



VISUAL ARTS PROGRAM
Student Learning
Assessment Report
Spring 2015

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Assessment Summaries & Procedures

I. EXECUTIVE SUMMARY

The Visual Arts Program has continued to undergo consistent changes in the the 2014-2015 academic year, while also seeking to refine and implement recent modifications to the curriculum. After a several-year period of significant change in staffing and curriculum, the department is now seeking to execute and problem solve within the department's current parameters. We have been gratified to see the implementation of new core Arts curriculum with the assistance of two new adjunct positions. While all program areas undergo constant revision and analysis, larger structural development continues to be needed in Graphic Design, Art History, and Book Arts, as these areas have seen the most significant change in staffing, and therefore present the most obvious sources of further development. The department continues to struggle to respond to staffing pressures in Art History, as while we understand this program has a tenuous future, we want to ensure current students wishing to major in the discipline are well served. This issue is considered further in Section III: Action Plan.

Due to unique disciplinary characteristics, assessment in the Visual Arts continues to be largely qualitative. This procedure involves thorough evaluation of student work, both in singular courses and in culminating evaluations at the end of the students' senior year. The senior class of 2015 was characterized by a wider variance in successful outcomes as compared to the more uniformly performing class of 2014; for more details on this, please review Section II: Assessment Review. More objective measurements (i.e. analyses of standardized test scores) are inappropriate and unavailable for art students, but measurements detailing student involvement with the program (course enrollment numbers, major and minor declarations) are used to track and understand departmental and campus-wide curricular changes. (further considered in Section II: Assessment Review.)

To summarize, 2014-2015 was a year of implementing new curricula, refining current practices, and acclimating valued new colleagues. As such, our assessment discussions concluded with the desire to continue working towards the previously established goals. Much work has been done, particularly in Studio Art & Art History in recent years, and we find it necessary to avoid hasty, reactionary curricular decisions based on year-to-year performance. While we continue to constantly adjust coursework and instructional methods, larger Program requirements and procedures will remain in place for the present time.

II: SUMMARY OF ASSESSMENT REVIEW AND PLANNING

Given the collaborative nature of many elements of our program, assessment conversations often take place organically within the faculty. Student progress across the program is monitored and discussed, particularly as new faculty have joined the department this year and have sought context for students' performance. Assessment review is officially undertaken by Professors Lossowski & Waugh, and on December 4, 2014 they held an assessment meeting to acclimate Book Arts Center Director Richard Kegler and Victor Hammer Fellow Jenna Rodriguez to the program's assessment goals and procedures. Following several years of ambiguity on

this point, it was determined that the Visual Arts Major Assessment should include the Book Arts, and would not be supplemented by any additional formal assessment documentation by Book Arts. This reflects the merging of these areas and prompts more collaborative planning in the future..

Additional conversations oriented towards student outcomes and curricular decisions have taken place both verbally and via email between Professors Lossowski, Waugh, Tsang, and Leduc and focused primarily on the evaluation of students' "real-world" skills and execution of capstone work.

On May 26, 2015 Professors Lossowski & Waugh, with Richard Kegler on the phone, conducted an extensive assessment review meeting during which all previous findings, conversations, and evidence from the year was analyzed. Particular attention was paid to the learning outcomes of this year's Junior and Senior level Majors. Key findings are summarized below:

Staffing: Reliance on newly hired adjuncts this year to roll out brand-new courses (MSEU100), initiate programs, and carry major responsibilities creates some degree of confusion for students regarding mentorship and advising, and at times negatively impacted their abilities to seek remedial help. However, our current staffing situation does mark an improvement over last year's assessment, in which we identified the tenuous nature of all departmental programs due to unmet staffing need at the time of last year's assessment review.

External Curricular Pressures: The 2014 -2015 academic year marked the first cohort of Wells students entirely free of the previous requirement to take an arts course. In a comprehensive analysis of enrollment trends since 2011, a general decrease in Visual Arts enrollment overall supports this. We continue to monitor and discuss the ramifications of this, as essentially this trend has reduced the number of non-majors in our courses. The content of some of our courses exists in limbo; adding writing-attentive course work in studio classes to appeal to the CML requirement, for instance, reduces emphasis on art creation and consequently the artistic competencies of students. While this is not necessarily "bad," it does change the way art courses function if they are to be part of the SC curriculum. This issue is further discussed in "Section III: Action Plan."

