



VISUAL ARTS PROGRAM ASSESSMENT

Spring 2016

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2016 Assessment Report

The Visual Arts Program has continued to undergo consistent changes in the the 2015-2016 academic year, but with more stability than was described in last year's report. This year saw relatively consistent staffing (no searches were conducted leading into Fall 2015), which allowed faculty more time to develop and upgrade facilities, offer new courses, and host multiple on-campus scholars. We continue to closely monitor our relationship to the College's core mission and curriculum, and continue to review program procedures and courses in light of recent student performance.

*Throughout this report, assessment findings and program changes will be cross-referenced with relevant Visual Arts Program Goals, indicated in brackets.

I. ANNUAL ASSESSMENT MEETING

As usual, the collaborative nature of much of our curriculum and the small size of our department allows for organic and consistent review of group and individual student progress. Conversations between teaching staff throughout the Visual Arts program routinely examine individual student progress across courses within the program, while also analyzing larger trends in the program. We held a formal program meeting in January 2016, attended by Professor Lossowski, BAC Director Kegler, Instructor Laura Rowley, and Professor Waugh, at which program curriculum, staffing, and course offerings were discussed. The 2016 Program Prioritization efforts were also discussed during this meeting.

A formal Annual Assessment meeting was held on Wednesday, May 25th, which lasted for a duration of approximately one hour, and was attended by Professor Lossowski, BAC Director Kegler, and Professor Waugh. Primary topics of discussion included review of examples of student learning from the year, enrollment analysis of 2015-2016 and projected future enrollments, staffing contingencies, and curricular changes in response to the above topics (as well as future changes to General Education curriculum). These topics are explored in more detail below.

II. EXAMINATION OF ASSESSMENT DATA

Assessment in the Visual Arts continues to be largely qualitative. This procedure involves thorough evaluation of student work, both in individual courses and in culminating evaluations at the end of the students' senior year. More objective measurements (e.g. analyses of standardized test scores) are generally 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.

Assessment 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.

Sample core rubrics and description of assessment tools are included in the Annual Assessment Plan. Rubrics included in the plan form the basis for student assessment, and individual instructors in the department

create more specific rubrics to meet targeted pedagogical needs. Student Assessment methods (listed in the Assessment Plan) continue to serve as the source of our evaluation of student learning.

Enrollment & Student Preparedness

Spring 2016 saw significant increases in enrollment for Book Arts courses. We attribute this to the programming efforts of Richard Kegler and Jenna Rodriguez. We do, however, anticipate a decline in enrollment in this area as the BAC welcomes a new Victor Hammer Fellow in Fall 2016. In evaluating enrollment trends for the past five years, a clear pattern emerges in which enrollments shrink during the first semester or two of a new instructor's time on campus. Enrollments in Studio Art courses also saw significant increases during the past year. We are unclear about specific causes, however popular special topics were offered as were courses that fulfilled requirements in the SC curriculum.

Discussions of enrollment also centered on our perpetual struggle to balance needs for high enrollment from a general education student population with increased rigor in our prerequisite structure for 200 and 300-level courses. A primary concern regarding enrollment and prerequisites is the wide skill disparity we often find in our classrooms. At the present time, we are both concerned about the preparation of upper-level students for advanced level work, but feel significant pressure to ensure wide access to general-interest students throughout our curriculum. This, in addition to long course cycles, creates a difficult situation for creating a more developmentally-motivated course sequence. We plan to return to this issue as the proposed new General Education requirements are discussed and implemented, as new requirements for students to study the arts will likely alter our enrollment patterns.

We have also identified the need to clarify and streamline cross-enrollment procedures, as within the Visual Arts there is considerable potential for offering courses that can fulfill interdisciplinary needs. The Book Arts Center in particular serves as a conduit for interdisciplinary work, and cross-enrollment would allow for more flexible execution of creative new courses.

Enrollment data listed at the end of this document in Section V "Summary of Data," and a far more thorough analysis of our enrollment trends may be found in the 2016 Visual Arts Program Prioritization report.

