

VISUAL ARTS DEPARTMENT
Student Learning
Assessment Report
Spring 2014



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Synthesis of Findings

INTRODUCTION: DEPARTMENTAL TRANSITION

The Visual Arts Department continues to exist in a somewhat reactionary mind frame, as the past academic year was marked by the unexpected departure of one of only three tenure-track faculty in the department (Professor William Ganis). For much of the 2013-14 academic year, Professors Ted Lossowski and Katie Waugh were unclear about the status of efforts to replace Professor Ganis in a full-time role, and were consequently hesitant to make definitive programmatic decisions that would concretely reflect this reduced staffing. Professor Winnie Tsang has carried a 2-2 load in Art History, and the department feels very fortunate to have her. Anecdotal evidence indicates a continuation, if not increase, in students' intrinsic interest in art historical content over the course of this year. However, the nature of her position does not allow for the support of the upper-level courses in Art History necessary for a viable Art History Concentration. As a result, Professors Lossowski and Waugh are concerned about the very real crisis that will occur when our current freshmen and sophomore students intending to concentrate in Art History need to begin their thesis work [[Goal 3, Objective ii](#); [Goal 6](#)]. Currently, we maintain our curricular structure and Assessment goals in accordance with maintaining a concentration in Art History, in the hope that the continued uncertainty and transition surrounding staffing within the department may yet provide currently unknown options. This dramatic shift, in addition to the retirement of Book Arts Center Director Nancy Gil and the selection of a new Victor Hammer Fellow, will prompt many new considerations in the Department's curriculum and student learning opportunities going forward. In the meantime, however, the 2013-2014 academic year was marked by both significant progress in development of new programs and a constant awareness of uncertainty in budget and staffing.

The still-recent merger of the Visual Arts Department and the Book Arts Center continues to develop. For the first time, artwork produced in Book Arts courses was included in the Annual Student Exhibition: a small but important indicator of this new unification. Additionally, Professors Waugh and Rowley arranged for collaborative field trips that were of interest to students involved in courses across the department [[Goal 3, Objective iii](#); [Goal 2, Objective i](#)]. These trips took our students to attend lectures by noted scholars or artists, including William Kentridge and Johanna Drucker. In addition to these collaborative trips, Professor Tsang conducted field trips in support of her Art History courses to regional and local exhibition venues, Professor Rowley arranged for the exhibition of student work at the Visual Studies Workshop in Rochester, and Professor Waugh organized a departmental field trip to attend a lecture by noted architect and artist Maya Lin. This activity will continue in the future, as these trips demonstrably energized and enriched our students [[Goal 1](#); [Goal 2, Objective 1](#); [Goal 3, Objective iii](#); [Goal 6, Objective ii](#)].

The many opportunities for institutional development provided by President DeWitt in the Fall of 2013 significantly impacted the Visual Arts Department. The College's recent increase in support for creative media technology will be a very welcome addition for several Studio and Book Arts courses. Recent iterations of, for instance, ART261: Photographic Digital Imaging, ART262: Alternative Video, ART127: Intro to Graphic Design, and BKRT385: The Printed Book faced cumbersome equipment and facilities, causing students undue stress and labor that could have otherwise been spent on the actual execution of projects [[Goal 4, Objective i](#)]. These facilities concerns demonstrably impacted student learning, primarily in terms of their motivation

and problem solving energy. The department looks very forward to the significant pedagogical improvements made possible by access to current, well-serviced tools.

This year saw the development of two art-related minors: Graphic Design [[Goal 2, Objective i; Goal 4, Objective i; Goal 3, iii](#)] and Museum Studies [[Goal 2; Goal 6](#)]. Already we have seen significant interest in these programs; ART127: Graphic Design ran in Spring 2014 with a full class roster, comprised by an unusually high percentage of seniors. It had been a number of years since the course was last offered, and those students who enrolled in this most recent iteration largely seemed to have a pragmatic motivation for doing so; many had their own creative or entrepreneurial practices they wanted to better support through study of Graphic Design. Professors Waugh and Tsang collaborated to write the introductory Museum Studies course, which, depending upon approval of an adjunct position to support it, will run in Fall 2014. This currently appears well-enrolled, and multiple students have already declared Museum Studies as a Minor. Clearly, further support of both these programs would be met with significant student interest. Professors Lossowski and Waugh share a strong interest in developing a Graphic Design concentration within the Visual Arts major, however this is delayed as it is assumed that new colleagues soon to join the Book Arts Center would be valuable voices in designing such a curriculum.

CURRICULAR RESPONSES TO STUDENT LEARNING OUTCOMES

One key area of development taking place in the past two years has been an ongoing discussion, initially between Professors Lossowski, Ganis, and Waugh and continued between Professors Lossowski and Waugh, to refine the learning outcomes of the Visual Arts upper-level courses. The syllabus for ART350, a course required in the major for all those concentrating Studio and Book Arts, has undergone several revisions. Such revisions include the addition of culminating group critiques, resulting in more critical dialogue among the students [[Goal 2, Goal 5](#)], and a more structured, effective approach to monitoring students' research and ideation practices in the form of Evidence of Artistic Research and an Annotated Bibliography of the semester's readings [[Goal 2, Objective i; Goal 6, Objective ii](#)]. In the next iteration of the course, Professors Lossowski and Waugh intend to team-teach the course, rather than offering it in the form of individual mentorship for each student. Students will still receive highly individualized attention, but there will be more opportunity for combining instruction in a group format. We hope this development will solve some recent issues with student motivation and collegiality while reducing redundant instruction. In this new model, students will learn more collaboratively [[Goal 4, Objective i](#)], gain more experience explicating their ideas with their peers [[Goal 1, Objective ii; Goal 5, Objective i](#)], and generate more communal attitudes within the department. Additionally, this will help alleviate what has been, at times, a significant number of overload contact hours for faculty.

