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| **California State University, Fresno**  **College of Arts and Humanities**  **Department of Art and Design**  **Stephanie Ryan, Graduate Program Coordinator** |
| **Student Outcomes Assessment Plan (SOAP)** |
| Mission Statement |
| Mission Statement: MA. in Art Program in Art and Design  The M.A. in Art Program offers an advanced education in the visual arts, with programs of study in studio art, art history, and art education. In keeping with the goals and mission of the university, the M.A. in Art Program prepares a diverse student population for leadership in the arts by offering opportunities for creative achievement and intellectual discovery, encouraging students, faculty, and the local arts community in engage in creative dialogue and collaboration. Instruction and advisement are delivered through a comprehensive and highly individualized program of study designed to prepare the students for careers as professional studio artists, art historians, museum and gallery workers, and art educators, as well as forming a foundation for further graduate study in M.F.A. and Ph.D. programs.  Mission Statement: College of Arts and Humanities  The College of Arts and Humanities provides a diverse student population with the communication skills, humanistic values and cultural awareness that form the foundation of scholarship. The college offers intellectual and artistic programs that engage students and faculty and the community in collaboration, dialogue, and discovery. These programs help preserve, illuminate and nourish the arts and humanities for the campus and for the wider community. |

## Institutional Learning Outcomes, Program Learning Outcomes/Goals, and SLO’s [a,b,c]

Fresno State Institutional Learning Outcomes

**Student who graduate from California State University, Fresno will demonstrate the importance of discovery, diversity, and distinction by**

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| **developing a foundational, broad and integrative knowledge** of the humanities, the arts, the sciences, and social sciences, and their integration with their major field of study. Students will consolidate learning from different fields and explore the concepts and questions that bridge those essential areas of learning. Graduate students will articulate the significance, implications and challenges within their field in a societal and global context. In fields in which interdisciplinarity is fundamental, graduate students will further draw from the perspectives of other domains of inquiry/practice so as to assess a problem better and offer solutions to it. |
| **acquiring specialized knowledge** as identified by program learning outcomes in their major field. Students will demonstrate expertise in a specialized area of study, including integration of ideas, methods, theory and practice. Graduate students will demonstrate further mastery of the field’s theories, research methods, and approaches to inquiry. They will also show the ability to assess major contributions to the field, as well as expand on those contributions through empirical research or aesthetic exploration. |
| **improving intellectual skills** including critical thinking, effective oral and written communication, information literacy and quantitative reasoning.Students will demonstrate fluency via application of these skills to everyday problems and complex challenges. Graduate students will hone these skills further, demonstrating coherent arguments, analysis, insight, creativity, and acumen as they address local, regional, and global issues in their respective fields of study. |
| **applying knowledge** by integrating theory, practice, and problem solving to address real world issues using both individual and team approaches. Students will apply their knowledge in a project, paper, exhibit, performance, or other appropriate demonstration that links knowledge and skills acquired at the university with those from other areas of their lives. Graduate students will integrate knowledge and skills from coursework, practicum, and research to address critical issues in their field and demonstrate advanced application of knowledge through a culminating experience that validates, challenges, and/or expands the profession’s body of knowledge. |
| **exemplifying equity, ethics, and engagement.** Students will form and effectively communicate their own evidence-based and reasoned views on public issues, interact with others to address social, environmental and economic challenges, apply knowledge of diversity and cultural competencies to promote equity and social justice in theclassroom and the community, value the complexity of ethical decision making in a diverse society, acknowledge the importance of standards in academic and professional integrity, and demonstrate honesty, tolerance, and civility in social and academic interactions. Building upon this at the graduate level, students will apply these values in the creation of scholarly and/or aesthetic works that enrich the human experience. |

* 1. Program Learning Outcomes (Also known as Goals) and related SLO’s

Program Learning Outcomes or GOALS are the specific knowledge and skills that the department/program will develop or strengthen in students. These PLO’s or Goals may be broader than SLO’s but must be measureable and each PLO must have at least one SLO to which is directly linked/aligned.

