

ART – BS

Cycles included in this report:
Jul 1, 2020 to Jun 30, 2021

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Program Name: ART – BS

Reporting Cycle: Jul 1, 2020 to Jun 30, 2021

1 University Mission Statement

We educate and empower students to understand and transform our world.

2 College/School Mission Statement

Click and enter the mission statement for the college/school. The East Central University School of Fine Arts is committed to a cultural environment that provides unique expressions of emotion, intellect and spirit by encouraging students' artistic, intellectual, personal, and civic development. Artistic skills, technique, analytic processes and historical investigations are all part of the Fine Arts educational environment that will help students deal with the current and evolving realities of the arts and arts related professions. The School of Fine Arts serves the students at East Central University in both their educational and professional development and encourages the larger university community to appreciate all the Arts through various concerts, exhibits, productions and lectures. By providing an enriching exposure to the challenges and possibilities of the Arts, the School of Fine Arts encourages other disciplines to explore the Arts as an integral part of the liberal arts education. In the School of Fine Arts, programs will work in an interdisciplinary effort to strengthen and enrich the opportunity for a diversified, quality arts education.

3 Program Mission Statement

The Art program contributes to the mission of East Central University by offering a Bachelor of Fine Arts Degree with three concentrations, studio art, graphic design and teacher certification.

4 Program Goal(s)

The Baccalaureate degree programs in Art further support the goals of the College and give students an opportunity to prepare for graduate study in the Arts, prepares students for a teaching career, or a career in studio arts, business or industry. Most classes are in lecture or lecture/studio format, and focus on a particular subject's history, production, aesthetics, and criticism of work therein. Some courses ask students to perform rudimentary creative and qualitative research, and faculty require the students to maintain portfolios, journals, journal reviews, critical artwork reviews, participate in field trips, and engage in experiential learning through service to the community.

5 Assessment Across Program Statement

Most measures are taken in the students Sophomore and Senior years, though every major must participate in the student exhibition portfolio.

6 External Instrument Availability

Yes

7 Student Learning Outcome

Student Learning Outcome (SLO) 1: Gain functional competence with principles of Organization, including the ability to work with visual elements in two and three dimensions, color theory and its applications; and in drawing *

7.1 Criterion

Criterion 1.1: Within two- and three-dimensional works of art, and drawing, the student uses the elements and principles of art (elements: line shape, value, color [theory], texture, form, space; and the principles of art; harmony variety balance proportion dominance, economy and unity.)

7.1.1 Instrument/ Measurement

Instrument/ Measurement: Mid-Level Portfolio

APPENDIX 1 RUBRIC

7.1.1.1 Population

Population: Second semester Sophomores and transfer students enrolled in the BFA during Mid-Level Portfolio Review.

7.1.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

7.1.1.3 Data Table (Results)

Data Table (Results) No data were collected this calendar year

7.1.1.4 Analysis

Analysis: No data were collected

7.2 Criterion

Criterion 1.2: The student identifies proper artistic vocabulary when referring to artistic elements, principles and artworks that are two and three-dimensional.

7.2.1 Instrument/ Measurement

Instrument/ Measurement : ACAT Exam – Design Sub-section.

7.2.1.1 Population

Population: Senior students enrolled in the BFA.

7.2.1.2 Standard

Standard: 50% of the students will score above the 50thtile on a nationally normed test.

7.2.1.3 Data Table (Results)

Data Table (Results): No Data were collected

7.2.1.4 Analysis

Analysis: No Data were collected

8 Student Learning Outcome

Student Learning Outcome (SLO) 2: Present works that demonstrate perceptual acuity, conceptual understanding, and technical facility at a professional level. *

8.1 Criterion

Criterion 2.1: The student provides evidence of technical facility by the utilization and application of the tools and methods to produce works of art and design that meet professional standards.

8.1.1 Instrument/ Measurement

Instrument/ Measurement: Mid-Level and Senior Exhibit ART 4971. (All students in all concentrations must take this course.)

APPENDIX 2 RUBRIC

8.1.1.1 Population

Population: All Studio, Graphic Design and Teacher certification students enrolled in the BFA. Records of both the Mid-Level and the Senior Exhibit portfolio for all students in BFA concentrations will be compared and performance of all students will be compared.

8.1.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

8.1.1.3 Data Table (Results)

Data Table (Results): No data were collected

8.1.1.4 Analysis

Analysis: No data were collected

8.2 Criterion

Criterion 2.2 The student develops cogent ideas into a unified body of work that can be defended.

8.2.1 Instrument/ Measurement

Instrument/ Measurement: Mid-Level Review Assessment

Mid-Level Review

Name of student:

Score the following areas as applicable to the student being assessed.

5- Exceptional

4- Very Good

3- Sufficient

2- Inadequate

1-Very Poor

	2-Dimensional Work	3-Dimensional Work	Digital Work	Time Based Work
Application of Elements & Principles				
Craftsmanship				

Efficacy in verbal communication				
Conceptual development				
Understanding of Theoretical frameworks				
Organization & Tidiness				

Student Strengths-
Student Weaknesses-
Directives for improvement-

8.2.1.1 Population

Population: Second semester Sophomores and transfer students enrolled in the BFA during Mid- Level Portfolio Reviews.

8.2.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

8.2.1.3 Data Table (Results)

Data Table (Results): No Data collected

8.2.1.4 Analysis

Analysis: No Data collected

8.3 Criterion

Criterion 2.3: The student observes their own work and the works of others and responds with critical feedback in variety of communicative styles.

8.3.1 Instrument/ Measurement

Instrument/ Measurement: Embedded Critique from Drawing II

APPENDIX 3 RUBRIC

8.3.1.1 Population

Population: Students enrolled in Drawing II, ART 3143. (This course is required in all concentrations, all BFA students must take this course.)