Content, Curriculum, and Program Changes:

Outcomes tied to recent changes include the following:

- Prof. Lossowski's recent course rotation change for ART118 (switching to more frequency) has perhaps reflected or encouraged student interest and success in the area. As such, Prof. Lossowski is now considering developing a new course in Wood Working to continue this.
- Prof. Waugh's reconsideration of key foundations skills in the 2D areas (namely, enhanced emphasis on beginning drawing skills in several courses besides ART121: Beginning Drawing) has resulted in demonstrable improvements in student aptitude, notably in ART223: Painting I. This restructuring will continue, as ART121 may now be modified to reflect a broader range of skills.
- Profs. Lossowski & Waugh changed the instructional method for ART350 during the 2014-2015 year. In the past, it had been taught to students individually in a close mentorship model. Due to the resulting high number of contact hours, and the continuing desire to bring students in this course into closer dialog with each other, Profs. Lossowski & Waugh team-taught the course as a group seminar. While students clearly did develop a greater awareness of and interaction with the range of ideas and practices pursued by their peers, it was also determined that the unique, highly-specialized atmosphere created in the individual model is important in developing students' confidence, creativity, and self-possession. The course is intended to provide students a time for intellectual and creative exploration, and the constant performative pressure of weekly

large-group critiques seemed to distract several students from this goal. However, a successful component of the course involved assignments asking students to generate more regular self-guided research and study, which often resulted in engaging group discussions and a greater sense of intellectual context when they viewed each others' work. The course will return to individual mentorship in Fall 2015, as we wish to reevaluate the function of the group model. Certain elements of group discussion & critique, previously added to the course, will remain, and further development on this instructional method will be on-going.

- Learning outcomes due to upgrades to equipment and facilities have been noted in some instances. Photographic disciplines have seen marked improvement in the quality of student work. Students were able to more effectively execute their creative goals, exploring new solutions and developing proficiencies they otherwise couldn't have. However, this does then spur the need for course restructuring, as for instance ART262 is now rather taxed given the need to attempt proficiency in a large range of new equipment while fulfilling CML content.

Similar breadth and creative flexibility is anticipated for the initiation of Jenna Rodriguez's Special Topics course in Papermaking (BKRT:285), which is a direct result of the ongoing development of the new paper making facilities in the Book Arts Center. Additional resource development may be found in the greatly enhanced holdings of the BAC's artist book collection, which Rich Kegler has more than doubled with help of Lisa Hoff. These resources can now play a larger role in student research.

- Rich Kegler & Jenna Rodriguez have removed the long-standing "POI" designation for BAC courses, which is a successful attempt to remove the significant barrier students had in enrolling in these courses. Students struggled to enter these courses particularly in the summer of 2014, while the BAC was under a change of leadership. These restrictions have in previous instances interfered with students' course sequencing.
- New Minors: Declarations in Museum Studies and Graphic Design are actually below the number of known students intending to declare, but objective data is becoming available. Three students have executed internships in Museum Studies, and each received praise from their site supervisors. One student has so far executed Graphic Design internships, and has also received positive feedback regarding the student's preparedness for assigned tasks. The first Wells graduate with a minor in Museum Studies will attend a well-regarded competitive graduate school to pursue a related field in Fall 2015. Meanwhile, the Graphic Design curriculum is under further reflection, as detailed later in "III: Action Plan."

SENIOR THESIS 2015:

In evaluating the learning outcomes of the Major, a considerable amount of time is spent analyzing Senior performance. As previously noted, Professors Lossowski and Waugh identified a wider disparity in success among this class as compared to last year's. Reasons for this variance include:

- Social factors: Students in this class did not socially cohere to the same extent as the classes of 2014 & 2013. The class of 2014 was unusually devoted to each other, creating a nurturing, collaborative space among each other in which to think and work (which naturally extended classroom conversations out to the social sphere). While new bonds developed during the course of the 2014-2015 school year, there was not such an immediate intimacy in this cohort.
- Larger class size in 2015 which inherently decreases individual attention, while complicating the collaborative coursework..