Staffing

As usual, the program continues to see significant change and turnover in our teaching staff going in to the Fall of 2016. We are excited to have been granted a long-desired full-time position in Art History, and look forward to a new Victor Hammer Fellow. During our annual assessment meeting we discussed hypothetical course responsibilities for the Art History position, however some of these course assignments would depend heavily on the successful candidate's experience and research.

During the 2015-2016 academic year, key courses in the major continued to be taught by contingent faculty. Instructor continuity, however, combats some of the disruption to enrollment previously cited, and in 2015-2016 all contingent faculty had taught at Wells previously. However, retirements and redefined instructional roles among Book Arts Center may impact course implementation in the future. We anticipate a redefined instructional role for BAC Director Kegler, who will be available to work more closely with a wider range of classes and individual students in the future.

Department Programming

The Visual Arts Program hosted a variety of events and visitors during the 2015-2016 academic year. While these programs may not be tied specifically to individual course objectives (but oftentimes they are), these events exemplify many of the Visual Arts Program goals. In addition to visits from local professionals, 2015-2016 saw an increase in on-campus artist residencies, whether funded by the College's In-Residence program, our department, or in some cases the artists themselves. Students are notably impacted by on-campus visitors, as they frequently work with artists and forge memorable connections with them. This directly impacts their motivation and breadth of knowledge.

Course Outcomes:

Program faculty revise and evaluate course objectives in each of their respective courses. As mentioned previously, faculty maintain communication with each other throughout the semester to evaluate student progress across courses and throughout the program. Our major continues to be of a size that allows us to easily check in on student progress, allowing us to at times collaborate on student mentorship. Checking in with students on their progress in other courses seems to reinforce the collective goals of our program, and has led to better student performance in some cases.

Analysis of key major-requirement course outcomes are listed below:

Senior Thesis 2016

In evaluating the learning outcomes of the Major, a considerable amount of time is spent analyzing Senior performance. Again this year, we identified a wide disparity of success among this class. Recent and upcoming changes to college policy may alleviate some of this disparity, as students with low major GPAs will be more overtly identified (this had been an issue for students in the class of 2016), and students will be able to repeat courses for which they earned poor grades. It is our hope that this may provide more uniform preparation for graduation. Key characteristics of the Class of 2016 include:

- Graduation Rate: Of five members of the class of 2016, only three had completed all graduation requirements by May 2016. One additional student graduated degree expected, and one failed to meet minimum requirements for both graduation and walking degree expected.
- Grades & Struggles throughout College Career: A few students in this cohort had previous serious difficulty in academic & artistic performance (as could be demonstrated through portfolio review and degree audits), which inevitably impacted their abilities to graduate on time. While previous cohorts included struggling students, this cohort has students with significant academic challenges. During the annual Assessment meeting, early indicators of similar academic distress were discussed, and current students who may be in danger of similar struggles were identified, with the intention to closely monitor their progress.
- Greater immediate success upon graduation: The three students who did graduate on time demonstrated potential for future success to a greater degree than last year's class, as all three are immediately engaged in opportunities in their fields. Two of these students are enrolled in graduate school for Fall 2016, and one was extended a job offer in a competitive exhibitions position (and has plans to pursue graduate school next year). While the sample size is quite small and it's quite early to make such a claim, it's possible this may be attributed to the fact that this cohort was the first to take both

VART215 and VART300, which helped focus these students' existing motivation.
[Program Goals #3 & 5]

VART215: Professional Visual Arts Practices: As this course is taught every two years, the class of 2016 continued to benefit from this relatively new course in the major. Students referred to coursework completed in VART215 (last taught FA14) during their thesis work, although it was less immediately in mind when compared to those students who took the course concurrently with their thesis work. Unfortunately, course rotations and small class sizes make it unlikely that we could offer the course more frequently. However, we have changed course prerequisites and the course code itself to ensure students only take this course during the Junior or Senior year. This should allow for more successful and advanced coursework, while placing the experience at a more appropriate developmental level. [Program Goal #3]