8.3.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

8.3.1.3 Data Table (Results)

Data Table (Results): No Data were collected

8.3.1.4 Analysis

Analysis: No Data were collected

9 Student Learning Outcome

Student Learning Outcomes (SLO) 3: Become familiar with the historical achievements, current major issues, processes and directions of their field(s). *

9.1 Criterion

Criterion 3.1: The student identifies major historical artworks and movements.

9.1.1 Instrument/ Measurement

Instrument/ Measurement: ACAT Sub-section for Art History.

9.1.1.1 Population

Population: Seniors enrolled in the BFA. ART 4971. (All students in all concentrations must take this course)

9.1.1.2 Standard

Standard: 50% of the students will score at, or above the 50thtile on a nationally normed test.

9.1.1.3 Data Table (Results)

Data Table (Results): No Data collected

9.1.1.4 Analysis

Analysis: No Data collected

9.2 Criterion

Criterion 3.2: The student identifies and discusses contemporary issues in visual art and design utilizing a variety of communicative techniques.

9.2.1 Instrument/ Measurement

Instrument/ Measurement: Embedded Assessment – Survey II

BFA Interview Project

Why? Learning about the studio practice of a BFA student preparing for exhibit and defense will help you connect in-progress contemporary work from a peer to the art historical questions, issues, and themes we have discussed in class so far. Then you'll share these connections with the artist, helping them prepare for their BFA defense.

How? Choose an artist, and as a group determine a time to meet and a format for the interview and final product. Investigate the artist's work and process ahead of time, and determine the types of questions you want to ask. After the interview, work with your group to connect the artist's work to 1-3 art historical movements and conversations we've discussed in class so far. These connections could be about aesthetics and optics (how the pieces look, media used, color theory, texture, linework, etc) – and they could also be about concept and content (what questions is the artist raising? What is the audience getting out of the work?). Then, submit a first draft for feedback, critique others' work, and edit your own.

APPENDIX 4 RUBRIC

9.2.1.1 Population

Population: Students enrolled in Art History Survey II ART 2253.
(All students in all concentrations must take this course.)

9.2.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

9.2.1.3 Data Table (Results)

Data Table (Results): No Data were collected

9.2.1.4 Analysis

Analysis: No Data were collected

9.3 Criterion

Criterion 3.3 The student uses the proper vocabulary to describe the processes involved in creating their artform.

9.3.1 Instrument/ Measurement

Instrument/ Measurement: Embedded Assessment – Printmaking Paper –

APPENDIX 5 RUBRIC

9.3.1.1 Population

Population: Students enrolled in Printmaking I Art 3713. (All students in all concentrations must take this course.)

9.3.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

9.3.1.3 Data Table (Results)

Data Table (Results): No Data were collected

9.3.1.4 Analysis

Analysis: No Data were collected

9.4 Criterion

Criterion 3.4: The student can discuss alternative directions by extrapolating new applications of their artistic research.

9.4.1 Instrument/ Measurement

Instrument/ Measurement: Senior Portfolio –
Historical Awareness - Appropriately referencing and crediting your artistic kin.

APPENDIX 6 RUBRIC

9.4.1.1 Population

Population: Senior students in the BFA.ART 4971. (All students in all concentrations must take this course.)

9.4.1.2 Standard

Standard: The mean student score will be 3.5/5 or higher on the rubric above.

9.4.1.3 Data Table (Results)

Data Table (Results): No Data were collected

9.4.1.4 Analysis

Analysis: No Data were collected

10 Student Learning Outcome

Student Learning Outcome (SLO) 4:

The student will be able to develop an exhibition that creates an engaging experience by utilizing organizational, curatorial, and layout skills and respond to critique using a variety of communicative techniques.

10.1 Criterion

Criterion 4.1: The student organizes their exhibit into a cogent idea.

10.1.1 Instrument/ Measurement

Instrument/ Measurement: Senior Portfolio

APPENDIX 7 RUBRIC

10.1.1.1 Population

Population: Senior students enrolled in the BFA ART 4971. (All students in all concentrations must take this course.)

10.1.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

10.1.1.3 Data Table (Results)

Data: No data were collected

10.1.1.4 Analysis

Analysis: No data were collected

10.2 Criterion

Criterion 4.2: The student places work into the exhibition space utilizing design skills and curatorial skills to effectively communication their concept.

10.2.1 Instrument/ Measurement

Instrument/ Measurement: Senior Portfolio

APPENDIX 8 RUBRIC

10.2.1.1 Population

Population: Senior students in the BFA ART 4971. (All students in all concentrations must take this course.)

10.2.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

10.2.1.3 Data Table (Results)

Data: No data were collected

10.2.1.4 Analysis

Analysis: No data were collected

10.3 Criterion

Criterion 4.3: The student responds to critique utilizing a variety of communicative techniques and defends their work using vocabulary, critical understanding and historical context.

10.3.1 Instrument/ Measurement

Instrument/ Measurement: Senior Portfolio

APPENDIX 9 RUBRIC

10.3.1.1 Population

Population: Senior students in the BFA ART 4971. (All students in all concentrations must take this course.)

10.3.1.2 Standard

Standard: The mean student score will be 3/5 or higher on the rubric above.

10.3.1.3 Data Table (Results)

Data: No data were collected

10.3.1.4 Analysis

Analysis: No data were collected

*Conforms to NASAD guidelines "ALL PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN, COMMON BODY OF KNOWLEDGE AND SKILLS" Page 99.

11 Student Information for this Academic Year

Student Information for this Academic Year	
Total, <i>unduplicated</i> number of students assessed this academic year	0
Program census for Fall	48
Program census for Spring	35
Total number of Summer/Fall Program graduates	3
Total number of Spring graduates	1
Mean major GPA of Summer/Fall graduates	2.56
Mean major GPA of Spring graduates	3.45

12 Interpretation of Student Information for this Academic Year

Interpretation: Graduation rates and GPA are down slightly over previous year. Overall reductions in enrollment and graduation likely linked to hardships of the Coronavirus pandemic, and related instruction, curricular, and health/ social factors. The program completely redesigned assessment this year, with new SLO's, criteria, and instruments to align with curricular changes, hence no new data have yet been collected with the revised standards. Faculty will have the ability to begin application of new assessment standards the Fall of 2021 and Spring of 2022.

