

## Intermediate Drawing

**Course code:** ART 181

**Semester and year:** Spring 2020

**Day and time:** Tuesday, 18:30 – 21:15

**Instructor:** Robert Horvitz

**Instructor contact:** [robert.horvitz@aauni.edu](mailto:robert.horvitz@aauni.edu), mobile +420 775 024 705

**Consultation hours:** Tuesdays, 18:00 – 18:30

<b>Credits US/ECTS</b>	3/6	<b>Level</b>	Intermediate
<b>Length</b>	15 weeks	<b>Pre-requisite</b>	ART 180 or portfolio review
<b>Contact hours</b>	42 hours	<b>Course type</b>	VAS Required/Elective HSC Elective

### 1. Course Description

This course is intended for students with some practical experience and competence in representational drawing. (For students who have not taken ART 180, a portfolio review and brief interview are needed for enrollment in the class.)

In addition to further progress in the development of skills, this course aims to broaden and deepen the student's knowledge about drawing, including its history, techniques and current possibilities. Recognizing that not everyone wants to draw for the same reasons, instruction will be individualized as much as possible. For that reason, the syllabus (below) is only indicative and may be modified in individual cases.

In addition to ordinary graphite pencils, we will explore colored pencils, charcoal, pastels and ink (with both pens and brushes) and different surfaces (textured and colored papers, silk, mylar). We will learn about early manual forms of image reproduction (engraving, woodblock printing, lithography, etc.) as well as digital software-based techniques. The second half of the class will move beyond representation to explore fantasy and abstraction. Homework assignments will be flexible enough for students to explore their own interests.

### 2. Student Learning Outcomes

This course aims to develop each student's competence in drawing, their creative imagination, their understanding of drawing's many possibilities and applications, and their observational and representational skills. Their understanding of the history of visual communication, contemporary professional practices and emerging media will also be enhanced. After completing this course, students should be able to:

- Use a variety of drawing materials and techniques purposefully and proficiently
- Render objects, people, scenes and ideas with increased accuracy and stylistic flare
- Recognize the work of some of the best draftsmen in history
- Identify the drawing content and techniques which are most meaningful and useful to them

- Express their drawing aims and strategies verbally

### 3. Reading Material

#### **Required Materials**

As this course is based on learning by doing, critical discussion and observation, reading is just one input among many others. But you will be expected to absorb the information posted on the website created for this class, which will be expanded as the class's needs become clearer. Announcements, assignment updates, slides from the in-class lectures, links, exhibition news and resources to supplement the information given in class will be posted there. In addition, throughout the semester, Thomas Buser's history of drawing website will be our primary reference. There will also be reading assignments for specific classes (see the Course Schedule below).

- "History of Drawing" by Thomas Buser – <https://historyofdrawing.com/> [online]
- "Drawing & Sketching" by Helen South (LiveAbout.com) - <https://www.liveabout.com/drawing-programs-and-art-software-1122819> [online]

#### **Recommended Materials**

The Internet is full of useful and relevant resources, from instructional videos to image archives, online display spaces and special-interest communities.

- P. L. Plagens (1969), "The Impact of Recent Art on the Teaching of Drawing," *Art Journal*, Vol. 28, No. 4 (Summer issue), pages 403-404 - <https://www.jstor.org/stable/775318?seq=1> [online]
- S. Simmons (2019), "Drawing in the Digital Age: Observations and Implications for Education," *Arts* (March issue) - <https://www.mdpi.com/2076-0752/8/1/33> [online]
- M. Fava (2019), "A Decline in Drawing Ability?" *International Journal of Art and Design Education* - [https://www.researchgate.net/publication/337201835\\_A\\_Decline\\_in\\_Drawing\\_Ability](https://www.researchgate.net/publication/337201835_A_Decline_in_Drawing_Ability) [online]
- G. Anderson (2019), *Drawing as a Way of Knowing in Art and Science*, Intellect Books
- A. Bermingham (2000), *Learning to Draw: Studies in the Cultural History of a Polite and Useful Art*, Yale University Press

### 4. Teaching methodology

As noted above in the Course Description, instruction will be tailored as much as possible to the needs and interests of individual students. Up to half the total time spent in class will be for drawing, with lectures, discussions and slide shows filling the other half. And unlike ART180 (Introduction to Drawing) there will be homework. Students are expected to draw regularly outside of class time, read texts and watch online videos assigned in class. From time to time we will also have guest visiting artists.

