

SCHOOL FOR NEW LEARNING
INDEPENDENT LEARNING PURSUIT SUBMISSION FORM

Your ILP will be reviewed by two persons: your Faculty Mentor and a specialist in the competence area. If your ILP is in your Focus Area, your Professional Advisor will be the specialist reviewer. Your ILP will be assessed using the criteria stated on the following pages. The assessment will be based on the evidence submitted and on a rationale you prepare on its development (as detailed on page 2). Review the criteria (pages 3 and 4) before you prepare your submission. Then complete this form and provide it with the rationale and evidence. Complete this form as a Word document and send it to your Faculty Mentor via email as an attachment. Please also send the rationale statement and any written documents you are submitting as evidence by email as an attachment. *A \$150 fee will be charged upon ILP submission.*

STUDENT: Anonymous **ID:** _____

PHONE NUMBER: _____ **E-MAIL:** _____

FACULTY MENTOR: Michelle Navarre Cleary **P.A.:** N/A

COMPETENCE #: A-2 A

COMPETENCE AND COMPETENCE STATEMENT: Arts & Ideas: Can create an original work of art, explore its relationship to artistic form and reflect on the creative process.

Assessment Criteria

These are specific skills, abilities, or activities within the general statement of competence. Each criterion demonstrates an important aspect of the competence under review. Together, these criteria form the target of SNL's assessment and grading of a student's Independent Learning Pursuit (ILP). List the criteria that relate to your ILP. See the SNL website for competence and criteria.

1. Produces an original work of art.
2. Describes the elements of the artistic form used.
3. Articulates criteria by which this work may be considered an example of an art form.
4. Discuss the technique and the creative process used to create the original work.

If you designed the competence statement, clarify with your Faculty Mentor or Professional Advisor appropriate criteria and list these here.

I certify that this work is my own independent work and that any others' work is fully credited. I understand that my work will be submitted to an on-line analysis to confirm that the content is original and that appropriate references and citations are included.

Student Signature: _____

If this email is sent from the student's email account, that is accepted as signature.

Date Submitted for Assessment: May 18, 2007

I am attaching:

1. Rationale for my ILP (following outline on page 2)

2. Evidence (Check any/all that apply):

Essay or other written document in addition to the rationale Artifact

Oral Report Certificate Other: A2 Art Share; presentation of original

work of art, oral report and reading analysis of two articles relative to the subject of art.

This form has been revised 9/20/06. This form should be used for any ILP

RATIONALE FOR YOUR ILP

Updated 7-31-06

In addition to the evidence you are submitting, prepare and write a rationale for your independent learning. The purpose of the rationale is to clarify the basis for the correlation of your work with the requirements of the competence.

Write a one-paragraph statement for each of the following seven items. After the question, insert a one-paragraph response to each question after the question. Or you may prepare a separate essay in which you include the response to each of these questions.

1. Context

Describe your own background—how does this experience on which you are basing the ILP relate to your work or studies?

Ever since I was a child, I have been interested in creating art. In high school, I developed an interest in photography and went on to study commercial photography at The Art Institute of Pittsburgh. In 1990 I received an Associate's Degree in Photography Multi-Media and have since been working in the field of commercial and portrait photography. I have read books about the artists who's work I enjoy such as Julia Margaret Cameron's Women, Irving Penn: A Career in Photography, Skrebneski The First Fifty Years, Taken By Design Photographs from the Institute of Design 1973 – 1971. I also attend museum and gallery exhibits, to learn about the personal history of artists, techniques used to create artwork and the period in time in which their works were created; a few examples are Van Gough, Chuck Close, Sally Mann and Annie Leibovitz. Through these activities, I developed a broader appreciation of other artists and art forms. For instance, when I first saw the work of the painter Jackson Pollock, my initial reaction was, "is this really art?" After slowing down to read about his life and his intentions, I began to appreciate his work. I saw the textures, noticed his use of color and the deliberate placement of paint splatters. There is control within the chaos on his canvases. He was an individualist who created art that had passion and meaning to him, hopeful that others would find the meaning as well. Drawing on these experiences I have submitted and had my work accepted into gallery shows (attached are an exhibit resume and an exhibit review featuring my work). I have also been the curator of other artist's work for inclusion in exhibits at Thirteenth Floor Gallery, Inside Art and for Stuart Abelson. Stuart Abelson was a patron of the arts and an avid travel photographer. He was dying of cancer, and I was asked to organize and curate his life's work (literally thousands of images) in order to exhibit his work and leave a legacy for his family. I accepted the job and forty-eight of his images were shown in 2003 at Hollyhock Educational Retreat Center on Cortez Island, British Columbia.