13 Summary Table of Student Learning Outcomes/ Criteria

Summary Table of Student Learning Outcomes/ Criteria				
Student Learning Outcomes	Criteria	Met	Not Met	No Data
SLO1: Gain functional competence with principles of Organization, including the ability to work with visual elements in two and three dimensions, color theory and its applications; and in drawing *	1.1 Within two- and three-dimensional works of art, and drawing, the student uses the elements and principles of art (elements: line shape, value, color [theory], texture, form, space; and the principles of art; harmony variety balance proportion dominance, economy and unity.)			X
	1.2 The student identifies proper artistic vocabulary when referring to artistic elements, principles and artworks that are two and three-dimensional.			X
SLO2: Present works that demonstrate perceptual acuity, conceptual understanding, and technical facility at a	2.1 The student provides evidence of technical facility by the utilization and application of the tools and methods to produce works of art and design that meet professional standards.			x
	2.2 The student develops cogent ideas into a unified body of work that can be defended.			x

professional level. *	2.3 The student observes their own work and the works of others and responds with critical feedback in variety of communicative styles.			x
SLO3: Become familiar with the historical achievements, current major issues, processes and directions of their field(s). *	3.1 The student identifies major historical artworks and movements.			x
	3.2 The student identifies and discusses contemporary issues in visual art and design utilizing a variety of communicative techniques.			x
	3.3 The student uses the proper vocabulary to describe the processes involved in creating their artform.			x
	3.4 The student can discuss alternative directions by extrapolating new applications of their artistic research.			x
SLO4: The student will be able to develop an exhibition that creates an engaging experience by utilizing organizational, curatorial, and layout skills and respond to critique using a variety of communicative techniques.	4.1 The student organizes their exhibit into a cogent idea.			x
	4.2 The student places work into the exhibition space utilizing design skills and curatorial skills to effectively communicate their concept.			x
	4.3 The student responds to critique utilizing a variety of communicative techniques and defends their work using vocabulary, critical understanding and historical context.			x

14 Faculty Meeting

Faculty assessment meetings occurred repeatedly including October 9, 2020, January 22, 2021, March 26, 2021. Present were Mike Maxwell, Brad Jessop, Christyn Overstake, JP Rhea, and Anne Yoncha.

The faculty met to discuss, revise, organize, and finalize new department assessment strategies to align with the curricular redesign, including new SLO's, new criteria, and new instruments.

15 Sharing with Stakeholders

1. Stakeholders for this program include: Students enrolled in the program and program graduates

2. Current program assessment reports will be made available on the website of the Office of Institutional Effectiveness: <https://www.ecok.edu/academic-affairs-programs/institutional-effectiveness>

16 Summary of Actions Related to Assessment Data

University Assessment Committee Review Memo

Report/Plan Academic Year Assessed: 2019-2020

Program: Art-Design BFA

Department: Art + Design: Media + Communication

College: College of Liberal Arts and Social Sciences

Date of Review: April 8, 2021

Chair of Sub-Committee: Dr. Jim Rauch

University Assessment Coordinator: Dr. Robin Roberson

At the request of the Vice President for Academic Affairs, the University Assessment Committee (UAC) at East Central University (ECU) has completed an evaluation of this assessment plan. The purpose of the review is to identify strengths and weaknesses in the plan to help (1) ensure that accrediting bodies will favorably evaluate the Program's assessment activities and to help (2) prepare for future program reviews.

Following the information distributed in assessment workshops, the Assessment Handbook, and on the Office of Assessment website, the UAC utilizes a multi-item rubric that evaluates the assessment plan, data collection and interpretation, and actions based upon results. This rubric scores according to a Likert-type scale, with 4 representing clear explanations to 1 representing missing or incomprehensible information. Scores from individual members of the committee are averaged, and any criteria with values at or below 2.0 are flagged to indicate areas of concern. Included in this memo is a summary of the UAC findings, which are intended to assist the faculty responsible for the Program's assessment to continue strengthening their work. The results reported here have also been forwarded to the Dean, Assessment Coordinator, and the Vice President for Academic Affairs.

STRENGTHS: • Very well organized and clear • Utilization of NASAD guidelines • Rubrics were detailed and extensive

AREAS OF CONCERN: • Standards should be clarified. Remove the word "at" and consider using "greater than." • Benchmarks for Standards should be higher than 2.5/5, 3/5, or 50% • How is data gathered for populations that are not associated with a specifically identified course? • Modify the population on the Pre-post Student Show Instrument

OPPORTUNITIES: • Explain the Pre-post Student Show and Senior Exhibit: 1) what is the purpose of it? 2) how is it measured? 3) what is the pre-test?

UAC CONCLUSION: Approved as Submitted ✓ Approved with Condition (follow-up meeting with Assessment Coordinator required)

Not Approved (follow-up meeting with Assessment Coordinator required; after meeting, option to make revisions and resubmit in current AY or make revisions and submit plan/next yearly report in following AY)

16.1 Current Actions and/ or Changes

A completely redesigned assessment structure has been submitted to align with curricular changes it is detailed above.