### 5. Course Schedule

Date	Class Agenda
11 February	<p><b>Topic:</b> Course introduction</p> <p><b>Description:</b> Introduction to the course; choosing paper and marking tools for an initial drawing kit; first drawing tasks</p> <p><b>Reading:</b> None</p> <p><b>Assignments/deadlines:</b> None</p>
18	<p><b>Topic:</b> Silverpoint, charcoal, pastel and crayon</p>

February	<p><b>Description:</b> Marking tools more subtle than pencil and more fragile than ink have their own charm.</p> <p><b>Reading:</b> <a href="http://www.carolprusa.com/wp-content/uploads/2015/07/Drawing-in-Silver-and-Gold-large2.pdf">http://www.carolprusa.com/wp-content/uploads/2015/07/Drawing-in-Silver-and-Gold-large2.pdf</a> - "Drawing in Silver and Gold" by Stacey Sell and Hugo Chapman; <a href="https://www.youtube.com/watch?v=mse1AqqHKyI">https://www.youtube.com/watch?v=mse1AqqHKyI</a> - "Drawing with Charcoal: Historical Techniques of 19th Century France" (Getty Museum)</p> <p><b>Assignments/deadlines:</b> We will try out these media in class and you may take samples home to continue exploring.</p>
25 February	<p><b>Topic:</b> Drawing's origins</p> <p><b>Description:</b> Analyzing the surviving examples of Paleolithic art</p> <p><b>Reading:</b> <a href="http://www.visual-arts-cork.com/site/prehistoric.htm">http://www.visual-arts-cork.com/site/prehistoric.htm</a> - "A-Z of Prehistoric Art" in <i>The Art Encyclopedia</i></p> <p><b>Assignments/deadlines:</b> Before this class, pick a topic listed in "A-Z" (there are over a hundred) and prepare a 3-minute summary of the content for presentation in class.</p>
3 March	<p><b>Topic:</b> Illuminated manuscripts, calligraphy, graffiti</p> <p><b>Description:</b> Written language has always been a vehicle for drawing's development.</p> <p><b>Reading:</b> <a href="https://www.youtube.com/watch?v=nuNfdHNTv9o">https://www.youtube.com/watch?v=nuNfdHNTv9o</a> - "Making Manuscripts" (Getty Museum video); <a href="http://ica.themorgan.org/">http://ica.themorgan.org/</a> - "Images from Medieval and Renaissance Manuscripts" (J. P. Morgan Library &amp; Museum); <a href="https://www.pinterest.com/onejsolo/calligraphy-masterpieces/">https://www.pinterest.com/onejsolo/calligraphy-masterpieces/</a> - "Calligraphy Masterpieces Collection" compiled by Jeff Solomon (Pinterest); <a href="https://www.youtube.com/watch?v=A0ufO60Xgd4">https://www.youtube.com/watch?v=A0ufO60Xgd4</a> - "Best Graffiti in the World (Part 1)" by Eido1</p> <p><b>Assignments/deadlines:</b> Create a graffiti-style wall logo for your name or initials</p>
10 March	<p><b>Topic:</b> The Western canon</p> <p><b>Description:</b> Drawing masters featured in European art history: Michelangelo, Da Vinci, Durer, Rembrandt, Seurat, Van Gogh, Beardsley, Picasso</p> <p><b>Reading:</b> <a href="https://historyofdrawing.com/">https://historyofdrawing.com/</a> - Chapter 3 ("16<sup>th</sup> Century - I") in Thomas Buser's <i>History of Drawing</i>; <a href="http://www.rembrandtpainting.net/rembrandt_drawings_start.htm">http://www.rembrandtpainting.net/rembrandt_drawings_start.htm</a> - "Rembrandt's Drawings"; <a href="https://www.moma.org/interactives/exhibitions/2007/seurat/">https://www.moma.org/interactives/exhibitions/2007/seurat/</a> - "Georges Seurat: The Drawings" (MoMA, 2008)</p> <p><b>Assignments/deadlines:</b> None.</p>
17 March	<p><b>Topic:</b> Early graphic reproduction techniques (woodblock printing, etching, engraving and lithography)</p> <p><b>Description:</b> These techniques are still used by some artists even though everyone else has moved on...</p> <p><b>Reading:</b> "The Printed Image in the West": a series of short illustrated essays by different authors for the Heilbrunn Timeline of Art History: Aquatint; Drypoint; Engraving; Etching; Mezzotint; and Woodcut.</p> <p><b>Assignments/deadlines:</b> We will make rubber stamps in class.</p>
24 March	<p><b>Topic:</b> Collage</p> <p><b>Description:</b> Picasso legitimized cut-and-paste a century before WWW.</p> <p><b>Reading:</b> <a href="https://magazine.artland.com/the-history-of-collage-art/">https://magazine.artland.com/the-history-of-collage-art/</a> - "The History of Collage in Art," by Shira Wolfe; <a href="https://www.apollo-magazine.com/jiri-kolars-collages-cut-up-reality-to-devastating-effect/">https://www.apollo-magazine.com/jiri-kolars-collages-cut-up-reality-to-devastating-effect/</a> - "Jiří Kolář's collages cut up reality to devastating effect" by Samuel Reilly (Apollo, 2018); <a href="http://www.johg.com/media/robert-rauschenberg-transfer-drawings-">http://www.johg.com/media/robert-rauschenberg-transfer-drawings-</a></p>

