out. (Spring 2009)
- Goofy, nice, and made it fun. (Fall 2009)
- Was able to convey the material to be taught in a way students could understand. (Fall 2009)
- Sense of humor, high expectations of students. (Fall 2009)
- Sense of humor. (Spring 2010)
- He knows and communicates the material well. (Spring 2010)

What could this professor do to become a more effective teacher in this class?

- Narrow down the test material. (Fall 2007)
- A class to extensively review before tests (Fall 2007)
- Not be as boring (Fall 2007)
- Give more opportunities to score points, and give test that reflects the subject matter, not just identifications. (Spring 2008)
- Give a review for test to help with studying. Limit pictures to be studied, instead of 150+ images for all 14 questions test [sic], make a list of 50 (Spring 2008)
- The information we cover is MASSIVE!!! It's really tough to keep grades up with only two tests. I would like to have more tests to break up all the information and allow students to have the opportunity to bring their grades up... And the tests should be longer. When we have to study 10 chapters, more than 10 questions per test would be nice, especially when we only have two tests. (Spring 2009)
- Make the test a little less difficult (Spring 2009)
- Focus more on knowing the history during the time period rather than memorizing paintings for tests only to forget them. (Fall 2009)
- Different testing method; I have memorizing [sic] 150 paintings and only having 10 appear on the tests. It's somewhat ridiculous. (Spring 2010)
- Make the class easier. (Spring 2010)

## **b) Courses Taught**

### CALIFORNIA COLLEGE OF THE ARTS

#### Introduction to Visual Arts (VISST 104)

This course provides an introductory survey of the arts from diverse world cultures, from prehistory to the onset of the Industrial Revolution in the 18th century.

Students will be introduced to the important ideas, artists and artworks that have shaped global visual culture. One important goal of this class is to help students develop critical skills for analyzing works of art visually and then relate them to the cultural and historical contexts of the artists and cultures that created them.

#### 2D Multiple Processes (CORE 104)

Multiple Processes emphasizes working practices that involve a progression of actions to achieve a final result. This chain reaction--from collage, to printmaking, to fabric, to the book--can extend and vary the image making process. Through this concentrated build-up of techniques, students explore interdisciplinary approaches with a strong emphasis on idea generation and communication.

### GRADUATE THEOLOGICAL UNION

#### Contemplative Contemporary Spiritual Art (RA 1830)

Intended for all levels, this course is an art practicum with an integration of readings.

Contemplative art takes on many forms and has a long history of spiritual use from writing icons to the works of abstract expressionists such as Mark Rothko.

Contemporary artists likewise produce works that are both acts of contemplation for the artists themselves and objects which the viewer's contemplate. For many artists, their studio time is a part of their prayer life. This course engages students with the process of making contemporary art as a contemplative act.

### WILLIAM JESUP UNIVERSITY

#### Painting 1 (Cart 263)

This course is the foundational course in the medium of painting. Using a variety of subject matter, students will learn the techniques needed to create compelling artistic works with paint. Students will deal with multiple paint types, styles and forms and learn the basic elements to effectively communicate and create using this powerful form.

#### Painting 2 (Cart 363)

This course will take the students further into the realm of painting studying primarily oil and watercolor in depth. Students will navigate their way through specific design and artistic problems as a means to increase their painting skill and overall quality of artistry. Using theory, critique, and application the student will strengthen their ability to communicate and create through the medium of paint.

### 2-D Design (Cart 165)

An introductory course on the fundamentals of design and focusing on terms and techniques that are relevant to the world of two-dimensional design. Students will deal with line, space, form, color and color theory, shape, value balance, texture, order, tension, rhythm and more as they explore the two-dimensional world of art both past and present.

### Drawing 1 (Cart 260)

This foundational course will give students the techniques and tools to approach this traditionally black and white visual medium. Students will work on a variety of subject matter as they explore the world of drawing and much of what encompasses that world.

### Art & The Bible (Cart 299)

This course examines the intersection of Art, Scripture, and the Christian faith. This course will examine both what it looks like for an artist to be engaged with Christian theology and practice and for a theologian/ pastor to be engaged with artistic theory and practice. What does it look like for a person to be both profoundly theological and profoundly artistic and for these to form a unified whole.

## NORTHWESTERN STATE UNIVERSITY OF LOUISIANA

### Drawing I (Art 1060)

Course Description: Understanding visual organization, structure and expression by delineation and modeling with drawing media.

### Drawing II (Art 1070)

Course Description: Continuation of 1060.

### Art History Survey II (Art 3530)

Course Description: Renaissance through early modern contemporary trends

### Art History Survey III (Art 3540)

Course Description: History of art from the rise of Modernism to present. Theories of art history and seminal writings are explored.

## LOUISIANA COLLEGE

### Painting I (AR230)

Course Description: Preliminary course in painting, exploring technical and visual aspects of color media. Emphasis on the fundamentals of painting and composition.

### Painting II (AR330)

Course Description: Intermediate course in painting. Emphasis on media command and structural problems.

### Painting III (AR331)

Course Description: Advanced course in painting to further develop skill in the use of the medium and formal organization of subject matter in painting.

### Painting IV (AR430)

Course Description: Advanced course in painting stressing individual development in selected media.

Advanced Painting (AR431)

Course Description: An advanced level course in painting directed toward individual creative activity and research.

Drawing I (AR103)

Course Description: Programmed exercises in drawing media and techniques of the beginning student

Drawing II (AR104)

Course Description: Continued development of drawing and perceptual skills.

Drawing III (AR338)

Course Description: Advanced course in drawing to further develop skill in the use of the medium and formal organization of subject matter in drawing.

Drawing IV (AR438)

Course Description: Advanced course in drawing stressing individual development in selected media.

Advanced Drawing (AR439)

Course Description: An advanced level course in drawing directed toward individual creative activity and research.

Light & Color Design (AR105)

Course Description: Introductory course which explores light and color as elements of design. This course introduces students to the endless expressive and structural possibilities of light and color.

Sculpture I (AR236)

Course Description: Introductory course in sculpture, exploring technical and visual aspects of three dimensional media. Emphasis on the fundamentals of design and craft.

Sculpture II (Independent Study)

Course Description: Independent Study

Sculpture III (Independent Study)

Course Description: Independent Study

Art History Survey I (AR224)

Course Description: A chronological survey of the visual arts from prehistoric to the Renaissance.

Art History Survey II (AR324)

Course Description: A chronological survey of the visual arts from the Renaissance through the Rococo.

Art History Survey III (AR325)

Course Description: A chronological survey of the visual arts from the enlightenment through post modernity.

Advanced Research in Contemporary Art History (AR428)

Course Description: An advanced level course in contemporary art history.

Contemporary Christian Art and Artists (AR424)

Course Description: A survey of influential contemporary artwork produced by Christians, contemporary art dealing with Christian themes, and artistic issues which hold special resonance among artists who are Christian.

Visual Arts Seminar I (AR398)

Course Description: An introductory exploration of themes and issues important to the Christian visual artist and to the art world in general.

Visual Arts Survey II (AR399)

Course Description: An exploration of themes and issues important to the Christian visual artist and to the art world in general.

Visual Arts Survey III (AR498)

Course Description: An advanced exploration of themes and issues important to the Christian visual artist and to the art world in general.