16.2 Summary of Last 5 Years' Actions/ Changes & Updates

Summary of Last 5 Years' Actions/ Changes & Update		
Academic Year	Current Actions/ Changes	Latest Reviews
2020-2021	1. Complete assessment redesign (SLO, criteria, instruments)	
2019-2020	1. Complete curricular redesign	
2018-19	1. No Changes or Actions Taken	
2017-18	1. Met with consultant Ray Allen regarding curricular revisions 2. For 2018-19 will align SLO with NASAD SLO	
2016-17	A. Redesign Graphic Arts Concentration B. Aligned Studio and Teacher Cert Concentrations with new Graphic Design requirements	
2015	A. More testing in coursework B. Develop a Senior Test Review C. Re-align ECAT D. More Vocabulary in Class	Indirect measures of outcomes should be added. A deeper analysis with all data is needed. Criterion and standards should be further clarified. A crosswalk between NCATE and criterion should be included. Sections on the rubric should be differentiated. Include more stakeholders connected with student preparedness in which the results could be shared in meaningful ways. The entire

	E. Continue to revise Graphic Arts	document should be proofread – check for typos and errors in the headers and footers of the document. Additionally, the terminology used throughout should be more consistent and clarified as needed. For example, what is a 3-step rubric? Consider including rubrics in an appendix. Any missing data should be explained.
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APPENDICES

APPENDIX 1 RUBRIC

Mid-Level Portfolio

<i>Element</i>	5	4	3	2	1
<i>Line</i>	<i>Student uses line various measure appropriately and inventively.</i>	<i>Student uses a variety of lines appropriately.</i>	<i>The student's use of line is limited in measure.</i>	<i>The student uses line in a very limited fashion</i>	<i>The student uses only one type of line and line selection is poor.</i>
<i>Shape</i>	<i>The student deftly employs a variety of shapes (geometric, biomorphic or amorphic) in a unique way to create complex relationships within the</i>	<i>The student uses shape effectively to create relationships within the composition.</i>	<i>The student's use of shape is limited within the composition</i>	<i>The student's use of shape is ineffective and relationships between shapes are limited within the composition</i>	<i>The student's use of shape is poorly selected and greatly limits the visual effectiveness of the composition.</i>

	composition				
Value	The student uses multiple values from rich blacks to whites effectively.	The student uses value appropriately, there is a significant range of value present.	There is a limited range of value present and/or it is not used effectively.	There are only a few values present, such that, the composition lacks contrast.	There is little range of value present, the lack of value creates such low contrast as to impede the understanding of the work
Color	The student adroitly uses color and color theories, including but not limited to formal concepts e.g. Albers, Hoffman's theories, Psychological theories of Matisse , et.al.	The student uses color effectively to communicate ideas and created meaning.	The student uses color, but sometime there are ineffective uses that need resolution.	The student's use of color is limited to commercially available colors, or they ineffectively create color.	The student's use of color is ineffective and impedes understanding of the composition.
Texture	The student employs	The student uses actual and/or	The student's use of	The student ineffectively employs	The student's use of

	<i>actual and/or simulated texture effectively to communication tactile concepts.</i>	<i>simulated textures with good results.</i>	<i>texture is limited.</i>	<i>actual and or simulated texture.</i>	<i>texture impeded understanding of the concept being communicated.</i>
<i>Form</i>	<i>The student uses actual form, or employs the illusion of form effectively and inventively, to communicate their conceptual ideas</i>	<i>The use of form, actual or illusionary is effective in the composition overall.</i>	<i>The use of form is limited.</i>	<i>The use of form is limited, frontal or shallow when that was not the intention.</i>	<i>The overall work is flat, even when that was not the intention of the artist.</i>
<i>Space</i>	<i>The student uses positive and negative space skillfully and inventively, they demonstrate the complex</i>	<i>The student uses space effectively and demonstrate through its use and understanding of positive/negative/shallow/decorative and infinite space.</i>	<i>The student's use of space is limited and somewhat awkward</i>	<i>The student uses space ineffectively.</i>	<i>The student demonstrates they lack an understanding of the complexities of space through their use or lack thereof of the following concepts,</i>

	<i>uses of shallow, decorative and infinite space throughout their compositions.</i>				<i>positive/negative/shallow/decorative and infinite space.</i>
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<i>Principle</i>	<i>5</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
<i>Harmony</i>	<i>The student creates a work that employs rhythm and repetition to create a harmonious effect.</i>	<i>The student's work utilizes rhythm and repetition in an effective way</i>	<i>The student has created a work that is harmonious, but has awkward passages.</i>	<i>The work lacks an overall harmony, is dissonant without effectiveness.</i>	<i>The overall work fails to communicate in any harmonious way, such that is highly dissonant.</i>
<i>Variety</i>	<i>The concepts of elaboration and contrast are used effectively to create an engaging vibrant work.</i>	<i>The concepts of elaboration and contrast are used throughout the work to an overall positive effect</i>	<i>Elaboration or contrast is used in the creation of the work to limited effect</i>	<i>The student uses elaboration or contrast ineffectively .</i>	<i>The student uses little in the way of variety and the overall work is visually lost.</i>
<i>Balance</i>	<i>The student selects and utilizes effectively symmetrical and/or asymmetrical balance to</i>	<i>The student uses symmetrical or asymmetrical balance in their</i>	<i>The student creates balanced compositions but too sometimes creates works that</i>	<i>The student often creates unbalanced works.</i>	<i>The student rarely makes works that are balanced.</i>

	<i>communicate visually.</i>	<i>compositions.</i>	<i>are out-of-balance.</i>		
<i>Proportion</i>	<i>The student deftly applies the knowledge of perspective and proportion throughout their work.</i>	<i>The student uses proportion and perspective well, with occasional flaws.</i>	<i>The student has issues with either perspective or proportion on a regular basis.</i>	<i>The student has trouble applying perspective or proportion to their work.</i>	<i>The student rarely applies perspective or proportion concepts effectively.</i>
<i>Focal Point</i>	<i>The student skillfully employs dominance to create a focal point to their works that allow for sophisticated direction of the eye through the composition</i>	<i>The student uses dominance and focal point to direct the eye through the composition .</i>	<i>The student has some issues with dominance and focal point in their work.</i>	<i>The student often ineffectively uses dominance in their composition</i>	<i>The student rarely uses dominance or focal point effectively.</i>
<i>Economy</i>	<i>The student adroitly employs economy to remove superfluous detail to create effective compositions.</i>	<i>The student utilizes economy to remove superfluous detail.</i>	<i>The student demonstrates an understanding and some application of economy.</i>	<i>The student overly focuses on details at the expense of the overall composition.</i>	<i>The student doesn't employ the use of editing or economy such that it impedes understanding of the work.</i>
<i>Unity</i>	<i>The student develops work that is a cohesive</i>	<i>The student creates work that shares motifs and</i>	<i>The student creates work that shares motifs and is</i>	<i>The student sometimes does not create work</i>	<i>The student rarely creates work that is</i>