Staffing is a key concern for the execution of department goals and student learning objectives. With a reduction in full-time tenure-track faculty, remaining faculty must shoulder larger administrative workloads (advising, management of the String Room Gallery, etc), and therefore have less time for pedagogical development. Additionally, several new improvements to the Visual Arts course offerings are now left outside of the purview (or realistic workload) of existing faculty. Two courses recently added as major requirements are in danger of being relegated immediately to tenuous or sporadic rotations. VART215: Professional Visual Arts Practices was first taught by Professor Ganis in Fall 2012. The course provides a concentrated instruction in industry-standard professional skills [[Goal 4, Objective ii; Goal 3](#)], and such courses are now becoming ubiquitous in post-secondary art education. This course's role in the wider curriculum of the college has become further validated, as it has been included in the new Graphic Design and Museum Studies minors. Those students who (at the time, voluntarily) took the course generally demonstrate an advantage over their peers in their ability to craft professional arts writing and self-promotion within other courses (For example: ART350, VART403, and even lower-level studio classes for which students are assigned to write about their work). VART300: Theoretical Frameworks in Visual Art was the result of discussions by Professors Ganis and Waugh in the Spring of 2013, centered on the desire to increase the role of critical theory in the education of our Visual Arts Majors [[Goal 1; Goal 2; Goal 4](#),

Objective i; Goal 5, Objective ii; Goal 6, Objective ij. These discussions culminated in the creation of draft syllabi, which eventually served as the foundation for the VART300 course that Professor Ganis wrote and had approved in Spring 2013. The adoption of this new course supports Professor Lossowski and Waugh's ongoing, nearly constant, discussions devoted to improving the quality, adventurousness, and rigor of our thesis seniors' critical thinking skills, as well as their abilities to knowingly locate their own work within the discipline [*Goal 5, Objective ii; Goal 6, Objective ij*]. However, we are unclear about the availability of this course in the future; it has not yet been taught, and staffing concerns remain for the foreseeable future. In a worst-case scenario we could fold these courses' objectives into other existing courses, sacrificing depth but at least maintaining some attention to the learning outcomes we sought in adopting these courses.

The Visual Arts senior thesis coursework continues to be revised in response to assessment of previous student work. Further enhancement of structure in the form of clearer deadlines, more strenuous coursework requirements, and a more involved attention to written components resulted in some success in the Spring of 2014. A majority of thesis seniors (this year, all Visual Arts Seniors concentrated in Studio Art) showed clear intentionality, creativity, and purpose-driven skill in the creation of their thesis work [*Goal 3, Objective i; Goal 4, Objective i; Goal 5; Goal 6, Objective ii*] and an awareness of historical or social influences on their practices [*Goal 2, Objective 1*]. However refinements in our senior-level pedagogy is still necessary. For instance, the majority of students' written thesis work demonstrated a less-than-ideal level of competence [*Goal 4, Objective ii; Goal 5, Objective ii*]. Recent modifications to writing objectives enhanced the amount of oversight faculty had over student writing and showed modest improvements, however in the future we may need to include more remedial writing instruction (particularly in response to whether individual students have taken VART215) as it seemed students' struggles centered on not their lack of content, so much as difficulties with expressing complex thought in writing. In response to some previous confusion regarding implementation of large-scale, singular thesis artwork, Professors Lossowski and Waugh refined the expectations for a broader set of creative responses to the senior thesis work. For example, we now explicitly explain within the VART402 syllabus parameters for creating a singular installation work as a thesis project. While such forms of production were welcomed previously, guidelines were not described and therefore left students with potential confusion in expectations.

Professors Lossowski and Waugh have planned for changes to several courses within the major to accommodate for the confluence of changing needs for our curriculum in the face of continuously tight staffing options. These changes attempt to rectify our analysis of student learning outcomes and pedagogical needs with the the current state of the department and college. A key area of development we've identified is a desire to see a more consistent foundational education for *art* students (as is common in larger schools) [*Goal 2, Objective i; Goal 4, Objective i; Goal 5, Objective i*]. Art Foundations courses are rapidly growing as a target of pedagogical development and study in the the post-secondary visual arts discipline, however other institutions' models for executing such curricula would be unsuccessful at Wells College due to the size of our student body and number of faculty. However, Professors Lossowski and Waugh have begun planning modifications to current courses and rotations to better provide a consistent foundational curriculum for art students. For example, Professor Lossowski now plans to offer ART118: Three Dimensional Design annually, rather than every two years, as it provides fundamental skills necessary for any three-dimensional discipline as well as valuable techniques that, if more widely known among the student body, would provide increased technical competencies and creative vocabularies [*Goal 4, Objective i*]. Additionally, the course enjoys significant interest from students and is now a highly recommended elective within the new Museum Studies Minor. Professor Waugh is beginning to research and brainstorm modifications to the entire Drawing and Painting curriculum, beginning with ART119: Visual Organization, to determine whether formerly separated skills and concepts could be more efficiently reorganized within new, existing, or reduced courses. Such reorganization would be conducted with the specific goal of providing more consistent access to fundamental two-dimensional content by mending some gaps in what is, by necessity, a sparse curriculum.

For example, it is currently possible for a student to emerge from Wells College with a Visual Arts Major, complete an entire body of thesis work in Painting, and have no formal instruction in Drawing. This would be unheard of elsewhere, and this scenario (and others like it) produces instructional discomfort and potential professional struggles for our graduates [\[Goal 3, Objective i, Goal 5, Objective ij\]](#). In an immediate attempt to rectify this, some coursework included in ART119: Visual Organization will be re-written to accomplish the primary goals of the course via projects that involve basic drawing skills [\[Goal 4, Objective 1\]](#). Upon completion of this revised course, Professor Waugh will evaluate the appropriateness of further restructuring throughout.