**MA in Art Goals and Student Learning Outcomes REVISIONS DRAFT\*\***

1. **PLO—Reflect critically in verbal or written forms on significant works of visual art. Students should be able to:**
   1. SLO—Analyze, synthesize, and evaluate works of art and their related literature in verbal and/or written forms.
   2. SLO—Analyze and evaluate one’s own work and the work of other artists in verbal and/or written forms.
2. **Demonstrate proficiency in the production of art or art historical writing comparable to accepted professional standards in the field. Students should be able to:**
   1. SLO—Create a cohesive body of artwork or written work that conveys a personal direction of study/research, and that makes an original statement, in the student's selected media or area of study.
   2. SLO—Engage critically with research in the field and expand upon issues of significance in the visual arts in relation to one's own studio production or art historical writing.
3. **Demonstrate knowledge of multiple social and cultural traditions, issues, and multiple histories of art relative to accepted professional standards. Students should be able to:**
   1. SLO—Analyze and apply aspects of multi-social and multi-cultural knowledge and traditions in relation to contemporary and historical issues in art, and in relation to one’s own studio production and/or written work.
4. **Develop currency in the visual arts relative to one’s area of expertise and reflective of professional standards appropriate to the field. Students should be able to:**
   1. SLO—Identify, understand and apply contemporary theories, current trends and/or emerging bodies of research relevant to the field of contemporary art in relation one’s own artwork and/or research.
   2. SLO—Identify, understand and when possible, apply emerging technologies in art as applicable to one's area of study.

##### **To recognize and support the value of the visual arts in our society. Students should be able to:**

##### SLO—Advocate for the value of the visual arts in our society through support of arts institutions, and by fostering awareness and continued scholarship in the study of gender, ethnicity, social issues, and world citizenship as relates to the arts.

## Curriculum Map [d]: Courses in which SLO’s are addressed and evaluated

|  | **PLO1/a** | **PLO 1/b** | **PLO 2/a** | **PLO 2/b** | **PLO 3/a** | **PLO 4/a** | **PLO 4/b** | **PLO 5/a** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Course |  |  |  |  |  |  |  |  |
| **ART 220T** | I, D | I, D | I, D | I, D | I, D | I, D | I, D | I, D |
| **ART 224** | I, D | I, D | I, D, M | I, D, M | I, D | I, D | I, D | I, D |
| **ART 230** | D, M | D, M | D, M | D, M | D, M | D, M | D, M | D, M |
| **ART 240** | I, D | I, D | I, D, M | I, D, M | I, D | I, D | I, D, | I, D |
| **ART 241** | I, D | I, D | I, D, M | I, D, M | I, D | I, D | I, D, | I, D |
| **ART 253** | I, D | I, D | I, D, M | I, D, M | I, D | I, D | I, D, | I, D |
| **ART 260** | D, M | D, M | D, M | D, M | D, M | D, M | D, M | D, M |
| **ART 290** | D | D | D | D | D | D | D | D |
| **ART 298** | M | M | M | M | M | M | M | M |
| **ART 299** | M | M | M | M | M | M | M | M |

For courses in the major, using the abbreviations below, indicate which outcomes are introduced, which are developed, and which are mastered in that particular course.

| **I = Introduced** | **D = Developed** | **M=Mastered** |  |
| --- | --- | --- | --- |

## SLO’s Mapped to Assessment Measures and Methods [e]

| Assessment Measure (Direct) | Evaluation  Method | **PLO 1/a** | **PLO 1/b** | **PLO 2/a** | **PLO 2/b** | **PLO 3/a** | **PLO 4/a** | **PLO 4/b** | **PLO 5/a** |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Entrance Portfolio and/or Classified Standing Review | Rubric | X | X | X | X | X | X | X |  |
| Graduate Writing Requirement | Rubric | X | X | X | X | X | X | X |  |
| Advancement to Candidacy Review | Rubric | X | X | X | X |  | X |  |  |
| ART 298: Project Exhibition, Oral Defense & Report OR ART 299: Thesis & Oral Defense | Rubric | X | X | X | X | X | X | X | X |
| Assessment Measure (Indirect) | Evaluation  Method | **PLO 1/a** | **PLO 1/b** | **PLO 2/a** | **PLO 2/b** | **PLO 3/a** | **PLO 4/a** | **PLO 4/b** | **PLO 5/a** |
| Exit Survey | Score | X | X | X | X | X | X | X | X |
| Employers Survey | Score | X | X | X | X | X | X | X | X |