	<i>whole and an understandable complex concept.</i>	<i>conceptual basis.</i>	<i>visually unified.</i>	<i>that is conceptually or visually unified.</i>	<i>conceptually or visually unified.</i>
<i>Time</i>					

APPENDIX 2 RUBRIC

Mid-Level and Senior Exhibit ART 4971

5	4	3	2	1
Exceptional thought demonstrated in choice of tools for works.	Solid thought demonstrated in choice of tools for works.	Some evidence of thought in choice of tools for works.	Choice of tools sometimes feels random, unconsidered.	No evidence of thought behind tools used in work.
Exceptional thought demonstrated in choice of materials for works.	Solid thought demonstrated in choice of materials for works.	Some evidence of thought in choice of materials for works.	Choice of materials sometimes feels random, unconsidered.	No evidence of thought behind choice of materials.
Use of tools and materials demonstrates excellent technical facility and consistently exceeds professional standards.	Use of tools and materials demonstrates above average technical facility and sometimes exceeds professional standards.	Use of tools and materials demonstrates good technical facility and meets professional standards.	Use of tools and materials demonstrates technical facility sporadically and sometimes meets professional standards.	Use of tools and materials demonstrates beginning level technical facility and does not or rarely meets professional standards.
Combination of tools and materials produce works of art and design that	Combination of tools and materials produce works of art and design that	Combination of tools and materials produce works of art and design that	Combination of tools and materials produce works of art and design that	Combination of tools and materials produce works of art and design that rarely or do not demonstrate

demonstrate exceptional perceptual acuity and conceptual understanding.	demonstrate above average perceptual acuity and conceptual understanding.	demonstrate average perceptual acuity and conceptual understanding.	sometimes demonstrate perceptual acuity and conceptual understanding.	perceptual acuity and conceptual understanding.
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APPENDIX 3 RUBRIC

Embedded Critique from Drawing II

5	4	3	2-1
<p>Student correctly applies appropriate vocabulary as it pertains to</p> <ul style="list-style-type: none"> - Elements & principles of design - Media & process associated with the image/ object - Technical & historical frameworks of the image/ assignment 	<p>Student correctly applies some appropriate vocabulary as it pertains to</p> <ul style="list-style-type: none"> - Elements & principles of design - Media & process associated with the image/ object - Technical & historical frameworks of the image/ assignment 	<p>Student applies some appropriate vocabulary- with some mis-use or lacking direct application of terminology- as it pertains to</p> <ul style="list-style-type: none"> - Elements & principles of design - Media & process associated with the image/ object - The technical & historical frameworks of the image/ assignment 	<p>Student does not use appropriate vocabulary- paper shows mis-use of or lacks terminology- as it pertains to</p> <ul style="list-style-type: none"> - The elements and principles of design - The media and processes associated with the image/ object - The technical or historical frameworks of the image/ assignment
<p>Student uses correct written vernacular, syntax, and punctuation appropriate to</p>	<p>Student uses mostly correct written vernacular, syntax, and punctuation appropriate to</p>	<p>Student has problems with written vernacular, syntax, and punctuation appropriate to</p>	<p>Student has substantial problems with written vernacular, syntax, and punctuation</p>

<p>undergraduate level writing.</p> <ul style="list-style-type: none"> - Sentences are clear & well constructed - Contains a clear introduction, discussion, & conclusion, broken into logical paragraphs - Correct syntax & punctuation - External references are cited 	<p>undergraduate level writing, with some errors, awkward structure, and dislocation of ideas.</p> <ul style="list-style-type: none"> - Sentences have some awkwardness/ lack clarity - Contains an introduction, discussion, & conclusion broken into mostly logical paragraphs - Syntax & punctuation are awkward or contain errors - External references are cited 	<p>undergraduate level writing, with significant errors, awkward structure, and dislocation of ideas.</p> <ul style="list-style-type: none"> - Sentences are confusing, or are heavily fragmented or run-ons - Lacks a clear introduction, discussion, &/or conclusion broken into logical paragraphs- some disorganization - Syntax & punctuation are significant issues, editing & proofreading clearly lacking - Any external references are appropriately cited 	<p>appropriate to undergraduate level writing, with significant errors, awkward structure, and dislocation of ideas.</p> <ul style="list-style-type: none"> - Sentences are confusing, heavily fragmented or run-ons - Discussion lacks clear structure- no introduction, no use of paragraphs, no clear purpose to the placement of ideas - Sentence structure, syntax, and punctuation are significant issues, and editing and proofreading are clearly lacking - Any external references are lacking citation, or clearly plagiarized
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<p>Student effectively identifies the aesthetic shortcomings, including:</p> <ul style="list-style-type: none"> - compositional shortcomings (cropping, scale, balance, emphasis, subject/ground relationship) - Stylistic shortcomings, inconsistency, or discrepancies between intent & execution. - technical/medium shortcomings (technique, value, consistency in application and style, medium/surface selection, etc) - level of completion (work was not given appropriate 	<p>Student identifies some aesthetic shortcomings, with some omissions, including:</p> <ul style="list-style-type: none"> - compositional shortcomings (cropping, scale, balance, emphasis, subject/ground relationship) - technical/medium shortcomings (technique, value, consistency in application and style, medium/surface selection, etc) - level of completion (work was not given appropriate time or attention) - Translation of any content 	<p>Discussion of aesthetic shortcomings are clearly lacking, with significant omissions or attempts to justify, including:</p> <ul style="list-style-type: none"> - compositional shortcomings (cropping, scale, balance, emphasis, subject/ground relationship) - technical/medium shortcomings (technique, value, consistency in application and style, medium/surface selection, etc) - level of completion (work was not given appropriate time or attention) - Translation of any content 	<p>Student does not address aesthetic shortcomings of the selected work, including:</p> <ul style="list-style-type: none"> - compositional shortcomings (cropping, scale, balance, emphasis, subject/ground relationship) - technical/medium shortcomings (technique, value, consistency in application and style, medium/surface selection, etc) - level of completion (work was not given appropriate time or attention) - Translation of any content
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<p>time or attention) - Translation of any content</p>			
<p>Student effectively identifies specific, strategic changes that would result in an improved outcome as they pertain to the above listed shortcomings.</p>	<p>Student identifies some specific changes that would result in an improved outcome as they pertain to the above listed shortcomings- some are vague, incomplete, or do not address the visual outcome of the work.</p>	<p>Student identifies some changes that would result in an improved outcome as they pertain to the above listed shortcomings- some are vague, incomplete, or do not address the visual outcome of the work.</p>	<p>Student does not identify changes that would result in an improved outcome as they pertain to the above listed shortcomings.</p>
<p>Student effectively identifies aesthetic strengths of the selected work, including:</p> <ul style="list-style-type: none"> - Compositional strengths - Stylistic strengths & consistency - Technical/medium strengths - Level of completion (work was given sufficient time or attention) - Translation of any content 	<p>Student identifies some aesthetic strengths of the selected work, including:</p> <ul style="list-style-type: none"> - Compositional strengths - Stylistic strengths & consistency - Technical/medium strengths - Level of completion (work was given sufficient time or attention) - Translation of any content 	<p>Student identifies some aesthetic strengths of the selected work, but places an overwhelming proportion of the paper doing so, including:</p> <ul style="list-style-type: none"> - Compositional strengths - Technical/medium strengths - Level of completion (work was given sufficient time or attention) 	<p>Student identifies some aesthetic strengths of the selected work, or places undue emphasis onto strengths, including:</p> <ul style="list-style-type: none"> - Compositional strengths - Technical/medium strengths - Level of completion (work was given sufficient time or attention) - Translation of any content (if applicable)

