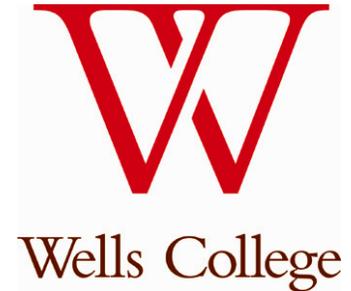


Visual Arts Department Student Learning Assessment Plan

January 2010



I. Mission of the Visual Arts Major

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

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

II. 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.

III. Goals of the Visual Arts Programs in Alignment with Institutional Goals

1. Articulate with an informed and accurate vocabulary, how and why works of art and architectural monuments emerged from specific historical, cultural and religious contexts. (aligns with goals 3, 4)

2. Analyze past works of art and appropriately adapt/appropriate techniques, forms, methodologies or concepts into contemporary practice through artistic expression and critically engaged writing assignments. (aligns with goals 3, 4, 5)

3. 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. Develop a broad range of technical 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. Promote the creative visual, verbal and written expressions that develop into a unique, individual style. (aligns with goals 1, 5)

6. Instill ethical, appropriate, accurate and expansive research methods. (aligns with goal 5)

IV. Learning Objectives in relation to the Visual Art Department's Goals

a. For Goal 1

- 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.

b. For Goal 2

- i. Connect the history of art 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.

c. For Goal 3

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

d. For Goal 4

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

- e. For Goal 5
 - 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.

- f. For Goal 6
 - 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.

V. 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 concentration will have basic knowledge of skills in order to be able to execute works of art successfully.

Validation: Studio critiques; midterm and final portfolio reviews

For Goal 1, Objective 1, Outcome 3:

Students in the Studio concentration will express their understanding of technical skills, discipline, composition and presentation.

Validation: Preparatory sketches; sketchbooks; culminating term project

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 2, Objective 1, Outcome 1:

Students in the Art History concentration 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 historical techniques, styles and media towards their own expressions.

Validation: Senior critiques; special 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 concentration will be able to explain, discuss and defend artistic and theoretical choices made during the creation of works for their senior exhibitions.

Validation: Senior critiques; written statements; oral interviews

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

For Goal 3, Objective 1, Outcome 1:

Students in the Studio concentration will develop a Senior Thesis Exhibition.

Validation: Senior critiques; special projects; exhibitions; final portfolio; written statements

For Goal 3, Objective 1, Outcome 2:

Students in the Studio concentration will verbally explain their work, emphasizing professional and public speaking skills.

Validation: Written statement for Senior Thesis Exhibition; Senior Oral review

For Goal 3, Objective 1, Outcome 3:

Students in the Studio concentration will create a Senior Thesis Exhibition of a body of work (8 – 10 pieces) to be displayed in the String Room Gallery at the end of the academic year; students are also responsible for all aspects of installation, public relations, reception and de-installation.

Validation: Senior Thesis Exhibition; Senior Thesis Presentation; Senior Oral review

For Goal 3, Objective 1, Outcome 4:

Students in the Studio concentration will create the capstone production of a portfolio of professional-quality artworks that is both thematically and stylistically connected.

Validation: Senior Thesis Exhibition; Senior Thesis Presentation; Senior Oral review

For Goal 3, Objective 2, Outcome 1:

Students in the Art History concentration will write a 40-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 skills in order to carry out one's ideas and concepts in a sophisticated manner.

Validation: Preparatory sketches; sketchbook exercises; culminating term project; portfolio

For Goal 4, Objective 1, Outcome 2:

Students in the Studio concentration will demonstrate more 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:

Students in the Studio concentration will demonstrate preliminary visual 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:

Students in the Studio concentration will demonstrate more complete analytical skills and translate the visual to the verbal by conducting effective and appropriate research.

Validation: Research paper

For Goal 5, Objective 1, Outcome 1:

Students in the Studio concentration will develop their own idiom (hand) based on recognizing individual strengths.

Validation: Technical exercises; preparatory sketches; sketchbooks; term projects; 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 styles even while incorporating authoritative writings by others.

Validation: Culminating term project; written assignments; response papers; exhibition critiques

For Goal 5, Objective 1, Outcome 3:

Students in the Studio concentration will develop a senior thesis exhibition that represents a focused body of work that is thematically and stylistically unified

Validation: Senior Thesis Exhibition; Senior Thesis Presentation; Senior Oral review

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 report; in-class discussions; research papers; response papers

For Goal 5, Objective 2, Outcome 2:

Students in the Studio concentration will demonstrate preliminary visual analysis skills and translate the visual to the verbal by analyzing and describing artworks and exhibitions from their own perspective, in their own voice.