	<p><a href="#">from-1960s.pdf</a> - "Robert Rauschenberg: Transfer Drawings from the 1960s" by Jonathan O'Hara (2007)</p> <p><b>Assignments/deadlines:</b> After this class, make and bring a collage to the next class.</p>
31 March	<p><b>Topic:</b> Cartoons and Caricatures</p> <p><b>Description:</b> Simplification and exaggeration can be effective if done with skill and purpose.</p> <p><b>Reading:</b> <a href="https://archive.org/11/items/InterviewWithR.Crumb/RCrumb-interview.html">https://archive.org/11/items/InterviewWithR.Crumb/RCrumb-interview.html</a> - "Interview with R. Crumb: 'They're Loving Me to Death'" (R. Horvitz, 2018); <a href="https://niemanreports.org/wp-content/uploads/2014/04/04winter.pdf">https://niemanreports.org/wp-content/uploads/2014/04/04winter.pdf</a> - "Editorial Cartoons: The Impact and Issues of an Evolving Craft" (Nieman Reports, 2008); <a href="http://spinweaveandcut.com/unflattening-excerpt/">http://spinweaveandcut.com/unflattening-excerpt/</a> - Pages from "Unflattening" by Nick Sousanis</p> <p><b>Assignments/deadlines:</b> Draw a caricature of a classmate (in-class)</p>
6-10 April	<p><b>Mid-term break</b></p>
14 April	<p><b>Topic:</b> Animation</p> <p><b>Description:</b> Cinema, computer games, music videos and virtual reality</p> <p><b>Reading:</b> <a href="https://history-of-animation.webflow.io/">https://history-of-animation.webflow.io/</a> "History of Animation" website; <a href="https://www.youtube.com/watch?v=RxJOW500h8o">https://www.youtube.com/watch?v=RxJOW500h8o</a> - The making of Pop-Eye by Max Fleischer Studios in the 1930s; <a href="https://www.youtube.com/watch?v=XG5WJ1JQyw4">https://www.youtube.com/watch?v=XG5WJ1JQyw4</a> - "Top Ten Hand-Drawn Video Games" (Skylent); <a href="https://www.youtube.com/watch?v=ru0tQRJ4qKs">https://www.youtube.com/watch?v=ru0tQRJ4qKs</a> - "Dreamworks Animation Pipeline" (2016)</p> <p><b>Assignments/deadlines:</b> None.</p>
21 April	<p><b>Topic:</b> Scientific illustration</p> <p><b>Description:</b> The most demanding type of representational drawing</p> <p><b>Reading:</b> <a href="https://commons.wikimedia.org/wiki/Kunstformen_der_Natur">https://commons.wikimedia.org/wiki/Kunstformen_der_Natur</a> - "Kunstformen der Natur" (Artforms of Nature) by Ernst Haeckel (1904); <a href="https://csumb.edu/scienceillustration/graduate-gallery/">https://csumb.edu/scienceillustration/graduate-gallery/</a> - "Science Illustration: Graduate Gallery" (California State University, Monterey Bay); <a href="https://blogs.scientificamerican.com/symbiartic/rediscovering-the-forgotten-benefits-of-drawing/">https://blogs.scientificamerican.com/symbiartic/rediscovering-the-forgotten-benefits-of-drawing/</a> - "Rediscovering the Forgotten Benefits of Drawing," by Jennifer Landin, <i>Scientific American</i> (blog, September 2015);</p> <p><b>Assignments/deadlines:</b> After looking at the work in the assigned "Reading", choose a subject that you think would interest you, if you became a scientific illustrator, to discuss in class.</p>
28 April	<p><b>Topic:</b> Abstraction</p> <p><b>Description:</b> Masson, Pollock, Morellet, Lewitt and other 20<sup>th</sup> century masters</p> <p><b>Reading:</b> <a href="https://www.wikiart.org/en/andre-masson">https://www.wikiart.org/en/andre-masson</a> - "Andre Masson" (WikiArt); <a href="https://www.moma.org/documents/moma_catalogue_2020_300062621.pdf">https://www.moma.org/documents/moma_catalogue_2020_300062621.pdf</a> - "Jackson Pollock: Drawing into Painting"; <a href="https://www.tate.org.uk/research/publications/tate-papers/14/ideas-in-transmission-lewitt-wall-drawings-and-the-question-of-medium">https://www.tate.org.uk/research/publications/tate-papers/14/ideas-in-transmission-lewitt-wall-drawings-and-the-question-of-medium</a> - "Ideas in Transmission: LeWitt's Wall Drawings and the Question of Medium," by Anna Lovatt (Tate Papers, 2010); <a href="https://www.serpentinegalleries.org/files/downloads/emma_kunz_catalogue_-_serpentine_galleries_-_kunz_seance_hans_ulrich_obrist.pdf">https://www.serpentinegalleries.org/files/downloads/emma_kunz_catalogue_-_serpentine_galleries_-_kunz_seance_hans_ulrich_obrist.pdf</a> - "Kunz Seance" by Hans Ulrich Obrist (Serpentine Gallery, 2019)</p> <p><b>Assignments/deadlines:</b> It's your turn: bring an abstract drawing to the next class.</p>