Sophomore Review (AR292)

Course Description: A course to assess the technical and conceptual development of second semester sophomore students. Successful completion of this course, with a grade of C or higher, is required to gain advanced standing in the art department.

Junior Review (AR392)

Course Description: A course to assess the technical and conceptual development of second semester junior students. Successful completion of this course with a grade of C or higher is required to gain advanced standing in the art department.

Professional Practices (AR403)

Course Description: A guide to how the artist and designer interface with the public and the art world. Included are a senior exhibit, the writing of resumes, artist's statements, press releases. Prerequisite: senior standing.

United States Art Centers (AR491)

Course Description: Exploration of the contemporary art and museum scene in major American art centers. Prerequisites: Sophomore standing and permission of the instructor. Travel required.

### c) Syllabi

## Painting II (3 credit hour)

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### FOUNDATIONAL QUOTES:

Painting is easy when you don't know how, but very difficult when you do.

- Edgar Degas

People err who think my art comes easily to me. I assure you, dear friend, nobody has devoted so much time and thought to composition as I.

- Wolfgang Amadeus Mozart

### COURSE CATALOG DESCRIPTION:

This course will take the students further into the realm of painting studying primarily oil and watercolor in depth. Students will navigate their way through specific design and artistic problems as a means to increase their painting skill and overall quality of artistry. Using theory, critique, and application the student will strengthen their ability to communicate and create through the medium of paint.

### OBJECTIVES:

This course seeks to develop the basic theoretical and technical skills required to produce effective paintings. Students are encouraged to develop both their technical skills and also their creative vision. Through in class critiques, students will hone their analytical and communication skills.

### OUTCOMES:

By the end of this course the student will:

1. Successfully identify and discuss the elements and principles of design within a painting.
2. Reproduce the instructed skills and principles with accuracy, exactness, and originality.
3. Achieve the skill of intuitive application of instructed principles equivalent to the difficulty-level of the class.
4. Differentiate between good and bad skills through an awareness of aesthetic principles.
5. Have a strong understanding of the use of diverse painting mediums.
6. Combine previously mastered skills and mediums to create a unique vocabulary.
7. Develop an understanding of the relationship of form and content.
8. Have a facility with the artistic tools and materials commonly used in painting.
9. Be able to make written and oral critiques of their own work and the work of others.
10. Apprehend and adapt to the work level appropriate to a professional artist.

**REQUIRED TEXT:**

None

**ATTENDANCE POLICY:**

Class attendance is mandatory. Due to the rigorous pace of studio classes, it is important you are on time and work for the entire time each class period. Failure to do so is evident in the quality of work produced. Therefore, unexcused absences, tardies and early departures will count against you, since these represent a lack of motivation and work accomplished. The majority of each studio assignment should be completed in class allowing the instructor to observe and discuss with the student at different stages of progress, thus allowing for optimal instruction and student development. (See University Attendance Policy provided below)

- Each unexcused absence beyond three will lower the final grade by 30 points.
- Three unexcused tardies or early departures will be considered an absence.

**PLAGIARISM POLICY:**

Although the research of pertinent visual images and techniques is essential to the creation of artwork, blatant copying of ideas or images will not be tolerated, except as assigned. The complexities of plagiarism as it applies to artwork will be discussed in class. Please consult with the instructor with any questions about or clarifications of this policy.

**COURSE STRUCTURE:**

The semester will consist of six paintings projects and the sketch book.

This studio course meets six hours each week. In addition to the studio sessions, the student is expected to work a great deal outside of class to maximize each assignment. A general Guideline is that a student can expect to spend one hour working outside of class for every hour in class.

**EVALUATION:**

Each project's grade will be determined by assessing the progress of learning based on the quality of idea, execution, process, and by comparison with the work of peers and professional standards. The project's quality rather than accumulated hours will determine the grade. Projects for critique are due at the beginning of class and must be complete at that time or they will be considered late. Late projects automatically receive a 10% deduction. Projects accepted a week late or more will receive a 50% deduction.

**Art Projects- Holistic Rubric**

*See Rubrics in Appendix D*

The sketch book will be graded on a combination of technical quality, creative quality, and effort. The purpose of the sketch book is to encourage the student to less self-consciously explore ideas and practice skills. A seriousness of intent to use the sketchbook as a tool to develop both skills and ideas is important. It is acceptable and encouraged for students to work across mediums in their sketch books. Writing, photography, collage, traditional drawing and painting mediums and individual creative solutions are all acceptable. The sketch book must be a minimum size of 8" x 10".

### **Sketchbook- Holistic Rubric**

Each page of the sketchbook is graded individually and those grades are totaled for the final sketchbook grade.

*See Rubrics in Appendix D*

The final grade will be determined by the total number of points accumulated in the course. Points will be awarded using the following information:

- 600 points from painting projects, each project is worth 100 points
- 200 points from the sketch book (50 pages).
- 100 points from the digital portfolio.
- 100 points from Final Critique- Students are expected to be able to intelligently and critically discuss their work and their development.
- The dedicated student may be able to earn additional points by producing more work than is required in the class. Not all work will merit additional points but quality additional work can earn up to 25 points per drawing with a course limit of 125 additional points.

The following scale will be used to determine the final grade:

<b>Grade</b>	<b>Points</b>
<b>A</b>	930-1000
<b>A-</b>	900-929
<b>B+</b>	870-899
<b>B</b>	830-869
<b>B-</b>	800-829
<b>C+</b>	770-779
<b>C</b>	730-769
<b>C-</b>	700-729
<b>D+</b>	670-699
<b>D</b>	630-669
<b>D-</b>	600-629
<b>F</b>	0-599

### **REQUIREMENTS:**

- Completion of all assignments, including studio and outside assignments.
- Having supplies available for use during each class. Not having the appropriate materials to begin working when class starts on the first day of an assignment is an automatic 10 point deduction.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive a 30 point deduction for poor behavior.
- All class critiques are group critiques. Every student in the class is expected to participate. This includes having your work displayed and ready for the critique prior to the beginning of class and participating in the critical discussion of other student's work.
- Clean up your space in the studio when finished. Failure to do so may result in a 10 point deduction in your grade.

All students are also required to commit themselves to the following concepts prior to participating in this course:

- The student should understand that this course could expose them to a wide range of experiences, some of which, for example, may contain themes, language, graphic violence and sexual reference not consistent with Christian values.
- The student should also understand that the purpose for studying such material is to seek a mature understanding of the potential and accomplishment of the course subject as a means of exploring the human predicament.
- And furthermore, the student should understand that the instructor will strive for a mature Christian discernment of the moral and aesthetic appropriateness of the materials and assignments for this course.

### **APPROACH TO MATERIALS**

The semester will be spent exploring various approaches to painting and subject matter. Students will have control how they employ painting materials to approach to problems presented to them in their assignments.

### **SKILL LEVEL AND GOALS**

This is an intermediate level class and is appropriate for students who have some experience painting. However, students with more advanced skill will be equally challenged and expected to grow beyond their comfort zone. No matter the student's experience I will seek to work with the student at the student's current level to develop the student's skill and artistic voice.