Additional curricular reorganizations include a new openness to “stacking” courses of differing course levels within the same medium. Professor Lossowski now offers his Special Topics courses at two course-level designations, with more rigorous coursework for upper-level students to better respond to the small, but experientially diverse, student population. Professor Waugh has concluded that due to the number of courses under her purview and the priorities of the department’s major requirements, she may begin similarly “stacking” ART223:Painting I and ART323: Painting II. These strategies may positively impact student learning outcomes, as those at introductory levels may feel challenged and invigorated by their more experienced peers, while the more advanced students will have access to the upper-level curricula they need to more deeply engage with their discipline. While such arrangements incur more complicated pedagogical problem-solving for faculty, they are a pragmatic solution to an otherwise insurmountable tension between staffing, curriculum, and student needs.

SUSTAINABLE COMMUNITY CURRICULUM

The department’s participation in the Sustainable Community Curriculum is reduced and complicated due to the loss of a full-time art historian. A scheduled SC101 course for Fall 2013 [\[Goal 1, Objective ii; Goal 3, Objective iii; Goal 4, Objective ij\]](#) was canceled upon Professor Ganis’s resignation, and a replacement course from the Art History discipline is highly unlikely in the foreseeable future. However, certain of the Art History courses continue to fulfill CAR and LGI parameters [\[Goal 1; Goal 2, Objective ii; Goal 6, Objective ij\]](#), and therefore participate in the SC Curriculum while continuing to support the department’s disciplinary needs.

The relationship between the SC Curriculum and Studio and Book Arts courses is more fraught. The Curriculum’s lack of requirement for students to take any kind of applied creativity course has begun to take its toll on enrollments in Studio Art, particularly in those courses that don’t serve programs beyond Visual Arts. For instance, certain ceramics courses that for years had enjoyed steady enrollments from general education students have seen a significant reduction, and to some extent this curriculum was in part designed to accommodate these students. As a solution, Professor Lossowski is now considering different approaches to his course roster, including changes in course rotation mentioned previously. This could indeed positively impact the learning outcomes of art majors and minors [\[Goal 4, Objective i; Goal 5, Objective ij\]](#). In contrast, courses that fulfill requirements in other majors and minors (i.e. ART261: Photographic Digital Imaging) are generally maintaining consistent enrollments. Professor Waugh sought, and earned, CAR classifications for ART260: Introduction to Darkroom Photography and ART121: Beginning Drawing, however the impact to enrollment felt by this designation is ambiguous; CAR-qualified courses are abundant throughout the college’s course offerings, and therefore this designation may not entice many students. However, the CAR designation does influence certain pedagogical approaches within these courses to ensure they do, indeed, accomplish learning outcomes associated with “Critical Analysis and Reasoning” [\[Goal 2,](#)

Objective i; Goal 5, Objective ii]. Professor Waugh plans to again offer ART262: Alternative Video in Art & Society as a CML course in Fall 2015 [*Goal 1, Objective ii; Goal 2; Goal 4; Goal*].

ASSESSMENT MEETINGS

Professors Lossowski and Waugh discuss student learning outcomes and departmental direction regularly, at times daily. Collaborative planning and evaluation frequently takes place organically among Professors Gil, Lossowski, Waugh, Tsang, and Rowley, via face-to-face meetings and email conversations. Department-wide discussions about general departmental direction take place formally in departmental meetings and email conversations. In the upcoming year, the department looks forward to collaborating with full-time and adjunct colleagues in Book Arts and Art History. Further assessment details for new programs (Museum Studies and Graphic Design) and recently incorporated programs (Book Arts) will be discussed in these future meetings, as the department is still very much in the initial stages of several simultaneous transitions.

Assessment Plan

MISSION OF THE VISUAL ARTS MAJOR

The visual arts as a major area of study offers students the opportunity to develop:

- An informed understanding of aesthetics and visual language
- An acute and engaged sense of visual literacy and communication
- Creative problem-solving skills
- Experience with various technical skills in a range of media
- The ability to critically describe and analyze visual images, both past and present, with an accurate vocabulary and informed discourse (written, oral, art making/ artistic expression)
- Make meaningful links between contemporary trends and conceptual practices with those from the past
- An awareness of professional standards and best practices involved with the development, installation and presentation of works of art for exhibition

FIVE INSTITUTIONAL GOALS OF WELLS COLLEGE

1. Provide an educational experience that supports students as unique individuals engaged in the study and practice of the liberal arts.
2. Maintain an excellent faculty that is skilled in teaching, dedicated to rigorous intellectual development, and actively committed to pursuing new knowledge and learning strategies.
3. Develop students' intellectual curiosity, analytical and critical capabilities, and aesthetic awareness and creativity.
4. Provide a rich community environment that fosters awareness and sensitivity to social diversity and encourages responsible action in an interdependent world.
5. Develop self-confident individuals who exercise sound judgment and have the knowledge and skills for thoughtful decision-making.

GOALS OF THE VISUAL ARTS PROGRAMS (AND ALIGNMENT WITH INSTITUTIONAL GOALS)

1. HISTORY AND CONTEXT

Articulate with an informed and accurate vocabulary how and why works of art, architecture and visual culture emerged from specific historical, cultural, and religious contexts. Articulate also the varied and changing reception of these works considering cultural influences.

(aligns with goals 3, 4)

2. CRITIQUE AND INFORMED DECISION MAKING

Analyze, verbally and in writing, past and contemporary works of art and purposefully adapt/ appropriate techniques, forms, methodologies, or concepts through artistic production and critically engaged writing assignments.

(aligns with goals 3, 4, 5)

3. PROFESSIONALISM

Instill a(n) aesthetic and/or conceptual awareness within majors that will facilitate advance to graduate study and serve as a foundation for professional work.