		- Translation of any content	
Student places discussion emphasis on the visual work-composition, visual style, technical execution, and clarity of purpose than on subjective narrative, personal preference, or content.	Student places some emphasis on personal preference, narrative, or content instead of emphasizing construction and execution of the visual work.	Student places substantial emphasis on personal preference, narrative, or content instead of emphasizing construction and execution of the visual work.	Student places primary emphasis on personal preference, narrative, or content instead of emphasizing construction and execution of the visual work.

APPENDIX 4 RUBRIC

Embedded Assessment – Survey II

5	4	3	2	1
Shows exemplary knowledge of art historical movements, contemporary issues & criticism.	Work shows solid knowledge of art historical movements, contemporary issues & criticism.	Work shows some knowledge of art historical movements, contemporary issues & criticism.	Work shows spotty knowledge of art historical movements, contemporary issues & criticism.	Work shows little to no knowledge of art historical movements, contemporary issues & criticism.
Makes insightful connections between contemporary art and design issues, and artist's work.	Makes solid connections between contemporary art and design issues, and artist's work.	Makes some connections between contemporary art and design issues, and artist's work.	Makes few connections between contemporary art and design issues, and artist's work.	Connections between contemporary art and design issues, and artist's work, are missing.
Provides excellent new	Provides substantive	Provides some new insight	Provides few new insights	Provides no new insight into artist's

insight into artist's material and conceptual choices.	new insight into artist's material and conceptual choices.	into artist's material and conceptual choices.	into artist's material and conceptual choices.	material and conceptual choices.
Excellent and thoughtful research, with engaging, interesting, and meaningful questions structured to go beyond basic level and achieve greater insights.	Thoughtfully researched. Questions are engaging, interesting, and meaningful. Achieves some new insights.	Some evidence of research. Questions are meaningful but only rarely achieve new insights.	Little evidence of research and questions remain at surface level.	No evidence of research and/or no meaningful questions.
Craftsmanship is clear, concise, and exemplary quality. Audio and video highlight artists' material and conceptual choices in a unique and engaging way.	Craftsmanship is clear, concise, and good quality. Audio and video highlight artists' material and conceptual choices in an engaging way.	Craftsmanship is good quality. Video and audio have some shortcomings when attempting to share artist's material and conceptual work.	Craftsmanship is spotty or of beginning quality. Video, audio rarely highlight artist's material and conceptual work	Craftsmanship lacking, and artist's contributions are not shown adequately.

APPENDIX 5 RUBRIC

Embedded Assessment – Printmaking Paper –

	5	4	3	2	1
Tools Vocabulary	Student correctly applies all relevant terminology associated with the specific tools & devices used in the execution of their print	Student correctly applies most relevant terminology associated with the specific tools & devices used in the execution of their print	Student applies most relevant terminology associated with the specific tools & devices used in the execution of their print, some terms mis-used	Student applies little to no relevant terminology associated with the specific tools & devices used in the execution of their print	Student mis-uses or does not use any vocabulary associated with tools or equipment
Processes Vocabulary	Student correctly applies all relevant terminology associated with the specific methods & processes used in the execution of their print	Student correctly applies most relevant terminology associated with the specific methods & processes used in the execution of their print	Student applies most relevant terminology associated with the specific methods & processes used in the execution of their print, some terms mis-used	Student applies little to no relevant terminology associated with the specific methods & processes used in the execution of their print	Student mis-uses or does not use any vocabulary associated with methods & processes
Elements & Principles Vocabulary	Student thoughtfully & correctly applies all relevant terminology associated with their	Student correctly applies most relevant terminology associated with their use of the	Student applies most relevant terminology associated with their use of the elements &	Student applies little to no relevant terminology associated with their use of the elements &	Student mis-uses or does not use any vocabulary associated with their use of the elements &

	use of the elements & principles of design	elements & principles of design	principles of design, some terms mis-used	principles of design	principles of design
Grammar, Syntax	Student correctly uses grammar, punctuation and syntax appropriate for university level writing-writing is clear and articulate	Student correctly uses grammar, punctuation and syntax appropriate for university level writing	Student uses some grammar, punctuation and syntax appropriate for university level writing, includes some awkwardness and grammatical errors	Student use of grammar, punctuation and syntax includes significant awkwardness and grammatical errors, and is not appropriate for university level writing	Student use of grammar, punctuation and syntax is extensively awkward, with copious grammatical and punctuation errors, and is not appropriate for university level writing
Organization, Clarity	Paper is well organized and coherently structured, with clear introduction, paragraphs, and conclusion.	Paper is mostly well organized and structured, with clear introduction, paragraphs, and conclusion.	Paper is structured, with some disorganization and muddiness, but has an introduction, paragraphs, and conclusion.	Paper is structured, with significant disorganization and muddiness, lacking a clarity in division of paragraphs.	Paper is un-structured, with significant disorganization and muddiness, lacking paragraphs, introduction, or coherent progression.