### **CRITIQUES**

Critiques are an integral part of studying art. Students typically want honest and helpful feedback on their work. A critique is, in some ways, both an examination and a review. In a studio course, students are presented with problems which they seek to solve in the allotted time. During a critique the professor and the class will discuss the successes and failures in that effort. Critiques are a necessary component in a student's growth. The critique is about the art work and its relationship to the viewer not the artist. Learning to speak about and analyze art are important skills. Articulating observations about artworks helps students to develop their visual vocabulary.

Understanding how others perceive an artwork is helpful to students and helps students grow in their work. To hear how others perceive one's work helps artists to evaluate if they are communicating effectively. All members of the class are expected to participate enthusiastically in critiques.

### **STUDIO ETIQUETTE**

The studio atmosphere should be relaxed and comfortable. The setting is informal because students will be wearing work clothes and they will often be working on their own for large periods of time. However, the room should not be noisy or disruptive. Students will be engaging in dedicated work and in deep concentration. Quiet is the general byproduct of such an environment.

Students should:

- Participate in room set-up and breakdown.

- Clean table, drawing horse, easel, floor, or any other work surface before leaving class. Spray cleaner and paper towels are available.
- Chatting and side conversations should be limited to a volume and frequency that does not distract other students.
- Turn off cell phones during the duration of the class. Please no texting, calling, Facebook, games, etc. during class.
- If you arrive after class begins, enter the room quietly and slip into a work station.
- Please do not leave the room during instruction or critiques.

## **DIGITAL PORTFOLIO**

All artists need a good record of their best work. In today's technological world, a digital record can be used in numerous self-promoting arenas. Students in this course are required to keep a digital record of their work which will be turned in as a digital portfolio. Each image needs to be identified by title, medium, dimensions, and date.

## **SUPPLIES:**

Each student is expected to furnish their own supplies and tools, with the exception of items generally unavailable to the student and major equipment provided in the facilities. Fees, which will cover the use of such materials and equipment, are listed in the course schedule.

Each student is responsible for securing materials necessary to complete their paintings. There are no specific required materials required as different students will likely wish to work in different mediums and on varying supports.

### Art Stores:

Aaron Brothers  
10333 Fairway Dr Ste 160  
Roseville, CA 95678  
(916) 781-6448

Michael's  
1192 Galleria Blvd  
Roseville, CA 95678-1950  
(916) 789-2216

Hobby Lobby  
1815 Douglas Blvd.  
Roseville, CA 95661  
(916) 788-0264

University Art  
2601 J Street  
Sacramento, CA 95816  
(916) 443-5721

Utrecht  
1612 Howe Avenue  
Sacramento 95825  
(916) 641-6400

## **Elements of Design**

1. **Line-** Line is the basic element that refers to the continuous movement of a point along a surface, such as by a pencil or brush. The edges of shapes, forms, and colors also create lines. Lines are the basic building blocks of two dimensional shapes. Every line has length, thickness, and direction. There are curved, horizontal, vertical, diagonal, zigzag, wavy, parallel, dash, and dotted lines.

2. **Shape-** A shape is an area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes may show perspective by overlapping. They can be geometric or organic.
3. **Value-** Value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with Form. It gives objects depth and perception. Value is also referred to as tone.
4. **Color-** Color is seen either by the way light reflects off a surface. Color and particularly contrasting color is also used to draw the attention to a particular part of the image.
5. **Space-** Space is the area provided for a particular purpose. Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two types of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the space around and between the subject matter.
6. **Texture-** Texture is perceived surface quality. In art, there are two types of texture: tactile and implied. Tactile texture (real texture) is the way the surface of an object actually feels. Examples of this include sandpaper, cotton balls, tree bark, puppy fur, etc. Implied texture is the way the surface of an object looks like it feels. This type of texture is typically used by artists when drawing or painting.
7. **Form-** Form is any three dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark. There are two types of form, geometric (man-made) and natural (organic form). Form defines what 3-D art is. It is that which occupies 3-D space. The actual physical contour of a work, the volume of mass. Form is the complete state of the work.
8. **Time-** Movement or change through time on the part of the viewer- kinetic, film or sound elements.

### Organizing Principles of Design

1. **Unity-** *Coherence of the whole*, the sense that all of the parts are working together to achieve a common result; a harmony of all the parts.
  - Repetition-** The use of similar design features again and again; pattern.
  - Variety-** Variations on a theme.
  - Concept-** The elements and principles can be selected to support the intended function of the designed object; the purpose, message, or philosophical point of the object unifies the design.
2. **Rhythm-** Movements in and out, up and down, flowing and pausing, and sudden changes in size, value or complexity create visual effects that can be compared to music.
  - Linear rhythm-** The characteristic flow of the individual line; artists can have a recognizable manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed,

can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

**Repetition-** The use of patterning to achieve timed movement and a visual "beat". This repetition may be a clear repetition of elements in a composition, or it may be a more subtle kind of repetition that can be observed in the underlying structure of the image.

**Alternation-** A specific instance of patterning in which a sequence of repeating motifs are presented in turn; (short/long; fat/thin; round/square; dark/light).

3. **Balance-** Visual weight- suggests a degree of lightness or heaviness. To balance a work is to distribute the visual weight of its parts so that the viewer is satisfied the piece is not about to fall over.

**Symmetrical-** Identical parts on each side of the imaginary fulcrum.

**Approximate-** Equivalent but identical forms arranged around the fulcrum line.

**Asymmetrical-** Areas are not identical in either side of a certain vertical axis, but appear to have a balance in visual weight.

**Radial-** Elements arranged equally around a central point.

**All over Pattern-** Elements are patterned over the entire surface of the work.

4. **Emphasis-** Stressing a particular area; make one area dominant. That area may be the largest, brightest, darkest, or the most complex part of the whole.

**Contrast-** Emphasis is established by contrasting an element(s) with the rest of the composition.

**Isolation-** The isolation of a particular element within the composition is used to establish emphasis.

**Placement-** prominent placement of an element establishes emphasis.

**Absence of focal point-** Some work lacks a focal point and thus creates a different sort of emphasis.

5. **Proportion-** Proportion refers to the relative size and scale of the various elements in a design. The issue is the relationship between objects, or parts, of a whole. When proportions are correct they "feel right" the work as a whole will tend to fall into place.

6. **Movement-** The eye is moved again and again through the work in a way that does not distract from other principles of design.

7. **Economy-** The removal of nonessentials to reveal the essence of a visual idea; to reduce a form to its simplest components.

## **CREATIVE ARTS DEPARTMENT POLICIES:**

### FIELD TRIPS

Students must attend any field trips related to class and it is up to the student to clear their schedule with the instructor to partake in these field trips.

### ATTENDANCE

For every three credit hour class you are given 3 excused absences. Once you go beyond the three absences, your overall grade will be dropped by an entire letter grade. Therefore, if you have 4 absences and currently have a B+ grade, you will get a C+ on your final grade. The only exceptions are family emergencies, extreme sickness and/or hospitalization and in those

cases a doctor's note is required. However, even in extreme cases, your maximum allowable absences are used until you have no more. After a rare extreme case, you may not miss another class unless you have any of your excused absences left.