(aligns with goals 1, 5)

4. COMMUNICATION

Develop a broad range of technical, critical-thinking, and problem-solving skills in order to attain effective and intellectually compelling communication of ideas through visual artworks, written statements and research projects.

(aligns with goals 3, 5)

5. LIFE-LONG LEARNING

Promote the creative visual, verbal and written expressions that develop into a sustainable, enriching practice in the visual arts, distinguished by intellectual/ conceptual accountability. (aligns with goals 1, 3, 5)

6. RESEARCH

Enable students to engage in experimentation, research, and discovery through both traditional and new media, encouraging the practice of outcome or concept-driven media choices.

(aligns with goals 3, 5)

LEARNING OBJECTIVES IN RELATION TO THE VISUAL ART DEPARTMENT'S GOALS

For Goal 1: HISTORY AND CONTEXT

- i. Identify, discuss and critically analyze historical styles, monuments, and artists from a breadth of cultures, geographies and periods.
- ii. Understand and think more critically about the various historical, social, cultural, religious and economic forces at work in a given art historical movement, style or period.

For Goal 2: CRITIQUE AND INFORMED DECISION MAKING

- i. Connect the history of art and study of visual culture with contemporary practice by relating students' individual practices (methods, media, techniques and subject matter) to those of the past.
- ii. Critically articulate a point of view about past art historical expressions through creation of works of art, written statements, exams, and research projects.

For Goal 3: PROFESSIONALISM

- i. Capstone production of advanced-level artwork that is stylistically and thematically cohesive.
- ii. Capstone completion of a thesis research project.
- iii. Exposure to visual and intellectual stimuli.

For Goal 4: COMMUNICATION

- i. Explore, use and master a variety of techniques and media in response to projects that pose conceptual and/or technical questions/problems.
- ii. Develop strong, accurate and convincing writing styles.

For Goal 5: LIFE-LONG LEARNING

- i. Achieve self-awareness of individual proclivities, talents and attractions to visual solutions.
- ii. Reach self-awareness of one's own powers of observation, analysis, writing style and creative vision.

For Goal 6: RESEARCH

- i. Acquire strong research skills that draw from a variety of research methodologies, including: scholarly research (i.e. books, periodicals, internet resources); studying works of art at first-hand from the Wells College art collection, Wells rare book collection, the String Room Gallery to art collections off-campus; conducting personal interviews with artists, curators and scholars.
- ii. Develop the ability to define and follow through on research questions, whether related to art historical analysis or studio projects.

MEASURABLE LEARNING OUTCOMES AND VALIDATIONS

For Goal 1, Objective 1, Outcome 1:

Students in art history classes will have basic knowledge of visual expressions appropriate to each period survey.

Validation: Objective portions (image identification, multiple choice) of quizzes and exams

For Goal 1, Objective 1, Outcome 2:

Students in the Studio classes will demonstrate their ability to execute skills found in historical and contemporary examples.

Validation: Preparatory sketches; Technique Studies, culminating term project, Topical Studio Assignments

For Goal 1, Objective 1, Outcome 4:

Students in the Art History concentration will have in-depth knowledge of variety of visual expressions.

Validation: Objective portion (image identification, short answer) of quizzes and exams

For Goal 1, Objective 2, Outcome 1:

Students in art history classes will have basic knowledge of visual expressions within the contexts of history, religion and aesthetics.

Validation: Subjective portions (essay, short answer) of quizzes and exams

For Goal 1, Objective 2, Outcome 2:

Students in the Art History concentration will have specialized knowledge of visual expressions within the contexts of history, religion and aesthetics.

Validation: Subjective portions (essay, short answer) of quizzes and exams; research papers

For Goal 1, Objective 2, Outcome 3:

Students in the Studio concentration will demonstrate their comprehension of technical processes and conceptual strategies found in historical and contemporary examples.

Validation: Topical Project Assignments; Evidence of Artistic Research, Essays

For Goal 2, Objective 1, Outcome 1:

Visual Arts Majors will be able to identify critical methodologies.

Validation: Participation in Senior Seminar Discussions; in-class discussions; formal oral report; research papers; response papers

For Goal 2, Objective 1, Outcome 2:

Students in the Art History concentration will begin to use critical approaches.

Validation: Senior Thesis; research papers in 300-level classes; formal oral report; response papers

For Goal 2, Objective 1, Outcome 3:

Students in the Studio concentration will apply appropriate historical and contemporary techniques, styles and media towards their own expressions.

Validation: Senior critiques; Creative Arts Projects; exhibitions; Senior Thesis Exhibition

For Goal 2, Objective 1, Outcome 4:

Students in the Studio concentration will apply informed conceptual frameworks in their own expressions.

Validation: Senior critiques; special projects; exhibitions; Senior Thesis Exhibition

For Goal 2, Objective 2, Outcome 1:

Students in the Studio and Book Arts concentrations will be able to explain, discuss and defend formal, technical, and theoretical choices made during the creation of works for their senior exhibitions.

Validation: Senior critiques; written Thesis and Artist statements; Senior Oral Defense, Artist Talks

For Goal 2, Objective 2, Outcome 2:

Students in the Art History concentration will be able to explain ways in which current and historical methodologies are applied to historical expressions.

Validation: Participation in Senior Seminar Discussions; in-class discussions; formal oral report; research papers; response papers; pecha-kucha presentations

For Goal 3, Objective 1, Outcome 1:

Students in the Studio and Book Arts concentrations will develop a Senior Thesis Exhibition comprised of mature artwork that is both stylistically and thematically connected, and supports a conceptual goal.

Validation: Senior critiques; Creative Art Projects critiques; Senior Oral Defense; Artist Statement

For Goal 3, Objective 1, Outcome 2:

Students in the Studio and Book Arts concentrations will explain their work, verbally and in writing, emphasizing professional and public speaking skills.