VART300: Critical Frameworks in Visual Arts: This course was adopted as a major requirement in the Spring of 2013 in direct response to an identified need for increased critical and theoretical literacy among all visual arts students. With the adoption of the course in the Fall 2013 catalog, it was first offered during Fall 2015 taught by Debbie Ryan. Students responded well to the course; conversations and ideas experienced in the course have carried over to students' work in other upper-level courses, and students turned to the course to better explain and understand experiences they encountered on campus or elsewhere. These reactions validate the motivations behind adding this course to the major. Future implementations of the course will likely be carried out by new full-time faculty in Art History. It is clear that a course such as this would be best executed by an instructor with whom the students are fairly comfortable. [Program Goals #2, 4, & 5]

ART350: Creative Arts Projects: Previous Assessment reports describe adjustments made to the instructional method for this course. During 2015-2016, we returned to the individual mentorship model, which was certainly the best method for the students in this cohort. As indicated by their grades from Spring 2016, we are concerned about the class of 2017 as they each have unique circumstances that may interfere with their ability to successfully conduct senior thesis work next year. Many of the changes to senior thesis described elsewhere are hoped to help remedy this, and their small class size should allow for closer mentorship than previous senior classes. [Program Goals #2, 5, and 6]

III. PROGRAM CHANGES

Upgrades in equipment and facilities impacting learning outcomes:

- Last year's assessment report anticipated positive outcomes from Jenna Rodriguez's development of a new paper making studio and subsequent new courses in paper making. Students were drawn to this process, and Jenna Rodriguez generated interest in the field by collaborating with community members and inviting paper-maker Jillian Bruschera to campus for an extended residency. [Program Goal #5]
- BAC Director Kegler fundamentally reorganized the Book Arts facilities in Morgan hall, increasing class capacity and better maintaining equipment and resources. This involved significant refurbishments to classrooms (refinished floors) and a complete rethinking of

space allocation and equipment placement. He established a newly-unified type collection on the first floor and moved the BAC's presses into a newly-designated print room. [Program Goals #1 and 6]

- The 2015 Assessment report cited concerns over the sheer quantity of content implied to be covered in ART262 (Alt. Video) as increases in facilities and equipment competed for class time with CML coursework. In 2016, Prof. Waugh placed greater emphasis on technique, both in video production and writing, by removing one entire project from the course. Student outcomes confirmed this decision, as they demonstrated more uniform comprehension and improved average skill level (albeit less breadth than in previous courses). [Program Goals #1, 2, and 4]

New Special Topics Courses Written and Taught in 2015-2016:

- BKRT285: Tp: Intro to Papermaking (Jenna Rodriguez)
- ART385: Tp: Stitched Fiber (Katie Waugh)

Changes to Art History Thesis: In early Spring 2016, professors Tsang and Waugh reviewed thesis coursework for the Art History concentration. In reflection on the implementation of the thesis during Fall 2015, and in comparison to other majors' methods as well as the goals of the Visual Art program, we determined a need to restructure the Art History thesis. We reviewed previous methods and re-wrote course descriptions, such that going forward the Art History thesis will be comprised of two 2-credit-hour courses that unfold throughout a student's senior year, as opposed to the previous procedure in which students engaged in a single 3-semester hour course in one semester. Few students have executed the single-course method, but upon reflection on recent student experiences and feedback we determined that students are not best served in such a compressed timeline.

It should be noted that all current Art History majors in the class of 2017 and 2018 voluntarily requested to be allowed to follow this new model for the thesis.

This new policy is intended to accomplish the following learning goals:

- Allow for a longer period of time during which students may develop their thesis ideas, which encourages more thoughtful and rigorous engagement with research. [Program Goals #1, 2, 6]
- Better establish thesis methods by placing more distinct, targeted emphasis on research, writing, and presentation. [Program Goals #1, 3, 4, 6]
- Remain flexible enough to accommodate for a varying cohort size, as year-to-year enrollments vary significantly.