#### PARTICIPATION IN CREATIVE ARTS EVENTS

It is expected that all Creative Arts Students will lend a hand in all Creative Arts Events if needed. The department must work to support all that we do and we must do it with a good attitude and willingness to make the department a success.

#### JURIED ART SHOWS

All Visual Arts Majors must submit work toward the juried art shows whenever they come up during the calendar year. It is expected that you will both submit and help out to make the event a success. You may be asked to help promote the event, to serve during the event, to aid in managing the event, to set up, to clean up after and a multitude of other responsibilities.

If you are asked to help out, you are expected to do just that. If you show poor behavior, a bad attitude, or don't complete tasks assigned to you, you will be reprimanded through your ability to submit for future work in the department, and/or through the reduction or dismissal of your talent based scholarship.

#### CLASSROOM PROTOCOL- ART STUDIO

- 1) Students should not touch any of the equipment in the Art Studio without permission. This includes the fume hood, the easels and drawing donkey, and any other equipment.
- 2) Students will never touch any solvents or chemicals without a faculty member's ok and presence unless directed to by a faculty member.
- 3) Students must clean up after themselves and turn off lights and sound when they are done using the classroom.
- 4) Students will not use any of the classroom materials/supplies (pencils, markers, ink, paint) for any reason. These are for the faculty to use. The faculty have the right to use these materials as they see fit. Students should buy and use their own supplies.
- 5) Students must use protective eyewear and clothing for handling chemicals and other dangerous items and materials.
- 6) Students must treat all equipment with respect.
- 7) Students are not allowed to change the tables, walls, floors, ceilings or anything else in the studio without express permission from the faculty.
- 8) Students cannot use the smart podium without prior permission from the faculty.
- 9) Students are to wear the proper attire for the classroom and what is happening in the class at all times.
- 10) Students are prohibited from bringing any dangerous items into the class including: fire, chemicals, explosives, sharps, weapons, etc.

#### SCHEDULING

- Students must go through scheduling to reserve any of the classrooms and that includes the art Studio. The student cannot use the space without scheduling their time.

## ART GALLERY PROTOCOL

- 1) Respect the artwork. Never touch any artwork in the gallery. Art is meant to be observed not interacted with (unless the exhibit is specifically for that purpose and you are encouraged by the curator to do so)
- 2) Listen to the supervisor of the gallery.
- 3) Do not horse-around in the Art Gallery.
- 4) Do not bring food or drink into the gallery space and NEVER bring it near the art.

## **UNIVERSITY POLICIES**

### ATTENDANCE

Class sessions are important for fulfilling the objectives of this course. Attendance is expected at all class sessions. A student who misses 20% of class sessions will be dropped one full grade. There are no differences between excused and unexcused absences, with the exception of a death in the family. It is in the best interest of the student to attend class faithfully. If the student has an emergency that precludes them from attending class it is the responsibility of the student to get notes from that class from a classmate. It is recommended that students get contact information of dependable and thorough classmates that can give them the notes of the class they missed. A professor has the right at some point to fail a student for excessive absences. Student athletes must provide professors a copy of their season schedule at the beginning of the semester listing the dates of their upcoming absences for games. Student athletes will be allowed to miss class sessions for games plus an additional 15% of remaining class sessions before their final grade drops one full grade.

No extra credit work will be given to make up for absences.

### Plagiarism

Academic integrity is an essential component of Christian higher education. Instances of plagiarism will not be treated lightly. If it is a student's first offence, the paper will simply receive a zero. The student may or may not have the option to re-write the assignment for half credit, according to the instructor's discretion. If evidence of plagiarism exists a second time the student will receive no credit for the assignment and will be referred to the academic committee. See the university catalog for possible consequences.

### Work Load

Learning activities to accomplish course goals and objectives include discussion, lecture, textbook and outside readings, studio lab work, rehearsal, internships, co-curricular events and performances, presentations, observations, field trips, and other studies and experiences. The Creative Arts Program is both a practical and theoretical course of study that provides for face-to-face on campus, and off campus field experiences, assignments, and instructions. Students should expect to spend 6-12 hours per week to complete course assignments.

## **PAINTING PROJECTS:**

KEEP ALL OF YOUR WORK YOU WILL NEED IT FOR YOUR FINAL.

### **1) Still Life**

Minimum size: 18" x 24"

This painting is primarily concerned with the organization of form, space relationships and color organization. Secondary concerns are perspective, illusionistic space and realistic lighting. Depending on the particular painting these may be crucial considerations but that may not be the case in all paintings.

### **2) Landscape**

Minimum size: 18" x 24"

This painting may be executed on site entirely, initiated on site and finished in studio or done entirely in studio from photographic sources.

### **3) Masterwork Drawing & Painting**

Minimum size: 30" x 30"

The student must find an image by a recognized master in the library and photo copy the work. The first phase of this project is then to make a large black and white drawing of that work. After the drawing is completed, the student will produce a similarly sized painting from the drawing without reference to the original masterwork or the photocopy.

### **4) Grayscale Painting**

Minimum size: 18" x 24"

There is an open subject matter in this assignment. The only requirement is that the work produced is done entirely in grayscale.

### **5) Figurative Painting**

Minimum size: 36" x 48"

Tremendous latitude will be given in this assignment. The human figure is one of the most recurrent themes throughout art history. The student is free to explore this theme abstractly or representationally. Additionally, if the student does approach the figure representationally there are a wide variety of approaches the student may take including but not limited to classical, photo realism, impressionistic, outsider, primitive and non-western.

### **6) Serial Painting**

Maximum size: 18" x 18" each canvas

There is no limit to the number of canvases which can be employed in this assignment but there is a minimum of three required. The canvases should be either loosely or strongly tied together by subject matter and style. The pieces will be viewed collectively and individually.

## **COURSE OUTLINE/ CALENDAR:**

Below is a tentative course schedule which may be deviated from somewhat as necessary.

### **Week 1:**

T 8/26 Introduction & Stretching Canvas  
TH 8/28

### **Week 2:**

T 9/2  
TH 9/4

### **Week 3:**

T 9/9  
TH 9/11 Critique #1

### **Week 4:**

T 9/16  
TH 9/18

### **Week 5:**

T 9/23 Critique #2  
TH 9/25 Gallery Day

### **Week 6:**

T 9/30  
TH 10/2

### **Week 7:**

T 10/7  
TH 10/9 Masterwork Drawing Critique

### **Week 8:**

T 10/14 Sketchbook Due (pages 1-25)  
TH 10/16

### **Week 9:**

T 10/21 Critique #3  
TH 10/23

### **Week 10:**

T 10/28  
TH 10/30 Crocker Art Museum

### **Week 11:**

T 11/4 Critique #4  
TH 11/6

### **Week 12:**

T 11/11  
TH 11/13 Critique #5

### **Week 13:**

T 11/18  
TH 11/20

**Week 14:**  
**Thanksgiving**

**Week 15:**  
T 11/25  
TH 11/27

**Week 16:**  
T 12/2  
TH 12/4

**Critique #6, Sketchbook Due (pages 26-50)**

**Week 17:**  
M 12/9  
8:00-10:00

**Final Critique-**  
Complete Portfolio & clean-up

# Contemporary Expressions of Faith (3 credit hour)

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## Course Description:

The role of the artist in the church has drastically changed over the last several hundred years. While the church was at one time the primary patron of the arts that is no longer the case. The art world today is largely secular. For artists of faith, this creates a diverse landscape to navigate. Some contemporary religious artists choose to make exclusively religious work while others choose to make exclusively secular work. Most artists of faith, however, live in a Critical Zone between the church and secular culture. This course is a survey of influential contemporary artwork produced by members of the Christian community and how they navigate the space between the church and the secular art world.