Validation: Junior (Creative Arts Projects) Group Critiques and Research Statements, Senior Seminar Critiques, Thesis and Artist Statements, Senior Artist Talks, Senior Oral Defense

For Goal 3, Objective 1, Outcome 3:

Students in the Studio and Book Arts concentrations will implement all aspects of the Senior Thesis Exhibition, including installation, public relations, reception and de-installation.

Validation: Development of PR materials, Installation of Senior Thesis Exhibition; Senior Oral Defense

For Goal 3, Objective 2, Outcome 1:

Students in the Art History concentration will write a 25-page thesis.

Validation: Senior Thesis

For Goal 3, Objective 2, Outcome 2:

Students in the Art History concentration will make a public presentation regarding the capstone thesis.

Validation: Senior Thesis Presentation

For Goal 3, Objective 3, Outcome 1:

Student visits to the String Room Gallery and Wells College art and rare book collections.

Validation: Response reports; exhibition critiques

For Goal 3, Objective 3, Outcome 2:

Field trips to galleries and museums.

Validation: Response reports; exhibition critiques

For Goal 4, Objective 1, Outcome 1:

Students in the Studio concentration will develop and demonstrate technical and problem-solving skills in order to carry out their ideas and concepts in a sophisticated manner.

Validation: Preparatory sketches and studies; topical projects, sketchbook exercises; culminating term project; portfolio

For Goal 4, Objective 1, Outcome 2:

Students in the Studio and Book Arts concentrations will demonstrate advanced technical skills that lead to a synthesis of form and concept.

Validation: Culminating term project; Senior Thesis Exhibition; final portfolio

For Goal 4, Objective 2, Outcome 1:

All Visual Arts students will demonstrate preliminary visual and conceptual analysis skills and translate the visual to the verbal by analyzing and describing artworks and exhibitions seen at first-hand.

Validation: Research paper; written assignments; response papers; exhibition critiques; class journals; response papers; book reviews; essay portion of exams

For Goal 4, Objective 2, Outcome 2:

All Visual Arts students will demonstrate more complete analytical skills in translating between the visual and the verbal, by conducting effective, appropriate, and creatively generative research.

Validation: Research paper, Evidence of Artistic Research, Annotated Bibliographies

For Goal 5, Objective 1, Outcome 1:

Students in the Studio concentration will develop their own studio practice, based on recognizing individual strengths and interests in various concepts and media.

Validation: Technical exercises; preparatory sketches; Evidence of Artistic Research, culminating term project; portfolio.

For Goal 5, Objective 1, Outcome 2:

Students in the Studio concentration will foster the continued development of their own idiomatic sensibilities and conceptual trajectories while incorporating authoritative writings by others.

Validation: Culminating term project; written assignments; Reading assignments, response papers; exhibition critiques, Annotated Bibliographies

For Goal 5, Objective 1, Outcome 3:

Students in the Studio and Book Arts concentrations will gain experience in exhibiting and professionally promoting their work.

Validation: Senior Thesis Exhibition; Artist Talk; Senior Oral review, Website Design, Senior Thesis PR

For Goal 5, Objective 2, Outcome 1:

Students in the Art History concentration will demonstrate descriptive and analytical skills that reflect their individual style and point of view

Validation: Formal oral presentations; in-class discussions; research papers; response papers

For Goal 5, Objective 2, Outcome 2:

Students in the Studio concentration will demonstrate analytical and critical thinking skills by analyzing and describing artworks and exhibitions from their own informed perspective, in their own voice.

Validation: Class critiques and discussions, Written assignments; response papers

For Goal 6, Objective 1, Outcome 1:

Students will demonstrate research skills that express an understanding of the various methodologies and approaches.

Validation: Written assignments; research papers; formal oral report, Junior Studio Research Statements, Senior Thesis Statements

For Goal 6, Objective 1, Outcome 2:

Students will demonstrate a technical and theoretical understanding of works of art seen at first-hand.

Validation: Class Critiques, Written assignments; research papers, pecha-kucha presentations

For Goal 6, Objective 2, Outcome 1:

Students will demonstrate ability to define research goals, identify lines of enquiry, and synthesize findings into a cohesive argument or creative response.

Validation: Written Assignments, Research Papers, Studio Project Proposals, Evidence of Artistic Research, Annotated Bibliographies

ALIGNMENT OF GOALS, OBJECTIVES, OUTCOMES AND ASSESSMENT METHODS

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
1	HISTORY AND CONTEXT Articulate with an informed and accurate vocabulary how and why works of art, architecture and visual culture emerged from specific historical, cultural, and religious contexts. Articulate also the varied and changing reception of these works considering cultural influences.					
	#1 Identify discuss and critically analyze historical styles, monuments, and artists from a breadth of cultures, geographies and periods.	#1 Students in art history classes will have basic knowledge of visual expressions appropriate to each period survey.	Objective portions (image identification, multiple choice) of quizzes and exams	Locally Developed Rubric	95% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
		#2 Students in the Studio concentration will demonstrate their ability to execute skills found in historical and contemporary examples.	technique studies; topical studio assignments	Locally Developed Rubric	95% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
		#4 Students in the Art History concentration will have in-depth knowledge of a variety of visual expressions.	Objective portion (image identification, short answer) of quizzes and exams	Locally Developed Rubric	95% pass the exam, 20% pass with distinction	Faculty files
	#2 Understand and think more critically about the various historical, social, cultural, religious and economic forces at work in a given art historical movement, style	#1 Students in art history classes will have basic knowledge of visual expressions within the contexts of history, religion and aesthetics.	Subjective portions (essay, short answer) of quizzes and exams	Locally Developed Rubric	95% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
	or period.	#2 Students in the Art History concentration will have specialized knowledge of visual expressions within the contexts of history, religion and aesthetics.	Subjective portions (essay, short answer) of quizzes and exams; research papers	Locally Developed Rubric	95% pass the exam, 20% pass with distinction	Faculty files
		#3 Students in the Studio concentration will demonstrate their comprehension of technical processes and conceptual strategies found in historical and contemporary examples.	Topical Project Assignments; Essays	Locally Developed Rubric	95% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
2	CRITIQUE AND INFORMED DECISION MAKING Analyze, verbally and in writing, past and contemporary works of art and purposefully adapt/appropriate techniques, forms, methodologies, or concepts through artistic production and critically engaged writing assignments.					
	#1 Connect the history of art and study of visual culture with contemporary practice by relating students' individual practices (methods, media, techniques and subject matter) to those of the past.	#1 Students in the Art History concentration will be able to identify critical methodologies.	Participation in Senior Seminar Discussions; in-class discussions; formal oral report; research papers; response papers	Locally Developed Rubric, Confirmation of Seminar Participants	All AH majors articulate differences among critical-approaches	Faculty files
		#2 Students in the Art History concentration will begin to use critical approaches.	Senior Thesis; research papers in 300-level classes; formal oral report; response papers	Locally Developed Rubric, Confirmation of Seminar Participants	All AH majors write and acceptable thesis demonstrating understanding and application of at least one critical approach	Thesis Archives