Validation: 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

For Goal 6, Objective 1, Outcome 2:

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

Validation: Culminating term project

Alignment of Goals, Objectives, Outcomes and Assessment Methods

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
1	Articulate with an informed and accurate vocabulary, how and why works of art and architectural monuments emerged from specific historical, cultural and religious contexts.					
	#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 have basic knowledge of skills in order to be able to execute works of art successfully.	Studio critiques; midterm and final portfolio reviews	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
		#3 Students in the Studio concentration will express their understanding of technical skills, discipline, composition and presentation.	Preparatory sketches; sketchbooks; culminating term project	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	Subjective	Locally Developed	95% pass	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		History concentration will have specialized knowledge of visual expressions within the contexts of history, religion and aesthetics.	portions (essay, short answer) of quizzes and exams; research papers	oped Rubric	the exam, 20% pass with distinction	
2	Analyze past works of art and appropriately adapt/appropriate techniques, forms, methodologies or concepts into contemporary practice through artistic expression and critically engaged writing assignments.					
	#1 Connect the history of art 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 historical techniques, styles and media towards their own expressions.	Senior critiques; special projects; exhibitions; Senior Thesis Exhibition	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors can effectively apply artistic techniques, media expressions or conceptual underpinnings in their senior work.	Documentation of artworks and installations
		#4 Students in the Studio concentration will apply informed conceptual	Senior critiques; special projects;	Locally Developed Rubric; Confirmation by extra-	All Studio majors can effectively apply	Documentation of artworks and in-

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		frameworks in their own expressions.	exhibitions; Senior Thesis Exhibition	institutional critique committee members	artistic techniques, media expressions or conceptual underpinnings in their senior work.	stallations
	#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 artistic and theoretical choices made during the creation of works for their senior exhibitions.	Senior critiques; written statements; oral interviews	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	Locally Developed Rubric, Confirmation of Seminar Participants	All AH majors must be able to apply methodologies to posed examples	Faculty files
3	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.	Senior critiques; special projects; exhibitions; final portfolio; written statements	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors must successfully execute and exhibit a considered body of work	Documentation of artworks and installations
		#2 Students in the Studio concentration will verbally explain their work, emphasizing professional and public speaking skills.	Written statement for Senior Thesis Exhibition; Senior Oral review	Locally Developed Rubric; Confirmation by extra-institutional critique committee members	All Studio majors must present an acceptable statement regarding their	Thesis Archives

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
					work.	
		#3 Students in the Studio concentration will create a Senior Thesis Exhibition of a body of work (8 – 10 pieces) to be displayed in the String Room Gallery at the end of the academic year; students are also responsible for all aspects of installation, public relations, reception and de-installation.	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
		#4 Students in the Studio concentration will create the capstone production of a portfolio of professional-quality artworks that is both thematically and stylistically connected.	Senior Thesis Exhibition; Senior Thesis Presentation; Senior Oral review	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.	Thesis Archives
	#2 Capstone completion of a thesis research project.	#1 Students in the Art History concentration will write a 40-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;	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
					65% at or above B level; 20% at or above A level	
		#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
4	Develop a broad range of technical 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 skills in order to carry out one's ideas and concepts in a sophisticated manner.	Preparatory sketches; sketchbook exercises; culminating term project; portfolio	Locally Developed Rubric; Confirmation in class critiques	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; sketchbooks kept by students
		#2 Students in the Studio concentration will demonstrate more advanced technical 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 in the Studio concentration will demonstrate preliminary visual 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 in the	Research	Locally Developed	90% of	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
		Studio concentration will demonstrate more complete analytical skills and translate the visual to the verbal by conducting effective and appropriate research.	paper	oped Rubric	students to perform at or above D level; 65% at or above B level; 20% at or above A level	
5	Promote the creative visual, verbal and written expressions that develop into a unique, individual style.					
	#1 Achieve self-awareness of individual proclivities, talents and attractions to visual solutions.	#1 Students in the Studio concentration will develop their own idiom (hand) based on recognizing individual strengths.	Technical exercises; preparatory sketches; sketchbooks; term project; culminating term project; portfolio	Locally Developed Rubric; Confirmation in class critiques	90% of students to perform at or above D level; 65% at or above B level; 20% at or above A level	Faculty files; sketchbooks kept by students
		#2 Students in the Studio concentration will foster the continued development of their own idiomatic sensibilities and styles even while incorporating authoritative writings by others.	Culminating term project; written assignments; 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 develop a senior thesis exhibition that represents a focused body of work that is thematically and stylistically unified	Senior Thesis Exhibition; Senior Thesis Presentation; Senior Oral review	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%	Faculty files

Goal	Objective	Outcome	How Measured	Measurement Tool	Success Criteria	Data Location
					at or above A level	
		#2 Students in the Studio concentration will demonstrate preliminary visual analysis skills and translate the visual to the verbal by analyzing and describing artworks and exhibitions from their own perspective, in their own voice.	Written assignments; 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
6	Instill ethical, appropriate, accurate and expansive research methods.					
	#1 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	#1 Students will demonstrate research skills that express an understanding of the various methodologies and approaches.	Written assignments; research papers; formal oral report	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
		#2 Students will demonstrate a technical understanding of works of art seen at first-hand	Culminating term project	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

Grading 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.

Grading Rubric: 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</p>

	<p>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.

Grading Rubric: Studio Arts Courses

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 fulfils 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 fulfils 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>