## Course Objectives:

- 1) Fluency with the critical and religious issues contemporary Christian artists are seeking to navigate (readings & discussion).
- 2) Familiarity with the various strategies employed by artists to navigate these issues (readings & discussion).
- 3) Familiarity with the work produced by contemporary Christian artists (reading & discussion).
- 4) In-depth knowledge of one artist and that artists approach to artistic production in light of the issues explored in this course (research project).
- 5) Skill in researching and organizing data for a paper or thesis (research project).
- 6) The ability to construct an engaging presentation (power point presentation).

## Required Text:

- *On the Strange Place of Religion in Contemporary Art* by James Elkins
- “The ‘Return’ of Religion in the Scholarship of American Art” by Sally Promey from Art Bulletin
- “The Critical Zone” by Wesley Hurd
- *Art & the Bible* by Francis A. Schaeffer
- *It Was Good Making Art to the Glory of God*, Ed. Ned Bustard
- *Objects of Grace*, James Romaine
- *The Next Generation: Contemporary Expressions of Faith*, Patricia C. Pongracz and Wayne Roosa
- *Charis: Boundary Crossings- neighbors, strangers, family, friends*, Rachel Hostetter Smith
- *The Christian Story: Five Asian Artists Today*, Patricia C. Pongracz, Volker Küster, John W. Cook

**Grading:**

Participation: 20% of the course grade comes from participation. Each student will bring to class two thought and discussion provoking questions from each week's readings.

Presentation: 30% of the course grade is determined by this presentation. The presentation must be at least 15 minutes and on a subject within the scope of this course which has been previously approved by the instructor.

Research Paper: 50% of the course grade is determined by this paper. The final paper must be at least ten pages in length and on a subject matter within the scope of this course which has been pre-approved by the instructor.

**Grading Scale:**

A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Below 60%

**Course Outline/ Calendar:**

Below is a tentative course schedule which may be deviated from somewhat as necessary.

**Week 1:**

Theme: Introduction to the course

Readings: *The Critical Zone, Introduction*

**Week 2:**

Theme: Scriptural Foundations and Principles for Art

Reading: *Art & the Bible*, Biblical Passages, Supplemental Readings

**Week 3:**

Theme: Tension Between the Art World and Religion

Readings: *On the Strange Place of Religion in Contemporary Art*, "The 'Return' of Religion in the Scholarship of American Art"

**Week 4:**

Theme: Creativity, Symbols, and Language

Readings: *It Was Good* (3-50, 87-124, & 141-186),

**Week 5:**

Theme: Form & Craft

Readings: *It was Good* (125-140, 187-240) *Objects of Grace* (50-62, 136-148)

**Week 6:**

Theme: Mission, and Community

Readings: *It was Good* (241-294), *The Next Generation* (13-83),

**Week 7:**

Theme: Substance and Essence

Readings: *It was Good* (51-86, 295-332), *Objects of Grace* (74-93, 150-173)

**Week 9:**

Theme: Contemporary Expressions

Readings: *The Next Generation* (84-139) *Objects of Grace* (10-28 & 74-92) *It was Good* (67-86)

**Week 10:**

Theme: Contemporary Expressions

Readings: *The Next Generation* (140-183) *Object of Grace*: “Dan Callis” 30-48, “John Silvis” 64-72, “Erica Downer” 94-106, “Albert Pedulla” 108-122, “Tim Rollins and K.O.S.” 124-134

**Week 11:**

Theme: Cross Cultural and Non-Western Contemporary Christian Expression

Readings: *Charis*, *The Christian Story: Five Asian Artists Today*

**Week 12:**

Theme: The Theological Artist

Readings:

**Week 13:**

Student Presentations

**Week 14:**

Student Presentations, Paper Due

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# Introduction to Art (3 credit hour)

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## FOUNDATIONAL QUOTES:

If you want to get more out of an experience, you must put more into it.

- R. G. Collingwood

## COURSE CATALOG DESCRIPTION:

This course provides an introductory survey of the arts from diverse world cultures, from prehistory to the onset of the Industrial Revolution in the 18<sup>th</sup> century. Students will be introduced to the important ideas, artists and artworks that have shaped global visual culture. One important goal of this class is to help students develop critical skills for analyzing works of art visually and then relate them to the cultural and historical contexts of the artists and cultures that created them.

## OBJECTIVES & OUTCOMES:

The minimum a student should possess after having satisfactorily completed a course fulfilling this requirement include the following:

### CONTENT-RELATED OUTCOMES

1. A clear understanding of the overall history of Western art, including its major artists, styles, and monuments, and, to a far more limited extent, its interface with that of the Asian and African spheres;
2. An awareness of the prejudices and omissions of this traditional, canonized version of the history of Western art;
3. An overview of the significant contributions of the various cultures and individuals discussed, be it technical innovations in art or architecture or more general variations on thematic categories of two- and three-dimensional art (portraiture, landscape, still life, etc.);
4. A familiarity with the technical vocabulary of the art historian, as well as an exposure to the significant discourses that underlie the disciplines of aesthetics and art criticism;
5. A general understanding of the historical, socio-political, religious and geographic contexts of the objects produced in each of the major cultural regions and eras discussed;
6. A preliminary understanding of the primary methodologies informing current art history, such as formal analysis, iconographic methodologies, feminist interpretation, while also acknowledging the importance of various contextual approaches (e.g. Marxist, structuralist, hermeneutic, etc.);

### SKILLS-RELATED OUTCOMES

1. A preliminary ability to recognize and articulate formal properties of art and architecture, and to relate those properties to specific historical periods and styles, while also clarifying their cultural contexts, significance, and relevance to content;
2. An ability to communicate such observations both clearly and succinctly through written discourse both in and out of class (as measured through tests and papers);
3. An awareness that the practiced skill of visual analysis will improve studio course critiques as well as students' self-assessment and creative process;

4. An ability to perceive relationships between concrete facts and abstract concepts and to understand and expand upon their relevance to broader art historical developments;

#### PERSONAL DEVELOPMENT-RELATED OUTCOMES

1. A realization that the art they produce or hope to produce is part of a larger cultural process traceable over thousands of years;
2. An enthusiasm for the enterprise of art history, and an awareness that a familiarity with Western art and related historical processes will serve them well in their own creative endeavors;
3. An awareness of the significance of viewing art objects and architectural structures first hand through assigned visits to museums, galleries, and architectural landmarks;
4. An increased visual awareness manifested through informed readings of architectural and artistic masterpieces as well as the cultural motifs related to them.