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#3 Students in the Studio concentration will apply appropriate historical and contemporary techniques, styles and media towards their own expressions.	Senior critiques; special projects; exhibitions; Senior Thesis Exhibition	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors can effectively apply artistic techniques, media expressions or conceptual underpinnings in their senior work.	Documentation of artworks and installations
		#4 Students in the Studio concentration will apply informed conceptual frameworks in their own expressions.	Senior critiques; special projects; exhibitions; Senior Thesis Exhibition	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors can effectively apply artistic techniques, media expressions or conceptual underpinnings in their senior work.	Documentation of artworks and installations
	#2 Critically articulate a point of view about past art-historical expressions through creation of works of art, written statements, exams, and research projects.	#1 Students in the Studio concentration will be able to explain, discuss and defend formal, technical, and theoretical choices made during the creation of works for their senior exhibitions.	Senior critiques; written Thesis and Artist statements; oral reviews, Artist Talks	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors must pass oral interview/defense and present an acceptable statement regarding their work.	Thesis Archives

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#2 Students in the Art History concentration will be able to explain ways in which current and historical methodologies are applied to historical expressions.	Participation in Senior Seminar Discussions; in-class discussions; formal oral report; research papers; response papers; pecha-kucha presentations	Locally Developed Rubric, Confirmation of Seminar Participants	All AH majors must be able to apply methodologies to posed examples	Faculty files
3	PROFESSIONALISM Instill a(n) aesthetic and/or conceptual awareness within majors that will facilitate advance to graduate study and serve as a foundation for professional work.					
	#1 Capstone production of a portfolio with advanced-level artwork that is stylistically and thematically cohesive.	#1 Students in the Studio concentration will develop a Senior Thesis Exhibition comprised of mature artwork that is both stylistically and thematically connected and supports a conceptual goal.	Senior critiques; Creative Arts Projects Critiques; ; Oral Review; Artist statements	Locally Developed Rubric; Senior Validations Confirmed by extra-institutional critique committee members	All Studio majors must successfully execute and exhibit a considered body of work	Documentation of artworks and installations
		#2 Students in the Studio concentration will explain their work, verbally and in writing, emphasizing professional and public speaking skills.	Junior (Creative Art Projects) Group Critiques and Research Statements, Senior Seminar Critiques, Thesis and Artist statements; Senior Oral review	Locally Developed Rubric; Senior validations are Confirmation by extra-institutional critique committee members	All Studio majors must present an acceptable statement regarding their work.	Thesis Archives

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#3 Students in the Studio concentration will implement all aspects of the Senior Thesis Exhibition , including installation, public relations, reception and de-installation.	Development of PR Materials, Installation of Senior Thesis Exhibition; Senior Thesis Presentation ; Senior Oral review	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors must present an acceptable statement regarding their work.	Thesis Archives
	#2 Capstone completion of a thesis research project.	#1 Students in the Art History concentration will write a 25-page thesis.	Senior Thesis	Locally Developed Rubric; Thesis Guidelines	All AH majors must successfully present a completed thesis.	Thesis Archives
		#2 Students in the Art History concentration will make a public presentation regarding the capstone thesis.	Senior Thesis Presentation	Locally Developed Rubric; Confirmation by presentation audience	All AH majors must successfully present and defend their work in a public forum.	Faculty files
	#3 Exposure to visual and intellectual stimuli.	#1 Student visits to the String Room Gallery and Wells College art and rare book collections.	Response reports; exhibition critiques	Locally Developed Rubric	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
		#2 Field trips to galleries and museums.	Response reports; exhibition critiques	Locally Developed Rubric	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
4	COMMUNICATION Develop a broad range of technical, critical-thinking, and problem-solving skills in order to attain effective and intellectually compelling communication of ideas through visual artworks, written statements and research projects.					
	#1 Explore, use and master a variety of techniques and media in response to projects that pose conceptual and/or technical questions/problems.	#1 Students in the Studio concentration will develop and demonstrate technical and problem-solving skills in order to carry out their ideas and concepts in a sophisticated manner.	Preparatory sketches and studies, topical projects; portfolio	Locally Developed Rubric; Confirmation in class critiques	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; sketchbooks kept by students
		#2 Students in the Studio concentration will demonstrate more advanced technical and critical thinking skills that lead to a synthesis of form and concept.	Culminating term project; Senior Thesis Exhibition; final portfolio	Locally Developed Rubric; Confirmation in class critiques	90% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; Documentation of artworks and installations
	#2 Develop strong, accurate and convincing writing styles.	#1 Students will demonstrate preliminary visual and conceptual analysis skills and translate the visual to the verbal by analyzing and describing artworks and exhibitions seen at first-hand.	Research paper; written assignments ; response papers; exhibition critiques; class journals; response papers; book reviews; essay portion of exams	Locally Developed Rubric	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#2 Students will demonstrate more complete analytical skills in translating between the visual to the verbal, by conducting effective, appropriate, and creatively generative research.	Research paper, Evidence of Artistic Research	Locally Developed Rubric	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
5	LIFE-LONG LEARNING Promote the creative visual, verbal and written expressions that develop into a sustainable, enriching practice in the visual arts, distinguished by intellectual/ conceptual accountability.					
	#1 Achieve self-awareness of individual proclivities, talents and attractions to visual solutions.	#1 Students in the Studio concentration will develop their own studio practice based on recognizing individual strengths and interests in various concepts and media.	Evidence of Artistic Research; culminating term project; portfolio,	Locally Developed Rubric; Confirmation in class critiques	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; sketchbooks kept by students
		#2 Students in the Studio concentration will foster the continued development of their own idiomatic sensibilities and conceptual trajectories while incorporating authoritative writings by others.	Culminating term project; written assignments ; Reading Assignments and response papers; exhibition critiques	Locally Developed Rubric; Confirmation in class critiques	90% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; Documentation of artworks and installations
		#3 Students in the Studio concentration will gain experience in exhibiting and professionally promoting their work.	Senior Thesis Exhibition; Artist Talk, Senior Oral review, Website Design, Senior Thesis PR	Locally Developed Rubric; Confirmation in class critiques	All Studio majors can effectively apply artistic techniques , media expressions or conceptual underpinnings in their senior work.	Thesis archives