Continued Revision to Studio Art thesis procedures:

In reflection on outcomes from the Senior class of 2015 and in direct anticipation of the unique characteristics of the class of 2016, Professors Lossowski and Waugh made the following changes to the senior capstone coursework:

- Revised deadlines during VART402 and 403, such that a more mindful, methodical atmosphere could be generated during the final hectic moments of seniors' thesis preparations. For instance, we moved the final deadline for completion of all artwork up by one week, ensuring that some of the chaotic, last-minute execution of some work in 2015 could be avoided. This was successful; all students complied and their artwork and installation were more consistently thought-through. [Program Goals #2 and 3]

- Increased preparation for Senior Artist Talks, with formal "dress rehearsal" prior to public presentation. This was less uniformly successful (not all students fully complied), but for 3/4 of students this did provide a meaningful opportunity for improvement. [Program Goals #3 and 4]

In reflection on the class of 2016 and anticipated performance of the class of 2017, Professors Lossowski and Waugh plan to initiate the following changes to capstone coursework in 2016-2017:

To ameliorate a significant and increasing concern over students' unsatisfactory writing skills:

- Adopt textbook "How to Write About Contemporary Art," by Gilda Williams (Thames & Hudson, 2014) with particular attention paid to instruction on general writing technique and professional arts writing genres. This will be used in VART401, and called on further in VART402 & 403. [Program Goal #3]
- Introduce coursework in VART401 asking students to regularly commit their thoughts and self-analysis to writing. [Program Goals #2, 4 and 5]

To increase personal accountability and rigor in work ethic:

- Introduce more frequent & rigid in-progress deadlines (this is particularly in anticipation of individual student tendencies in class of 2017) [Program Goals #3 and 5]

Course Changes (to establish more effective developmental progress in curriculum): [Program Goals #2, 4 and 6]

- Course title and description change for BKRT/ART127: Intro to Print and Graphic Design: In recognition of the interdisciplinary potential for this course, BAC Director Kegler changed the course description, title, and method of implementation of this course, tying it more closely to the Book Arts Center and providing a stronger foundational understanding of Graphic Design's connection to the Book Arts.
- Coursework in ART119:Visual Organization: Prof. Waugh plans to overhaul the final project (for Fall 2016) to better tie to more upper-level disciplines in the program, while also augmenting activities and coursework to more directly prepare students for digital color management and lens-based disciplines. Previous revisions to increase instruction in drawing were successful, and coursework modifications continue to refine the course's foundational potential for the Visual Arts curriculum.
- Course Number and prerequisite change for VART315: Professional Visual Arts Practices: (Previously VART215) This course is predicated on the notion that students have a sense of creative or professional self-direction, and is intended to prepare them for professional life after college. Given this, we chose to increase prerequisite to junior standing, and at the suggestion of Curriculum Committee also changed the course code to reflect this more advanced standing. We made this change in direct response to the wide disparity of preparation (and consequent comprehension) in previous iterations of the course.

IV. ACTION PLAN

As mentioned above, we plan to reconsider our curriculum and role within the college as new hiring and new General Education requirements are implemented in the coming year. We continue to discuss, but do not feel comfortable in yet implementing, changes to our foundation-level curriculum, but instead will make modifications within individual courses while attempting to anticipate ramifications of the new General Education policies. As new colleagues join the department in Fall 2016, we will acquaint them with assessment procedures.

During our Spring 2016 Assessment Meeting, we established the following goals for the coming year:

1. *Review role of Graphic Design instruction and minor, in light of staffing and future potential restructuring. We have determined that in order to fully implement a Graphic Design minor, an additional part-time adjunct position is necessary. Throughout the next year, we will prioritize both seeking this staffing, and establishing possible curriculum modifications should this be unavailable. (BAC Director Kegler and Professor Waugh)
2. Consider possibilities for interdisciplinary courses or programs: Related areas such as Creative Writing and Film and Media Studies present clear opportunities for interdisciplinary development. We look forward to working with new colleagues in Book Arts, Art History, and Computer Science as we discuss these possibilities. (All visual arts faculty)
3. *Continue evaluating efficacy of changes to thesis requirements, by evaluating student performance in coursework and tracking post-graduation success. Data has been compiled on recent graduates, and more consistent methods may be sought out. (Led by Profs. Lossowski and Waugh)
4. *Review and analyze impact of new General Education Requirements on Visual Arts course offerings and enrollment patterns. Obvious course revisions will be considered for all courses that were previously modified or specifically designed to fulfill SC requirements. (All visual arts faculty).