- Student preparedness for the Senior capstone work: A few students in this cohort had previous difficulty in academic & artistic performance (as could be demonstrated through portfolio review and degree audits), which created a particularly challenging thesis experience for some.

However, several success indicators emerged that validated previous curricular changes:

- VART215: Professional Visual Arts Practices required students to practice distributing and contextualizing their work. This practice led to demonstrable improvements in preparation for some coursework in VART402 and 403, as students came to these courses with reviewed artist statements, websites, and exhibition installation experience. While previous classes had access to VART215, the class of 2015 is the first required to take it. As a result, students were better able to visualize the scope of their senior course requirements.
- Improved ability to publicly speak about their work as demonstrated in the now third installment of the Annual Senior Thesis Artist Talks, held in April 2015. This year's talks, while held under tumultuous and debilitating technological circumstances, were characterized by a noted increase in rigor, contextual self-awareness, and preparation. We attribute this improvement to substantially increased clarity in our objectives, two-years' worth of previous talks for comparison, and enhanced practice in verbalizing artistic goals and methods in VART215 and ART350.
- Improved preparation, clarity, and thoughtfulness in a majority of students' thesis exhibitions, in response to enhanced oversight of VART402 & 403 requirements, and more stringent deadlines for artwork completion. By increasing the time between the due date for all completed work and the opening of the Senior Thesis Exhibition, students were given the opportunity to respond more thoroughly (and at a healthier pace) to their installations.
- Positive external feedback to class of 2015: Bill Stewart, Professor Emeritus of SUNY: Brockport and outside evaluator for the 2015 Senior Oral Defense stated a marked improvement in the quality of this group of student works, as compared to his evaluation of previous Wells senior work. Additionally, the 2015 Senior Thesis Exhibition enjoyed particularly positive community response, with a notable increase in commercial success for our students (4 out of 7 received serious purchase offers on the opening night alone).

Changes to Assessment Plan:

The core set of goals, objectives, and learning measurement tools will remain in place in the coming year, so that we might continue to analyze the effectiveness of changes to course work, curriculum, and instructional methods with some sense of consistency in the tools used.

That being said, two changes to our existing assessment procedures have been identified:

- Modification of Major Mission Statement and Learning Objectives to more inclusively reflect the expectations of all disciplines within the major (see Updated Assessment Plan)
- More frequent formal assessment discussions between all faculty in Major area.
- Create tools by which we might better track graduates' post-Wells art experiences.

III. ACTION PLAN

1. Determine reaction to the post-SC Curriculum life: We strongly suspect that the documented decline in overall enrollments in Visual Arts courses is tied to the full implementation of the Sustainable Community curriculum, and enrollment tracking data seem to reflect this (see chart in "Section IV: Summary of Data"). As such, we frequently discuss, and must continue to reconsider, the role of the arts curriculum within the campus community. This could take the form of greater interdisciplinary collaborations, artist residencies, exhibitions, and continued attention to tying our courses into the Sustainable Community curriculum. Expectations for student learning outcomes could be significantly impacted by this new role, however, as we have classes full of students with a newly altered set of motivations. This could allow us to create course sequences and content that would significantly improve student learning outcomes for Majors while forgoing the previous desire to broadly appeal to the general student population. However, given the school's Liberal Arts philosophy and our need to prevent barriers to course enrollment, we are wary of building the prerequisite structure that could produce stronger art majors.
2. Solve Curricular Minefield caused by Staffing Shortages: The restrictions placed on staffing impact students' abilities to plan and execute their course of study, and have resulted in sporadic course rotations. This has led students into difficult course schedules or course sequences that make little developmental sense, while as a department we find it difficult to determine how to best handle our Art History program. In years past a greater variety of Art History courses were offered, which actually served to boost enrollment; in our present condition students have complained of "running out" of Art History courses, indicating there's unmet interest in this area. Students struggle to move through the program, should they declare a major in this concentration, as we have only the most tenuous procedures in place to shepherd students through the Art History thesis. In the Fall of 2015, the first Art History student executing the new program requirements (changes to thesis coursework in Art History were introduced in Spring 2013) will conduct her thesis under the guidance of Prof. Tsang. While the sample size will be quite small, we will track the student's outcomes with a particular interest in implications for future students in this small, struggling program, We will develop a more concrete curricular (and staffing) plan after reflecting on incoming President Gibraltar's priorities..
3. Continue Evaluation of Book Arts & Studio Art curricular collaboration: Changes to curriculum in both Studio and Book Arts have been discussed, and would particularly enrich the new Graphic Design minor. So far these proposed changes are still unresolved so new solutions must be generated. Changes have also been discussed that would reimagine the place of foundations skills, so as the above-mentioned SC curriculum issues are considered, foundations instruction will continue to be a key issue.
4. Develop measurements to document student outcomes after graduation. The program currently has no formal procedure for compiling this data.