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
	#2 Reach self-awareness of one's own powers of observation, analysis, writing style and creative vision.	#1 Students in the Art History concentration will demonstrate descriptive and analytical skills that reflect their individual style and point of view.	Formal oral report; in-class discussions; research papers; response papers	Locally Developed Rubric	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
		#2 Students in the Studio concentration will demonstrate analytical and critical thinking skills by analyzing and describing artworks and exhibitions from their own informed perspective, in their own voice.	Written assignments ; response papers, class discussions and critiques	Locally Developed Rubric	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files
6	RESEARCH Enable students to engage in experimentation, research, and discovery through both traditional and new media, encouraging the practice of outcome or concept-driven media choices.					
	#1 Acquire strong research skills that draw from a variety of research methodologies, including: scholarly research (i.e. books, periodicals, internet	#1 Students will demonstrate research skills that express an understanding of the various methodologies and approaches.	Written assignments ; research papers; formal oral report Junior Studio Research Statements	Locally Developed Rubric; Confirmation in class critiques	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
	resources); studying works of art at first-hand from the Wells College art collection, Wells rare book collection, the String Room Gallery to art collections off-campus; conducting personal interviews with artists, curators and scholars	#2 Students will demonstrate a technical and theoretical understanding of works of art seen at first-hand	Culminating term project Class Critiques, Written Assignments, Research Papers, Pecha-Kucha Presentations	Locally Developed Rubric; Confirmation in class critiques	90% of students to score at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; Documentation of artworks and installations
	#2 Develop the ability to define and follow through on research questions, whether related to art historical analysis or studio projects.	Students will demonstrate ability to define research goals, identify lines of enquiry, and synthesize findings into a cohesive argument or creative response.	Written Assignments, Research Papers, Studio Project Proposals, Evidence of Artistic Research	Locally Developed Rubric;	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files

GRADING RUBRICS

The following rubrics serve as a general outline for student assessment; locally-developed rubrics and considerations further refine feedback.

General Rubric For all Visual Arts Department Courses

Grade	(adapted from rubric written at U. MD by Dr. Susan M. Hendricks)
A	Excellent mastery of the subject; complete understanding as well as the creative use of the principles and concepts presented, as exhibited in all class work, assignments and presentations. Assignments are submitted on time, judged to be superior in quality, complete in content and show evidence of going well beyond the basic requirements. Active class participation and regular attendance must be evident.
B	Good mastery of the subject; complete understanding as well as the successful use of the principles and concepts presented, as exhibited in all class work, assignments and presentations. Assignments are submitted on time, judged to be good in quality, complete in content and show some evidence of going beyond the basic requirements. Active class participation and regular attendance must be evident.
C	Basic mastery of the subject; completion of all assigned work and reflects a rudimentary understanding of the principles and concepts presented. Assignments are submitted on time, are complete in content and fulfill the basic requirements. Class participation and attendance are irregular.
D	Perfunctory understanding of the subject; completion of most assigned work and reflects a rudimentary understanding of the principles and concepts presented. Assignments are not submitted on time, may not be complete in content but fulfill the most basic requirements. Class participation and attendance are irregular.
F	Inadequate understanding of the subject; assigned work uncompleted and shows little or no understanding of the principles and concepts presented. Assignments are not submitted on time, may not be complete in content but fulfill the most basic requirements. Class participation and attendance are irregular to nonexistent. Plagiarized work is submitted.