5 May	<p><b>Topic:</b> Speed sketching</p> <p><b>Description:</b> Capturing a form in motion or in a brief glimpse is a challenge quite different from making a carefully polished finished drawing. Speed sketching forces you to simplify and loosen your lines, which is usually a good thing.</p> <p><b>Reading:</b> <a href="https://cozyrebekah.com/2019/01/18/why-you-should-speed-sketch/">https://cozyrebekah.com/2019/01/18/why-you-should-speed-sketch/</a> - "8 Reasons Why You Should do Speed Sketching" by Rebekah Bechervaise (2019)</p> <p><b>Assignments/deadlines:</b> The entire class session will be devoted to speed sketching exercises.</p>
12 May	<p><b>Topic:</b> Drawing software</p> <p><b>Description:</b> There are many useful and affordable programs, input devices and display techniques to enhance drawing. They are not the focus of this course but students should be exposed to what is available.</p> <p><b>Reading:</b> <a href="https://www.clipstudio.net/how-to-draw/archives/155465">https://www.clipstudio.net/how-to-draw/archives/155465</a> - "Best Drawing Software and Apps in 2019 (Free &amp; Paid)" (ArtRocket)</p> <p><b>Assignments/deadlines:</b> Try some of these tools in class.</p>
19 May	<p><b>Topic:</b> Portfolio review</p> <p><b>Description:</b> Every student will present their work from the whole semester for discussion and critique.</p> <p><b>Reading:</b> None.</p> <p><b>Assignments/deadlines:</b> Bring a brief synopsis of what you learned in the course and suggestions for how the course could be improved.</p>

## 6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Attendance and Class Participation	42	10%	Express drawing aims and strategies verbally	1, 2
Out-of-class drawing	50	24%	Render objects, people, scenes and ideas with increased accuracy and stylistic flare	3
Assigned readings	18	3%	Recognize the work of some of the best draftsmen in history	1
Viewing assigned videos	18	3%		1
Exploring new marking tools	3	--	Use a variety of drawing materials and techniques purposefully and proficiently	2
3-minute presentation on prehistoric art	3	5%	Recognize the work of some of the best draftsmen in history	1, 2
Create a graffiti-style logo for your name or initials	3	5%	Use a variety of drawing materials and techniques purposefully and proficiently	3
Rubber stamp	0	5%	Use a variety of drawing materials and techniques purposefully and proficiently	3