## Assessment Measures: Description of Assignment and Method (rubric, criteria, etc.) used to evaluate the assignment [f]

* 1. **Direct Measures (Department/Program must use a minimum of three different direct measures)**

1. Entrance Portfolio and/or Classified Standing Review: A formative assessment of new applicants to the MA in Art program and/or graduate students who are Conditionally Classified and need to obtain Classified Standing. These reviews are held once per semester and require participation of all members of the Graduate Faculty Group to make a decision regarding acceptance or denial to the program. This assessment provides faculty with a baseline to use when conducting assessment of student learning outcomes at more advanced levels (see Appendix A: *Scoring Rubric for Screening for Classified Standing*.)

2. Graduate Writing Requirement: The Graduate Writing Requirement must be successfully completed by all graduate students during their first or second semester in Classified Standing as graduate students in the program. This activity consists of a writing component embedded in ART 230: *Seminar in Art Theory* and ART 260: *Seminar in Art History*. The GWR is evaluated using the *Graduate Writing Requirement Rubric* (see Appendix B: *Scoring Rubric for the Graduate Writing Requirement.*) This review enables us to determine students’ ability to reflect critically on works of art, histories, theories, and ideas relevant to the field and demonstrates whether or not graduate students are able to express themselves in writing appropriate to the standards for graduate students in the department and at the university in general.

3. Advancement to Candidacy Review: The ATC Review is used to evaluate a student’s readiness to enroll in the culminating experience, either ART 298: *Project* or ART 299: *Thesis*. The qualified student arranges to meet for an interview with a self-chosen committee of three graduate faculty members, the chair of which must be from the student's specific area of study. In order to qualify for the ATC review, the student must have obtained Classified Standing, have completed 12 units with a 3.0 GPA, have completed a working draft of *Sections III and IV* of the Project Report (for studio artists), have a cohesive body of art work partially completed or strong working draft of a thesis in progress. In this assessment, the Graduate Faculty are able to determine whether or not a student is prepared to begin his/her culminating experience. (see Appendix C: *Scoring Rubric for Advancement to Candidacy Review*.)

4. Culminating Experience: ART 298: *Project*; or, ART 299: *Thesis*. As their culminating experience, graduate students must complete 6 units of either ART 298 (Project) or ART 299 (Thesis). The coursework of ART 298 consists of the creation and installation of a body of original works of art (of sufficiently high quality) produced while engaged in the graduate program. The Project Exhibition must raise a question, explore a theme, or idea, and all pieces must work together to make a coherent statement. The Project Report, a written analysis of the Project Exhibition, is required as well and explores such issues as *significance of the work, objectives, methodology, evaluation,* and *conclusions*. The coursework of ART 299 (Thesis) consists of the preparation, completion, and submission of a thesis in accordance with university guidelines for thesis preparation. Students are asked to submit a bound copy of their thesis to be kept on file in the slide library. In both activities, students work very closely with a three-member faculty committee throughout the process, including a final review of the finished work by the student's project or thesis committee, in which the student is asked to orally defend his/her work before the committee (see Appendix D: *Scoring Rubric for ART 298:* *Project Exhibition & Report*)

5. Exit Portfolio: As a final requirement of the M.A. in Art program, all students enrolled in ART 298: Project are required to submit a complete digital portfolio documenting their Project Exhibition, to be kept on file in the Art and Design Office, along with a bound copy of their Project Report. Students enrolled in Thesis are required to submit a bound Thesis to be kept on file in the Art and Design Office. Exit Portfolios are reviewed by the Graduate Faculty Group as a whole each spring to assess the strengths and weaknesses of our program compared to SLOs (see Appendix E: *Scoring Rubric for ART 298: Project Exit Portfolio*.)

6. Evaluation of Student Work in Graduate Studio Art Courses (including ART 240: Graduate Studio Seminar): Evaluation of the quality of work in the graduate level studio art courses.