#### **REQUIRED TEXT:**

Textbooks (available for purchase online or from CCA students previously in this class):

- Marilyn Stokstad and Michael W. Cothren, *Art: A Brief History* (Fifth edition, Pearson/Prentice Hall, 2012)—on Course Reserve in the CCA Libraries
- Diana Hacker, *A Writer's Reference*—in the Reference Section of the CCA Libraries

#### **ATTENDANCE POLICY:**

Class attendance is Mandatory. Due to the rigorous pace of art history classes, it is important you are on time and able to view and discuss all slides of artwork. Therefore, unexcused absences, tardies and early departures will count against you.

- Each unexcused absence beyond three will lower the final grade by 5 percentage points.
- Three unexcused tardies or early departures will be considered an absence.

#### **PLAGIARISM POLICY:**

Copying any portion of another person's writing without giving the original author proper credit and turning it in as your own original work is plagiarism. Plagiarism may result in an "F" in the course. Any copying of another student's work on a quiz or test may result in an "F" in the course.

CCA's Academic Integrity Code

(<http://www.cca.edu/students/handbook/integritycode/php>), discussed in the *Student Handbook*, requires academic honesty at every level. Academic dishonesty includes cheating, fabrication, plagiarism, and the facilitation of academic dishonesty by others. It may result in failure of a course or even expulsion from the college. Please familiarize yourself with this policy and follow it.

#### **COURSE STRUCTURE:**

This course meets twice a week for lectures and contains five graded components: map quiz, preliminary quiz, a mid-term, a paper, and a final examination.

The quiz and tests will contain a mixture of slide identification, terminology, concept comprehension, comparison essays and in-depth essays. Students are expected to be able to

thoroughly identify a piece of art. They should be able to cite the title of the work, the date it was produced (within 100 years for quiz, 25 years for midterm, and 10 years for final), the culture or historical period (chapter name), and the artist's name, if applicable. Additionally, the student should be able to discuss the artworks either individually or in comparison with other works including discussion of the medium in which the work was produced; the culture of origin; and formal, philosophic, cultural, and historic influences upon the artwork. The student should also have a thorough knowledge of the terms and vocabulary used within this course.

## EVALUATION:

### Map Quiz:

10% of the course grade comes from the map quiz.

### Preliminary Quiz:

10% of the course grade comes from quiz. Any subject matter discussed in class prior to the administration of the quiz may be examined.

### Mid-term:

25% of the course grade is determined by this test. Any materials covered in class prior to the mid-term may appear on the test.

### Comparison Paper:

5% of the course grade is determined by the rough draft of the paper. The rough draft will be turned in and corrected by a classmate.

20% of the course grade is determined by this paper. The comparison paper must be three-five pages in length. It will examine one or two artworks observed first-hand in a museum.

One of the overall goals of Humanities and Sciences Division is to help students improve their **writing skills**. Please make it a habit to consult Diana Hacker's *A Writer's Reference*. CCA has also added a link to its website: <http://www.cca.edu/students/resources/writing>. There you will find the further link to Dartmouth's Institute for Writing & Rhetoric, which offers "Writing for Disciplines," linked to "Writing in the Humanities" and then the link, "Writing an Art History Paper."

The paper must follow these guidelines: typed; 12 point Times New Roman; double spaced; left justified; one inch margins; follow the Turrabian (Chicago) Style guide; and include a cover page with Title, date, course, section time, professor's name, and student's name.

The paper should be written in clear, literate English and handed in on time. Late papers will be graded without comments. Late papers will receive a 10% deduction for the first week and 50% after a week.

### Final:

30% of the course grade is determined by this test. The final covers any materials presented in class since the Mid-term.

No make-up exams will be given without documentation of a compelling reason for your absence; documentation must be submitted within two weeks of the absence in question. Work must be made up within three weeks, or at the discretion of the instructor.

The following percentage scale will be used to determine the final grade:

Grade	Points
A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Under 60%

**REQUIREMENTS:**

- Completion of all assignments.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive an absence for poor behavior.
- Active participation in all discussions.

**MOODLE:**

You can access it at: [moodle.cca.edu](http://moodle.cca.edu). Then you enter your CCA username and password and click on the appropriate section that appears on the screen to enter the site. Moodle will be my primary means of communicating with students outside of class and is where study guides and additional resources will be located.

**COACHING:**

The Learning Resources Center (213 Irwin Hall, Oakland; 80 Carolina, Student Affairs office, SF) is available to all students for assistance with individual concerns such as study skills, time management, writing, English language skills, and learning differences. Through the Center students can receive free academic coaching. Visit <http://www.cca.edu/students/resources> for schedules and further information; for special concerns, contact Virginia Jardim, Learning Resources Coordinator, [vjardim@cca.edu](mailto:vjardim@cca.edu), or voicemail at 510-594-3756. It can take up to a week to get an appointment so find a coach *before* you think you'll need one!

**LEARNING DIFFERENCES:**

If English is not your native language or you have a diagnosed learning difference, please confidentially identify yourself to me so we may discuss the situation and make appropriate accommodations to help you successfully complete the course. Any student who feels she/he may need an accommodation based on the impact of a disability should contact Access & Wellness Services to discuss specific needs. Please contact Suzanne Raffeld, Director of Access & Wellness Services at 510-594-3775, via email at [sraffeld@cca.edu](mailto:sraffeld@cca.edu), or stop by the office (Irwin Student Center) to coordinate reasonable accommodations for students with documented disabilities. If you suspect you have an undiagnosed learning difficulty, you should contact the Student Affairs Office or George Sedano, who can help [gsedano@cca.edu](mailto:gsedano@cca.edu), (510) 594-5033.

**STUDENT CONDUCT:**

Your behavior affects the class atmosphere and effectiveness. The ideal student will be attentive, take careful notes on the lectures, raise her/his hand to be called upon, speak clearly and distinctly in discussions, and will not create or respond to distractions. Sleeping in class is considered disruptive and will be counted as absence. Computers may be used for note taking

only in special cases and with the instructor's permission; no web surfing. All electronic media off.

**COURSE OUTLINE/ CALENDAR:**

Below is a tentative course schedule which may be deviated from somewhat as necessary.

**Week 1:**

T 9/2                    **Introduction**  
TH 9/4                    Pre-Historic Europe (Chapter 1)

**Week 2:**

T 9/9                    Ancient Near East (Chapter 2)  
TH 9/11                  Egyptian (Chapter 3)

**Week 3:**

T 9/16                    **Map Quiz**, Egyptian Cont. (Chapter 3)  
TH 9/18                  The Americas (Chapter 15)

**Week 4:**

T 9/23                    The Americas Cont. (Chapter 15)  
TH 9/25                  **Preliminary Quiz**, Aegean & Greek (Chapter 5)

**Week 5:**

T 9/30                    Greek Cont. (Chapter 5)  
TH 10/2                  Greek Cont. (Chapter 5)

**Week 6:**

T 10/7                    Etruscan & Roman (Chapter 6)  
TH 10/9                  Roman Cont. (Chapter 6)  
S 10/11                  DeYoung Field Trip

**Week 7:**

T 10/14                  Asian (Chapter 4 & 9)  
TH 10/16                  Asian Cont. (Chapter 4 & 9)

**Week 8:**

T 10/21                  Asian Cont. (Chapter 4 & 9)  
TH 10/23                  **Midterm**

**Week 9:**

T 10/28                  Jewish, Christian, & Byzantine (Chapter 7)  
TH 10/30                  Islamic (Chapter 8)