APPENDIX 6 RUBRIC

Senior Portfolio – **Historical Awareness** - Appropriately referencing and crediting your artistic kin.

5	4	3	2	1
<i>Awareness of how your work fits within and expands the contemporary art conversation</i>	<i>Awareness of how your work fits within the contemporary art conversation. Own work may need more innovation or research to push the conversation forward.</i>	<i>Demonstrates some awareness of art historical trends, movements, criticism, and techniques, but spotty or unclear connections to own work</i>	<i>Beginning level of awareness of art history and criticism</i>	<i>Little to no awareness of art history and criticism</i>

Efficacy of Communicating Alternative Directions - Appropriately referencing and crediting your artistic kin.

5	4	3	2	1
<i>Many alternatives are presented with an understanding of how the work fits within and expands the contemporary art conversation</i>	<i>Some alternatives are presented with an understanding of how your work fits within the contemporary art conversation.</i>	<i>Limited alternatives presented. Demonstrates some awareness of art historical trends, movements, criticism, and techniques, but spotty or unclear</i>	<i>Few alternatives presented. Beginning level of awareness of art history and criticism</i>	<i>No alternatives presented. Little to no awareness of art history and criticism</i>

		<i>connections to own work</i>		
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APPENDIX 7 RUBRIC

Senior Portfolio

1 - Clear Content - It should be understandable what the purpose of your piece/exhibit is.

5	4	3	2	1
<i>All elements of the exhibit contribute to clear purpose</i>	<i>Most elements of the exhibit contribute to clear purpose</i>	<i>Some elements of the exhibit contribute to purpose</i>	<i>Few elements of the exhibit contribute to purpose</i>	<i>No clear content / purpose</i>

2 – Cohesive Thought – Present your work with intention and clarity.

5	4	3	2	1
<i>Consistent intentional use of iconography, symbols, elements and principles, wall text, exhibition title, work titles, artist statement, arrangement of work in space, combine to share concept in an efficient,</i>	<i>Mostly intentional use of iconography, symbols, elements and principles, wall text, exhibition title, work titles, artist statement, arrangement of work in space, combine to share clear concept</i>	<i>Some use of iconography, symbols, elements and principles, wall text, exhibition title, work titles, artist statement, arrangement of work in space. Concept is fairly clear and some choices are combined intentionally to advance it</i>	<i>Work is presented incoherently, with little to no intention or clarity</i>	<i>No intention present</i>

<i>effective, and surprising or innovative way</i>				
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3 - Composition – Your creative and material decisions are designed to make the piece/exhibit work well.

5	4	3	2	1
<i>Deliberate creative decisions make sense within the structure of the piece/exhibit. Careful manipulation of elements and principles creates aesthetic interest. Thoughtful choice and use of media and materials to add context and meaning.</i>	<i>Most creative decisions make sense within the structure of the piece/exhibit. Manipulation of elements and principles create fairly consistent aesthetic interest. Thoughtful choice and use of media and materials to add context and meaning.</i>	<i>Some creative decisions make sense within the structure of the piece/exhibit. Manipulation of elements and principles creates aesthetic interest sporadically.</i>	<i>Creative decisions often feel random, and artist does rarely manipulate elements and principles to create aesthetic interest.</i>	<i>Creative & material decisions do not advance the piece/exhibit</i>

4 - Craftsmanship - Your material should be objectively 'good'. This includes clean audio recording, high resolution images, interesting visual compositions, etc.

5	4	3	2	1
<i>Exhibits a clear understanding</i>	<i>Mostly exhibits a clear understanding</i>	<i>Somewhat exhibits a clear understanding</i>	<i>Starts to exhibit a clear understanding and intentional</i>	<i>Evidence of craftsmanship /</i>

<i>and intentional choice of the materials used and manipulated for the work. Demonstrates excellent control of media and technical skills.</i>	<i>and intentional choice of the materials used and manipulated for the work. Demonstrates proficient control of media and technical skills.</i>	<i>and intentional choice of the materials used and manipulated for the work. Demonstrates an emergent control of media and technical skills.</i>	<i>choice of the materials used and manipulated for the work. Demonstrates an amateur control of media and technical skills.</i>	<i>quality not present</i>
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5 - Appropriate Use of Exhibit Space – Your choice(s) of work(s) to exhibit are conscious of gallery space, lighting conditions, other exhibiting artists, viewer’s movement through the gallery.

5	4	3	2	1
<i>Shows excellent evidence of thought and decision making in relation to the exhibition space.</i>	<i>Shows good evidence of thought and decision making in relation to the exhibition space.</i>	<i>Shows moderate evidence of thought and decision making in relation to the exhibition space.</i>	<i>Shows little evidence of thought and decision making in relation to the exhibition space.</i>	<i>Choices of works and use of space are inappropriate</i>

6 – Historical Awareness - Appropriately referencing and crediting your artistic kin.