2. The Experience(s)

Describe the experience(s) that led to gaining competence. What did this (these) involve and how did you participate?

My high school photography class introduced the basic principles of photography (the affect of light on photographic materials, how to use a manual 35mm camera, film processing and darkroom printing). The coursework I did at the Art Institute of Pittsburgh introduced an entirely new level of the technical, commercial and artistic aspects involved in the photographic process. I learned to create technically sound images that

were visually compelling and which conveyed ideas. The courses were divided into lectures and labs. The lectures taught technique and ideas; in the lab you demonstrated what you learned by producing photographic works relevant to the lecture topics. I learned how to properly expose film, manipulate natural and studio lighting; I became proficient in advanced darkroom printing techniques (black and white and color) and the operation of small, medium and large format cameras. Lectures also included design principles and critiques of works-in-progress. Through these lectures, I became more thoughtful about the artistic choices I was making with regard to composition, lighting and subject matter; this allowed conscious experimentation with design elements. Critique sessions, using constructive criticism, taught me to scrutinize imagery with the principles of design in mind, to look beyond aesthetics for the artist's intent. In my work as a portrait photographer, I strive to combine technical excellence and creative expression. In order to please my clients, I have learned to discuss my creative process, be open to suggestions and manage expectations about the resulting images while aiming to stay true to my artistic vision. When I exhibited work, I learned to contemplate my intent for the work being shown and articulate it clearly in an artist's statement.

3. Relevance to Competence

How does (do) this (these) experience(s) relate to the competence you are demonstrating?

These experiences relate directly to the A-2-A competence. I have created numerous original works of art, two of which will be presented as evidence of this competency. I have a command of the technical aspects of the photographic medium, (film exposure, processing and darkroom printing) as well as the universal principles of design. And I have the capacity to critique my own work as well as the work of other artists.

4. Reflection

What insights did you gain from your experience(s)?

Photography is a technical medium. One of the key things I learned was to make the technical part of the craft second nature in order to focus on the creative aspect of image making. I learned to trust my abilities and gained the confidence to follow my artistic instinct. I came to understand the value of exposing one's self to the work of other artists (past and present.) The relevance of one's own artistic vision can be revealed through the context of another's work. There is much that can be learned about history and current events from art; it can provide reflection on social issues past and present. The work of others has influenced me and provided me with inspiration and education.

5. Ideas

What theories, ideas, concepts, or principles did you learn as you completed this work?

For example, if you took a role as a Zoo Volunteer, what principles or ideas of animal care did you learn such as "observe the animal's behavior to figure out its needs," or "animals in captivity need to maintain as much independence as possible?" If you worked on a design of a home, what principles of architecture did you learn, such as "form follows function" or another design principle?

I learned the principles of design (balance, rhythm, proportion, dominance, unity), which improved my ability to compose images for a specific purpose. For example, if I wanted the subject of an image to produce tension I would choose an asymmetrical composition in order to achieve this result. Another principle I learned was the law of reciprocity. This basic principle of light and exposure states that exposure = intensity x time. Intensity refers to the amount of light and is controlled by the camera aperture/f-stop and the

distance of a light source from a subject. Time refers to the actual amount of time the light acts on the photographic material; time is controlled by the shutter speed of the camera. Understanding this basic principle allows technical control over the exposure of film and paper, which have a direct effect on the success of a photograph. Knowing and understanding this law, I was able to master studio lighting and develop a better sense of control over natural light situations. Since light is the key ingredient in photography, an understanding of this law is paramount. I also learned the idea that photography is an illusion. It is a play on reality because it records one moment in time from the perspective of an individual. This is not to say there is no truth in the image, but as with all art forms, the meaning is subjective.