* Denotes current state of items listed in 2015

V. SUMMARY OF DATA

Graduation Rate:

- Class of 2016 Graduation rate at Commencement: (Class size: 5)
60% (80% including degree expected)
- Class of 2015 Graduation rate at Commencement: (Class size: 7)
86% (100% including degree expected)
- Class of 2014 Graduation rate at Commencement: (Class size: 4)
75% (100% including degree expected)

Enrollment Data:

Average VART course enrollments for courses available to Both Majors & non-Majors:

| | BKRT | ART | ARTH |
|----------------|-------------|------------|-------------|
| SP 2016 | 93.2% | 103.2% | 62% |
| FA 2015 | 57.2% | 94.25% | 50% |
| SP 2015 | 72.5% | 82% | 40% |
| FA 2014 | 51.5% | 77.5% | 58% |
| SP 2014 | 75.25% | 87.5% | 54% |
| FA 2013 | 80.2% | 90.75% | 82% |
| SP 2013 | 90% | 95% | 100% |
| FA 2012 | 72% | 82.5% | 52% |
| SP 2012 | 100% | 91.5% | 73.5% |
| FA 2011 | 93.75% | 92% | 53.5% |

Given disciplinary need for small class sizes, course enrollments listed here are described as a percentage of class capacity. As a means of demonstrating college-wide interest in our courses, this chart lists enrollments for those courses available to any student (provided they meet prerequisites), and excludes those courses only open to Visual Arts Majors:

Major Enrollments:

| | ART | ARTH | BKRT | TOTALS |
|----------------|------------|-------------|-------------|---------------|
| SP 2016 | 11 | 7 | 0 | 18 |
| SP 2015 | 17 | 5 | 0 | 22 |
| SP 2014 | 19 | 4 | 0 | 23 |
| SP 2013 | 19 | 2 | 1 | 22 |
| SP 2012 | 15 | 4 | 1 | 20 |
| SP 2011 | 20 | 7 | 0 | 27 |

Minor Enrollments

| | ART | ARTH | BKRT | MSEU | Graphic Design | TOTALS |
|----------------|------------|-------------|-------------|-------------|-----------------------|---------------|
| SP 2016 | 1 | 3 | 3 | 5 | 2 | 14 |
| SP 2015 | 2 | 5 | 4 | 5 | 2 | 18 |
| SP 2014 | 5 | 6 | 4 | 5 | 2 | 22 |
| SP 2013 | 6 | 8 | 3 | | | 17 |
| SP 2011 | 9 | 9 | 4 | | | 22 |
| SP 2012 | 9 | 7 | 3 | | | 19 |

2016 Visual Arts Assessment Plan

Changes to Assessment Plan:

After reviewing changes made to assessment plan in 2015, we determined that the existing assessment criteria continue to meet our needs. Therefore, the 2015 Assessment Plan will remain largely unchanged. The Visual Arts Program has seen constant changes in staffing, curriculum, and course offerings in recent years and maintaining consistency in our Assessment plan will help to evaluate impacts of these changes. However, in 2016 we identified an oversight in omitting direct mention of Book Arts coursework in analysis of Assessment Methods. This has been corrected here.

Changes made in 2016 are indicated in blue.

Changes made in 2015 are indicated in red.

MISSION OF THE VISUAL ARTS MAJOR

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

1. An informed understanding of aesthetics and visual language
2. An acute and engaged sense of visual literacy and communication
3. Creative problem-solving skills
4. Experience with various technical skills in a range of media
5. 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)
6. Meaningful links between contemporary trends and conceptual practices with those from the past
7. **An understanding of the relationship between art and society.**
8. • 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & 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. | 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 & 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. | 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 & Book Arts concentrations 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 | <p>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.</p> |

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> |

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|---|--|
| 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> |
|---|--|