**Week 10:**

T 11/4                    African (Chapter 16)  
TH 11/6                  Early Medieval & Romanesque (Chapter 10)

**Week 11:**

T 11/11                  **Paper Rough Draft Due**, Romanesque Cont. (Chapter 10)  
TH 11/13                  Gothic (Chapter 11)

**Week 12:**

T 11/18                  Early Renaissance (Chapter 12)

TH 11/20 Early Renaissance (Chapter 12)

**Week 13:**

T 11/25

**Paper Due**, High Renaissance & Reformation (Chapter 13)

TH 11/27

**Thanksgiving- No Class**

**Week 14:**

T 12/2

High Renaissance & Reformation (Chapter 13)

TH 12/4

Seventeenth Century (Chapter 14)

**Week 15:**

T 12/9

Seventeenth Century (Chapter 14)

TH 12/11

**Final Exam**

**d) Rubrics**

**i) Art Projects- Holistic Rubric**

A	Demonstrates excellence in the employment of composition, craft, and concept. There will likely be small issues which could use improvement but no significant failings exist.
B	Demonstrates excellence in the employment of composition, craft, and concept. There are areas which could be improved but not are extremely distracting to the work.
C	Unequal or mediocre employment of composition, craft, and concept. Either all areas are competent but unspectacular or the piece is uneven but holds together minimally.
D	The project is largely problematic. There are some positive elements but by-and-large the project is not successful.
F	The project is unsuccessful compositionally, in craft, and concept.

**ii) Sketchbook- Holistic Rubric**

Each page of the sketchbook is graded individually and those grades are totaled for the final sketchbook grade.

4	The page exhibits significant effort, thought and drawing skill.
3	The page exhibits some effort, thought, and skill.
2	The page exhibits limited effort, thought, or skill.
1	The page is almost devoid of effort, thought, or skill.

**iii) Participation- Holistic Rubric**

Students earn a daily participation grade. These grades will be totaled to determine the participation grade.

5	Student comes to class prepares; contributes readily to the conversation but doesn't dominate it; makes thoughtful contributions; demonstrates that the readings have both been read and thought about; shows an eagerness to thoughtfully engage in discussion; shows interest in and respect for the views of others.
4	Student comes to class prepared; contributes only when called upon or tends to dominate the conversation; contributes but not as thoughtfully as desired; shows general interest in the discussion.
3	Student is attentive but does not participate in the discussion.
2	Student is not involved in the conversation and show little evidence to even listening.
1	The student is rude and disruptive.
0	Student was removed from class.

**iv) Short Writing- Analytic Rubric**

<b>Content</b>	<b>Excellent (10 points)</b>	<b>Good (7 points)</b>	<b>Needs Improvement (5 points)</b>	<b>Poor (3 points)</b>
<b>Style</b>				
Sentence Structure & Fluency	All sentences are well constructed with appropriate variation in structure.	Nearly all sentences are well constructed, with some variation in sentence structure.	Several sentences are not well constructed, or there is too little variation in sentence structure.	Many sentences are not well constructed, or there is much too little variation in sentence structure.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Grammar & Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes very few errors in grammar or spelling that distract the reader from the content.	Writer makes some errors in grammar or spelling that distracts the reader from the content.	Writer makes quite a few errors in grammar or spelling that distracts the reader from the content.
Capitalization & Punctuation	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes some errors in capitalization or punctuation, but the paper is exceptionally easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
<b>Use of Resources</b>				
Quality and Accuracy of Sources	All supportive facts are relevant, reported accurately, and credible.	Almost all supportive facts are relevant, reported accurately, and credible.	Most supportive facts are relevant, reported accurately, and credible.	NO facts are reported OR most are irrelevant, reported inaccurately, and/or not credible.
<b>Presentation / Analysis</b>				
Audience	The paper demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments, anticipates reader's questions, and provides thorough answers appropriate for that audience.	The paper demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	It is unclear for whom the student is writing.	The student aims at an audience in appropriate for the assignment.
Thesis Statement	A clear statement of the main conclusion of the paper.	The thesis is obvious, but there is no single clear statement of it.	The thesis is present, but must be uncovered or reconstructed from the text of the paper.	There is no thesis.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of

	supported by detailed information.			information.
Reasoning	Writer's reasoning is logical and penetrating, yielding important insights.	Writer's reasoning is free of major errors.	Writer's reasoning has some errors.	Writer's reasoning is deeply flawed.
<b>Total = Grade</b>				

**v) Writing- Analytic Rubric**

<b>Content</b>	<b>Excellent (10 points)</b>	<b>Good (7 points)</b>	<b>Needs Improvement (5 points)</b>	<b>Poor (3 points)</b>
<b>Style</b>				
Sentence Structure & Fluency	All sentences are well constructed with appropriate variation in structure.	Nearly all sentences are well constructed, with some variation in sentence structure.	Several sentences are not well constructed, or there is too little variation in sentence structure.	May sentences are not well constructed, or there is much too little variation in sentence structure.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Grammar & Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes very few errors in grammar or spelling that distract the reader from the content.	Writer makes some errors in grammar or spelling that distracts the reader from the content.	Writer makes quite a few errors in grammar or spelling that distracts the reader from the content.
Capitalization & Punctuation	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes some errors in capitalization or punctuation, but the paper is exceptionally easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
<b>Use of Resources</b>				
Quality and Accuracy of Sources	All supportive facts are relevant, reported accurately, and credible.	Almost all supportive facts are relevant, reported accurately, and credible.	Most supportive facts are relevant, reported accurately, and credible.	NO facts are reported OR most are irrelevant, reported inaccurately, and/or not credible.
<b>Presentation/ Analysis</b>				
Intellectual Ambition	Writer has crafted a compelling, original argument.	Writer has identified an original argument and begun to analyze it.	Writer has not introduced an original argument.	There is no attempt to introduce an original argument.
Introduction	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Audience	The paper demonstrates a clear understanding of the potential reader and uses appropriate	The paper demonstrates a general understanding of the potential reader and uses vocabulary and	It is unclear for whom the student is writing.	The student aims at an audience in appropriate for the assignment.

	vocabulary and arguments, anticipates reader's questions, and provides thorough answers appropriate for that audience.	arguments appropriate for that audience.		
Thesis Statement	A clear statement of the main conclusion of the paper.	The thesis is obvious, but there is no single clear statement of it.	The thesis is present, but must be uncovered or reconstructed from the text of the paper.	There is no thesis.
Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Analysis	Writer shows and explains the important concepts, principles, or elements underlying the matter studied.	Writer adequately shows concepts, principles, or elements underlying the matter studied.	Writer does not adequately show concepts, principles, or elements underlying the matter studied.	Writer does not show concepts, principles, or elements underlying the matter studied.
Reasoning	Writer's reasoning is logical and penetrating, yielding important insights.	Writer's reasoning is free of major errors.	Writer's reasoning has some errors.	Writer's reasoning is deeply flawed.
Sequencing	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Conclusion	The conclusion clearly restates the writer's position and important implications of that position; areas for further exploration are also noted.	Writer's position is restated, with some consideration either of implications or areas for further exploration.	The conclusion contains mere generalities or irrelevant content.	There is no clear conclusion.
<b>Total ÷ 1.7= Grade</b>				