Collage	4	5%	Use a variety of drawing materials and techniques purposefully and proficiently	1, 3
Caricature	4	5%	Use a variety of drawing materials and techniques purposefully and proficiently	1, 2, 3
Abstract drawing	4	5%	Use a variety of drawing materials and techniques purposefully and proficiently	1, 3
In-class speed sketching	0	5%	Render objects, people, scenes and ideas with increased accuracy and stylistic flare	2, 3
Portfolio review/suggestions for improving the class	1	25%	Express drawing aims and strategies verbally	1, 2, 3
<b>TOTAL</b>	<b>150</b>	<b>100%</b>		

\*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

## 7. Detailed description of the assignments

### ***Assignment 1: Class participation***

#### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Content of comments	30%
In-class drawing	70%

### ***Assignment 2: Out-of-class drawing***

#### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Volume of work produced	50%
Visible progress in skill and/or stylistic development	50%

### ***Assignment 3: Assigned readings***

#### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Frequency and relevance of references to the assigned readings in class discussions	100%

### ***Assignment 4: Viewing assigned videos***

#### **Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Frequency and relevance of references to the assigned videos in class discussions	50%
Apparent absorption and use of information from the assigned videos	50%

**Assignment 5: Exploring new marking tools (not assessed)**

**Assignment 6: 3-minute presentation on prehistoric art**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Clarity and accuracy of presentation	34%
Effective use of visuals in presentation	33%
Ability to answer questions from the class about presentation's content	33%

**Assignment 7: Graffiti style logo**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Originality and/or consistency with known graffiti styles	100%

**Assignment 8: Rubber Stamp**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Quality of drawing in the stamp	100%

**Assignment 9: Collage**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Technical quality (well-glued, flatness)	50%
Interesting content and design	50%

**Assignment 10: Caricature**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Resemblance to subject	50%
Humor in the exaggeration of features	50%

**Assignment 11: Abstract drawing**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Visual interest	100%

**Assignment 12: Speed sketching**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Recognizability of subject	25%
Retention of key details despite simplification	75%

**Assignment 13: Portfolio review**

**Assessment breakdown**

<b>Assessed area</b>	<b>Percentage</b>
Volume of work produced during the semester	25%
Visible evidence of development/progress in skill and style	25%
Accuracy of representation / strength of concept in abstractions	25%
Apparent authenticity of expression	25%

## **8. General Requirements and School Policies**

### ***General requirements***

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

### ***Electronic communication and submission***

The university and instructors shall only use students' university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: "COM101-1 Mid-term Exam. Question".

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

### ***Attendance***

Attendance is required. Students who are absent 35 percent of classes will be failed (or administratively withdrawn from the course if most absences are excused). Students might also be marked absent if they miss a significant part of a class (by arriving late or leaving early) as specified in the syllabus.

### ***Absence excuse and make-up options***

Should a student be absent from classes for relevant reasons (illness, serious family matters), s/he must submit to the Dean of Students an Absence Excuse Request Form supplemented with documents providing reasons for the absence. The form and documents must be submitted within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Assignments missed due to unexcused absences cannot be made up which may result in a decreased or failing grade as specified in the syllabus.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows for a make-up. Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

***Late work:*** No late submissions will be accepted – please follow the deadlines.

### ***Electronic devices***

Electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information, etc.). Students may listen to music through headphones or earbuds while drawing so long as the sound does not disturb others in the class. No music listening will be permitted during class lectures, however. No texting or phone calls in the classroom. Any violation of these rules will result in the student being marked absent.



**Eating** is not allowed during classes.

### ***Cheating and disruptive behavior***

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior, the student will be expelled from the exam and the exam will be marked as failed.

### ***Plagiarism and Academic Tutoring Center***

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

### ***Students with disabilities***

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

## 9. Grading Scale

Letter Grade	Percentage*	Description
A	95 - 100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 - 94	
B+	87 - 89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 - 86	
B-	80 - 82	
C+	77 - 79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 - 76	
C-	70 - 72	
D+	65 - 69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 - 64	
F	0 - 59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

**Prepared by and when:** Robert Horvitz, 20 December 2019

**Approved by and when:** Alzbeta Klatova, 13/1/2020