6. Application

How did you apply those ideas in your experiences, and/or how might you apply the competence you gained from this (these) experience(s) in the future?

My career, thus far, has been in the field of photography. I have worked in various divisions of the field for sixteen-plus years. Some of those years were spent assisting commercial photographers, managing a studio, working for a stock photo agency, running my own portrait business and shooting commercial projects. I also created personal/fine artwork that was presented in galleries. The above ideas have been an intricate part of my work as a photographer. I unconsciously use the principles of design whenever I look through the lens of my camera. When I create a portrait using studio lighting or when photographing in natural light, the law of reciprocity is put to use. And I am always aware when looking at the work of others, as well as my own, that there is an element of illusion in the imagery. Another person will look at the same image and draw conclusions about the meaning that will likely differ from mine.

7. Self-Assessment

You'll be attaching documentation of the development of this competence. Based on a review of the standards for its assessment (see next pages), assess your work—how clearly does the work you did align with the competence?

The work I have done aligns directly with the competence criteria. I have produced original artwork, can describe the elements of the [photographic] process and discuss the creative process used to produce this work. I will present my work on May 18, 2007 at an SNL A2 Art Share. During this presentation I will discuss the criteria by which my work is considered an example of art and the elements by which photographs in general may be judged and considered works of art. The Art Share also requires critique of other presenting artists. In addition have read two articles relevant to the subject of art and prepared a written analysis of each.

Any statements from a source must be cited using APA or MLA style.

It is recommended that students consult with the Writing Center for assistance as they prepare their Rationale and any elements of the ILP that involve original writing.

ILP ASSESSMENT FORM**Assessment of Student Work: FACULTY MENTOR**

Your Faculty Mentor completes this assessment of your completed report and documentation.

The following assessment charts indicate the specific standards that are used to assess your work.

Content and Communication Standards	Meets	Improvements Needed (note here)
Student's work addresses the competence at a college level of proficiency.		
Student describes and reflects on own experiences/knowledge.		
Student relates others' views to own learning experiences and/or demonstrates the ability to view experiences from multiple perspectives.		
Assertions are supported by evidence.		
All information and statements from source are cited.*		
Focus and/or conclusions are clear.		
Presentation format is well organized, coherent, skillfully executed and appropriate to both the topic and audience.		
Grammar, syntax, spelling are correct.		
Citations and bibliography are consistently provided using APA or MLA format.		

_____ **This work needs revision as indicated above.**

An ILP receiving this rating is to be returned to the student for revision.

_____ **This work is ready for review by a Second Reader or Professional Advisor**

Comments:

Date: _____

Send this form via e-mail as an attachment to snlassessment@depaul.edu. Also send the student's work as an attachment. If the evidence submitted is not a text document, then forward it separately.

***Student's rationale statement and any other text document prepared by the student will be processed by Turnitin prior to sending it to the Second Reader.**

ILP ASSESSMENT FORM Assessment of Student Work: SECOND READER

Your Professional Advisor or a specialist in the area of the ILP will use the following standards to analyze your work.

Standards to be used to assess specific content area or Focus Area	Meets	Improvements Needed (note here)
Student demonstrates the competence at a college level of proficiency.		
Student demonstrates learning consistent with contemporary standards of the field.		
Student addresses the complexity of a subject, skill, or practice.		
Relevant resources are incorporated.		

This work is approved—the student has demonstrated the competence

This work needs revision as indicated above.

An ILP receiving this rating is to be returned to the student for revision.

Comments:

Date: _____

Send this form by e-mail to nlassessment@depaul.edu. Additional notes on the student's work can be entered directly on that document and attached to this e-mail. If entered on a text document or else, send by mail to the Assessment Center, School for New Learning, 25 East Jackson, Chicago, IL 60604.