IV. SUMMARY OF DATA

As previously stated, a large degree of our assessment procedure involves qualitative review of student work. This review is based on faculty evaluation of student coursework, and is placed in context through discussions between faculty (notably the Senior Oral Defense committee discussion), all in accordance with objectives and measurement criteria described in the "Updated Assessment Plan." External evaluators in the form of Senior Oral Defense evaluators and internship supervisors provide additional verbal and written feedback.

Objective measurements include the following:

- Class of 2015 Graduation rate at Commencement:
86% (100% including degree expected)
- Class of 2014 Graduation rate at Commencement:
75% (100% including degree expected)
- Class of 2013 known to be engaged in degree-related fields or graduate study:
4 out of 5

DECLARED PROGRAM MAJORS

	Studio	Art History	Book Arts	TOTALS
SP 2011	20	7	0	27
SP 2012	15	4	1	20
SP 2013	19	2	1	22
SP 2014	19	4	0	23
SP 2015	17	5	0	22

DECLARED PROGRAM MINORS

	Studio	Art History	Book Arts	Museum Studies	Graphic Design	TOTALS
SP 2011	9	9	4			22
SP 2012	9	7	3			19
SP 2013	6	8	3			17
SP 2014	5	6	4	5	2	22
SP 2015	2	5	4	5	2	18

AVERAGE ENROLLMENT FOR VISUAL ART COURSES (THIS EXCLUDES MAJOR-ONLY COURSES SUCH AS ART350, AND THE VART400s)

	BKRT	ART	ARTH
FA 2011	93.75%	92%	53.5%
SP 2012	100%	91.5%	73.5%
FA 2012	72%	82.5%	52%
SP 2013	90%	95%	100%
FA 2013	80.2%	90.75%	82%
SP 2014	75.25%	87.5%	54%
FA 2014	51.5%	77.5%	58%
SP 2015	72.5%	82%	40%

Updated Assessment Plan

Changes instituted this year indicated in red.

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)
- Meaningful links between contemporary trends and conceptual practices with those from the past
- *An understanding of the relationship between art and society.*
- An awareness of professional standards and best practices involved with the development, *distribution* and presentation of *creative work*.
(previous version: "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.

VISUAL ARTS PROGRAM GOALS ALIGNED 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 FOR PROGRAM 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. (Studio & Book Arts Concentration)
- ii. Capstone completion of a thesis research project. (Art History Concentration)
- iii. Exposure to visual and intellectual stimuli.
- iv. Execution of internship in related field

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, convincing verbal communication 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 and sharing effective, appropriate, and creatively generative research.

Validation: Research paper, Evidence of Artistic Research, Annotated Bibliographies, **Research Presentations, Artist Talks**

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 OUTCOMES WITH 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 or period.	#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
#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	

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#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
		#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

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#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
		#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

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#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
		#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
		#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

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		#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
	#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 resources);	#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
	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>