**vi) Research Paper- Analytic Rubric**

<b>Content</b>	<b>Excellent (10 points)</b>	<b>Good (7 points)</b>	<b>Needs Improvement (5 points)</b>	<b>Poor (3 points)</b>
<b>Style</b>				
Sentence Structure & Fluency	All sentences are well constructed with appropriate variation in structure.	Nearly all sentences are well constructed, with some variation in sentence structure.	Several sentences are not well constructed, or there is too little variation in sentence structure.	Many sentences are not well constructed, or there is much too little variation in sentence structure.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Grammar & Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes very few errors in grammar or spelling that distract the reader from the content.	Writer makes some errors in grammar or spelling that distracts the reader from the content.	Writer makes quite a few errors in grammar or spelling that distracts the reader from the content.
Capitalization & Punctuation	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes some errors in capitalization or punctuation, but the paper is exceptionally easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
Citation Procedures	Writer makes no errors in footnote or documentation procedures.	Writer makes only a few errors in footnote or documentation procedures; no important information is lacking.	Writer makes many errors in footnote or documentation procedures, and/or important information is lacking.	Footnotes are largely not following the proper procedure and important information is lacking.
<b>Use of Resources</b>				
Accuracy	All supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	Most supportive facts are reported accurately.	NO facts are reported OR most are inaccurately reported.
Evidence & Examples	All of the evidence and examples are specific & relevant; explanations clearly show how they support the student's position.	Nearly all of the evidence and examples are specific & relevant; explanations adequately show how they support the student's position.	Several of the pieces of evidence and examples are not relevant and/or some needed explanations are absent	The evidence and examples are largely not relevant and or needed explanations are absent.
Quality of Sources	All Sources used for quotes and evidence are credible. Sources are always cited where needed, extensively or with great thoroughness.	All sources used for quotes and evidence are credible. Sources are always cited where needed.	Some sources are not credible; or, sources are sometimes not cited where needed.	Many sources are not credible; or sources are often not cited where needed.
Primary Sources	Writer uses primary sources, inclusively and accurately, as evidence for the main point and for other argumentation.	Writer uses primary sources adequately as evidence for the main point and for other argumentation.	Writer uses primary sources inadequately as evidence for the main point and for other argumentation.	Writer lacks primary sources where needed as evidence for main point.
Secondary Sources	Secondary sources support writer's presentation well (e.g.,	Secondary sources often sometimes support writer's presentation (e.g., explaining	Secondary sources sometimes support writer's presentation (e.g., explaining	Secondary sources typically do not support writer's presentation (e.g.,

	explaining context, background or implications)	context, background, or implications)	context, background, or implications)	explaining context, background, or implications)
<b>Presentation/ Analysis</b>				
Intellectual Ambition	Writer has crafted a compelling, original argument.	Writer has identified an original argument and begun to analyze it.	Writer has not introduced an original argument.	There is no attempt to introduce an original argument.
Introduction	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Audience	The paper demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments, anticipates reader's questions, and provides thorough answers appropriate for that audience.	The paper demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	It is unclear for whom the student is writing.	The student aims at an audience in appropriate for the assignment.
Thesis Statement	A clear statement of the main conclusion of the paper.	The thesis is obvious, but there is no single clear statement of it.	The thesis is present, but must be uncovered or reconstructed from the text of the paper.	There is no thesis.
Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Analysis	Writer shows and explains the important concepts, principles, or elements underlying the matter studied.	Writer adequately shows concepts, principles, or elements underlying the matter studied.	Writer does not adequately show concepts, principles, or elements underlying the matter studied.	Writer does not show concepts, principles, or elements underlying the matter studied.
Synthesis	Writer finds concepts or explanations that unify or categorize seemingly disparate or difficult elements, either with difficult subject matter, or in a creative or particularly incisive way.	Writer adequately finds concepts or explanations that unify or categorize seemingly disparate elements.	The writer seeks to find concepts or explanations that unify or categorize seemingly disparate elements.	The writer does not unify or categorize the subject matter at hand.

Reasoning	Writer's reasoning is logical and penetrating, yielding important insights.	Writer's reasoning is free of major errors.	Writer's reasoning has some errors.	Writer's reasoning is deeply flawed.
Sequencing	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/ introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Fairness	Positions opposed to the writer's view are stated accurately, evenhandedly, and thoroughly; criticism of the writer's own position is significantly addressed.	Positions opposed to the writer's view are stated accurately and evenhandedly; where needed, there is attention to criticism of the writer's own position.	Positions opposed to the writer's view are given inadequate explanation or dismissive treatment; or positions supporting the writer are accepted too uncritically.	Positions opposed to the writer's view are either completely ignored or derisively dismissed.
Conclusion	The conclusion clearly restates the writer's position and important implications of that position; areas for further exploration are also noted.	Writer's position is restated, with some consideration either of implications or areas for further exploration.	The conclusion contains mere generalities or irrelevant content.	There is no clear conclusion.
<b>Total ÷ 2.4= Grade</b>				

**vii) Presentation- Analytic Rubric**

<b>Content</b>	<b>Excellent (10 points)</b>	<b>Good (8 points)</b>	<b>Needs Improvement (6 points)</b>	<b>Poor (5 points)</b>
Clarity	Presentation is coherent, with clear introduction, transitions, language use, and conclusion; speaker demonstrates intimate knowledge of subject.	Presentation is coherent for the most part, but is lacking in some respects.	Presentation has problematic elements and is not entirely coherent.	Presentation lacks coherence.
Content (Double Value)	The speaker clearly identifies the research question or subject matter; demonstrates an advanced understanding of the subject matter; critically evaluates the subject matter	The speaker identifies the research question or subject matter; demonstrates an understanding of the subject matter; does not critically evaluate the subject matter.	The speaker does not clearly identify the research question or subject matter; does not properly understand the subject matter; fails to critically evaluate the subject matter.	The speaker does not identify the research question or subject matter; does not understand the subject matter, does not attempt critical evaluation of the subject matter.
Style/ Delivery	Presentation is polished, speaker uses sentences, enunciates well is fluent in the delivery, maintains an effective	Presentation is polished, for the most part, but a few elements are missing.	Presentation is largely lacking polish.	Presentation is not polished.

	pace and eye contact.			
Use of Visual Aids	Slides and/or other visual aids clearly aid the speaker in telling a coherent story and provide important insight unavailable without them.	Slides and/or other visual aids clearly aid the speaker in telling a coherent story.	For the most part slides are helpful in telling the story with a few glaring problems.	Slides either interfere with the story or are irrelevant.
Ability to Answer Questions	Anticipates audience questions; understands audience questions; can integrate knowledge to answer questions; thoroughly responds to questions.	Does not anticipate audience questions; understands the audience questions; can integrate knowledge to answer the questions; thoroughly responds to questions.	Does not anticipate audience questions; makes an effort to address questions; can address some questions; often responds poorly to questions.	Either makes no effort to respond to questions or does so poorly.
Time	The presentation fits well within the time requirements.	The presentation is a little long.	The presentation is either quite long or a bit short.	The presentation is very short.
<b>Total x 1.43= Grade</b>				