5	4	3	2	1
<i>Awareness of how your work fits within and expands the</i>	<i>Awareness of how your work fits within the contemporary</i>	<i>Demonstrates some awareness of art historical</i>	<i>Beginning level of awareness of art history and criticism</i>	<i>Little to no awareness of art history and criticism</i>

contemporary art conversation	art conversation. Own work may need more innovation or research to push the conversation forward.	trends, movements, criticism, and techniques, but spotty or unclear connections to own work		
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APPENDIX 8 RUBRIC

Senior Portfolio

1 - Clear Content - It should be understandable what the purpose of your piece/exhibit is.

5	4	3	2	1
All elements of the exhibit contribute to clear purpose	Most elements of the exhibit contribute to clear purpose	Some elements of the exhibit contribute to purpose	Few elements of the exhibit contribute to purpose	No clear content / purpose

2 – Cohesive Thought – Present your work with intention and clarity.

5	4	3	2	1
Consistent intentional use of iconography, symbols, elements and principles, wall text, exhibition title, work	Mostly intentional use of iconography, symbols, elements and principles, wall text, exhibition title, work titles, artist statement, arrangement of	Some use of iconography, symbols, elements and principles, wall text, exhibition title, work titles, artist statement, arrangement of	Work is presented incoherently, with little to no intention or clarity	No intention present

titles, artist statement, arrangement of work in space, combine to share concept in an efficient, effective, and surprising or innovative way	work in space, combine to share clear concept	work in space. Concept is fairly clear and some choices are combined intentionally to advance it		
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3 - Composition – Your creative and material decisions are designed to make the piece/exhibit work well.

5	4	3	2	1
Deliberate creative decisions make sense within the structure of the piece/exhibit. Careful manipulation of elements and principles creates aesthetic interest. Thoughtful choice and use of media and materials	Most creative decisions make sense within the structure of the piece/exhibit. Manipulation of elements and principles create fairly consistent aesthetic interest. Thoughtful choice and use of media and materials to add context and meaning.	Some creative decisions make sense within the structure of the piece/exhibit. Manipulation of elements and principles creates aesthetic interest sporadically.	Creative decisions often feel random, and artist does rarely manipulates elements and principles to create aesthetic interest.	Creative & material decisions do not advance the piece/exhibit

<i>to add context and meaning.</i>				
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4 - Craftsmanship - Your material should be objectively 'good'. This includes clean audio recording, high resolution images, interesting visual compositions, etc.

5	4	3	2	1
<i>Exhibits a clear understanding and intentional choice of the materials used and manipulated for the work. Demonstrates excellent control of media and technical skills.</i>	<i>Mostly exhibits a clear understanding and intentional choice of the materials used and manipulated for the work. Demonstrates proficient control of media and technical skills.</i>	<i>Somewhat exhibits a clear understanding and intentional choice of the materials used and manipulated for the work. Demonstrates an emergent control of media and technical skills.</i>	<i>Starts to exhibit a clear understanding and intentional choice of the materials used and manipulated for the work. Demonstrates an amateur control of media and technical skills.</i>	<i>Evidence of craftsmanship / quality not present</i>

5 - Appropriate Use of Exhibit Space – Your choice(s) of work(s) to exhibit are conscious of gallery space, lighting conditions, other exhibiting artists, viewer's movement through the gallery.

5	4	3	2	1
<i>Shows excellent evidence of thought and decision making in relation to the</i>	<i>Shows good evidence of thought and decision making in relation to the exhibition space.</i>	<i>Shows moderate evidence of thought and decision making in relation to the</i>	<i>Shows little evidence of thought and decision making in relation to the</i>	<i>Choices of works and use of space are inappropriate</i>

<i>exhibition space.</i>		<i>exhibition space.</i>	<i>exhibition space.</i>	
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6 – Historical Awareness - Appropriately referencing and crediting your artistic kin.

5	4	3	2	1
<i>Awareness of how your work fits within and expands the contemporary art conversation</i>	<i>Awareness of how your work fits within the contemporary art conversation. Own work may need more innovation or research to push the conversation forward.</i>	<i>Demonstrates some awareness of art historical trends, movements, criticism, and techniques, but spotty or unclear connections to own work</i>	<i>Beginning level of awareness of art history and criticism</i>	<i>Little to no awareness of art history and criticism</i>

APPENDIX 9 RUBRIC

Senior Portfolio

Communicative techniques:

5	4	3	2	1
<i>Verbally communicates critical understanding of material and conceptual aspects of work in thoughtful,</i>	<i>Verbally communicates critical understanding of material and conceptual aspects of work in thoughtful, clear, and concise, way.</i>	<i>Verbally communicates understanding of material and conceptual aspects of work. This communication is</i>	<i>Verbally communicates basic understanding of material and conceptual aspects of work. This communication is</i>	<i>Little to no verbal communication or critical understanding of material and conceptual aspects of work.</i>

clear, concise, and insightful way.		sometimes thoughtful, clear, and concise.	n is rarely thoughtful, clear, and concise.	
Leverages historical context in thoughtful and innovative way to make connections between own work and contemporary and historic issues, and to answer faculty questions about work.	Leverages historical context in thoughtful way to make connections between own work and contemporary and historic issues, and to answer faculty questions about work.	Sometimes leverages historical context to make connections between own work and contemporary and historic issues, and to answer faculty questions about work.	Rarely leverages historical context to make connections between own work and contemporary and historic issues, and to answer faculty questions about work.	Student does not make historical context of work clear, and draws no connection to contemporary and historic issues.
Exemplary use of discipline-specific vocabulary in presentation and defense of work	Solid use of discipline-specific vocabulary in presentation and defense of work	Some use of discipline-specific vocabulary in presentation and defense of work	Little use of discipline-specific vocabulary in presentation and defense of work	No use of discipline-specific vocabulary in presentation and defense of work
Exemplary use of visuals supports presentation and defense of work, and consistently adds insight to discussion of it.	Good use of visuals supports presentation and defense of work, and adds some insight to discussion of it.	Some use of visuals supports presentation and defense of work.	Little use of visuals to presentation and defense of work, or use of visuals is low quality and contributes little to	No or improper use of visuals supporting the presentation and defense of work.

			discussion and defense.	
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