General Rubric for Papers, Theses and Statements

Grade	(adapted from rubric written at PA State U. by Dr. Sophia McClennen)
A	<p>Thesis: Easily identifiable, plausible, novel, sophisticated, insightful, crystal clear. Connects well with paper title.</p> <p>Structure: Evident, understandable, appropriate for thesis. Excellent transitions from point to point. Paragraphs support solid topic sentences.</p> <p>Use of evidence: Primary source information used to buttress every point with at least one example. Examples support mini-thesis and fit within paragraph. Excellent integration of quoted material into sentences. Demonstrates an in depth understanding of the ideas in the assigned reading and critically evaluates/responds to those ideas in an analytical, persuasive manner.</p> <p>Analysis: Author clearly relates evidence to "mini-thesis" (topic sentence); analysis is fresh and exciting, posing new ways to think of the material. Work displays critical thinking and avoids simplistic description or summary of information.</p> <p>Logic and argumentation: All ideas in the paper flow logically; the argument is identifiable, reasonable, and sound. Author anticipates and successfully defuses counter-arguments; makes novel connections to outside material (from other parts of the class, or other classes), which illuminate thesis. Creates appropriate college level, academic tone.</p> <p>Mechanics: Sentence structure, grammar, and diction excellent; correct use of punctuation and citation style; minimal to no spelling errors; absolutely no run-on sentences or comma splices. Conforms in every way to format requirements.</p>

B	<p>Thesis: Promising, but may be slightly unclear, or lacking in insight or originality. Paper title does not connect as well with thesis or is not as interesting.</p> <p>Structure: Generally clear and appropriate, though may wander occasionally. May have a few unclear transitions, or a few paragraphs without strong topic sentences.</p> <p>Use of evidence: Examples used to support most points. Some evidence does not support point, or may appear where inappropriate. Quotes well integrated into sentences. Demonstrates a solid understanding of the ideas in the assigned reading and critically evaluates/responds to those ideas in an analytical, persuasive manner.</p> <p>Analysis: Evidence often related to mini-thesis, though links perhaps not very clear. Some description, but more critical thinking.</p> <p>Logic and argumentation: Argument of paper is clear, usually flows logically and makes sense. Some evidence that counter-arguments acknowledged, though perhaps not addressed. Occasional insightful connections to outside material made. Mostly creates appropriate college level, academic tone.</p> <p>Mechanics: Sentence structure, grammar, and diction strong despite occasional lapses; punctuation and citation style often used correctly. Some (minor) spelling errors; may have one run-on sentence or comma splice. Conforms in every way to format requirements.</p>
C	<p>Thesis: May be unclear (contain many vague terms), appear unoriginal, or offer relatively little that is new; provides little around which to structure the paper. Paper title and thesis do not connect well or title is unimaginative.</p> <p>Structure: Generally unclear, often wanders or jumps around. Few or weak transitions, many paragraphs without topic sentences.</p> <p>Use of evidence: Examples used to support some points. Points often lack supporting evidence, or evidence used where inappropriate (often because there may be no clear point). Quotes may be poorly integrated into sentences. Demonstrates a general understanding of the ideas in the assigned reading and only occasionally critically evaluates/responds to those ideas in an analytical, persuasive manner.</p> <p>Analysis: Quotes appear often without analysis relating them to mini-thesis (or there is a weak mini-thesis to support), or analysis offers nothing beyond the quote. Even balance between critical thinking and description.</p> <p>Logic and argumentation: Logic may often fail, or argument may often be unclear. May not address counter-arguments or make any outside connections. Occasionally creates appropriate college level, academic tone, but has some informal language or inappropriate slang.</p> <p>Mechanics: Problems in sentence structure, grammar, and diction (usually not major). Some errors in punctuation, citation style, and spelling. May have some run-on sentences or comma splices. Conforms in almost every way to format requirements.</p>
D	<p>Thesis: Difficult to identify at all, may be bland restatement of obvious point.</p> <p>Structure: Unclear, often because thesis is weak or non-existent. Transitions confusing and unclear. Few topic sentences.</p> <p>Use of evidence: Very few or very weak examples. General failure to support statements, or evidence seems to support no statement. Quotes not integrated into sentences; "plopped in" in improper manner. Demonstrates a little understanding of (or occasionally misreads) the ideas in the assigned reading and does not critically evaluates/responds to those ideas in an analytical, persuasive manner.</p> <p>Analysis: Very little or very weak attempt to relate evidence to argument; may be no identifiable argument, or no evidence to relate it to. More description than critical thinking.</p> <p>Logic and argumentation: Ideas do not flow at all, usually because there is no argument to support. Simplistic view of topic; no effort to grasp possible alternative views. Does not create appropriate college level, academic tone, and has informal language or inappropriate slang.</p> <p>Mechanics: Big problems in sentence structure, grammar, and diction. Frequent major errors in citation style, punctuation, and spelling. May have many run-on sentences and comma splices. Does not conform to format requirements.</p>

F	Shows obviously minimal lack of effort or comprehension of the assignment. Very difficult to understand owing to major problems with mechanics, structure, and analysis. Has no identifiable thesis, or utterly incompetent thesis. Does not follow paper guidelines for length and format. Plagiarized work is submitted.
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Studio Arts Courses General Rubric

Grade	
A	<p>Class Work: Student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing her or his work. The quality of work is excellent, and it is integrated with exceptional creativity.</p> <p>Class Participation: Student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline.</p> <p>Homework Projects: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentations/document, presents sound research and is well written and well presented.</p>
B	<p>Class Work: Student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing her or his work. The quality of work is good, and it is integrated with some creativity.</p> <p>Class Participation: Student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline.</p> <p>Homework Projects: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents research and is reasonably well written and suitably presented.</p>
C	<p>Class Work: Student demonstrates average skill, discernment, and understanding of visual principles in accomplishing her or his work. The quality of work is modest, and is moderately integrated.</p> <p>Class Participation: Student demonstrates through discussion, critique, and studio interaction and average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline.</p> <p>Homework Projects: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and research, the student makes a modest effort as evidenced by a satisfactory presentation/document. Research may be incomplete, or lacking in organization.</p>

D	<p>Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing her or his work. The quality of work submitted is less than acceptable, and is poorly integrated.</p> <p>Class Participation: Student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline.</p> <p>Homework Projects: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents faulty or negligible research and is not well written and or presented.</p>
F	<p>Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated.</p> <p>Class Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little or no evidence of an understanding of how visual elements and strategies are used in the discipline.</p> <p>Homework Projects: In the case of studio assigned homework (activity) the student does not complete the assignments and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work/presentation document, presents faulty or negligible research and is not well written or presented.</p>