* 1. **Indirect Measures (Department/Program must use a minimum of one indirect measure)**

1. Exit Survey: Since 2007, all students in the M.A. in Art Program have been required to complete an Exit Survey upon graduation which focuses on their experience in the program. The data from the surveys is analyzed every 3 - 5 years, as a way of assessing the perceived needs of students in the program, and aiding in development of the program.

2. Employers Survey: The Graduate Faculty Group is in the process of developing an Employers Survey in order to assess the quality of preparation and instruction that our students receive, and perceived strengths and weaknesses of the program.

## Assessment Schedule/Timeline [g]

| Academic  Year | Measure | SLO | SLO |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 2017-2018 |  |  |  |  |  |  |  |  |  |  |
| 2018-2019 |  |  |  |  |  |  |  |  |  |  |
| 2019-2020 | Entrance Portfolios | SL0 2/a |  |  |  |  |  |  |  |  |
| 2020-2021 | Writing Samples | SLO 1/a, 1/b |  |  |  |  |  |  |  |  |
| 2021-2022 | Culminating Experience (ART 298, ART 299) | SLO 2/a, 2/b |  |  |  |  |  |  |  |  |
| 2022-2023 | GWR Samples (ART 230, ART 260) | SLO 3/a |  |  |  |  |  |  |  |  |
| 2023-2024 | ATC Review | SLO 4/a |  |  |  |  |  |  |  |  |
| 2024-2025 | Studio Art Courses + ART 240 Samples | SLO 4/b |  |  |  |  |  |  |  |  |
| 2025-  2026 | Exit Portfolios | SLO 5/a |  |  |  |  |  |  |  |  |

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| Closing the Loop [h,j,k] |
| **Fresno State Closing the Loop process is described immediately below.** |
| A major assessment report, which focuses on assessment activities carried out the previous academic year, is submitted in September of each academic year and evaluated by the Learning Assessment Team and Director of Assessment at Fresno State. |
| **Program/Department Closing the Loop process:**  Yearly assessments will be shared with the Department Chair for feedback regarding resolutions prior to submission to the Director of Assessment. After each yearly report submission, the graduate art faculty will meet to discuss the yearly report evaluation provided by the Director of Assessment. Any proposed changes to curricula, or program that arise through assessment will be discussed by studio faculty and then discussed and voted on during a T/TT departmental meeting. Proposed curricular changes originate in the Graduate Faculty Group Committee and are passed on to the Curriculum Committee with representatives from the Studio Art, Graphic Design, Interior Design and Art History areas prior to full consideration by the Department of Art and Design. Proposed changes are vetted by T/TT Department Faculty during monthly meetings with feedback from Studio Art, Graphic Design, Interior Design, and Art History regarding assessment practices and proposed changes. Program changes will follow the same path as curriculum changes but may require the involvement of the dean when appropriate.  **Specific changes made in response to yearly assessment activities:**  The Graduate Faculty Group meets every semester to review student entrance portfolios, we meet every spring to review student Exit Portfolios (comparing entrance with exit portfolios), and we engage in yearly assessment activities. The Graduate Faculty Group meets regularly to discuss program issues and goals. The GFG has developed two new courses, and one new course topic and has one new course in development, in order to increase the diversity of offerings (and to lay groundwork for development of MFA program, as suggested by NASAD review):   * New Course: ART 224: *Graduate Printmaking* * New Course: ART 123: *Advanced Drawing* (open to graduate students as an advanced 100-level course: last semester, 6 graduate students enrolled in ART 123.) * New Topic: ART 260: *Arts & Empire in the Bourbon Hispanic World* * New Course ART 223: *Graduate Drawing (in development stage)*   The Graduate Faculty Group is making other curricular changes as a result of the last assessment activity, which will be forwarded to the appropriate committees for approval:   * New Requirement: Studio Graduate Students will be required to take ART 240: *Graduate Studio Seminar* at least once per year (the course can be repeated 3 times because it is rotated among graduate faculty.) Currently students are encouraged to take ART 240 at least twice, if not three times. * New Requirement: Studio Graduate Students will be required to take both ART 230 and ART 260 (instead of one or the other) to improve writing and researching skills. * Development of Professional Practices Experiences for Graduate Students. We have had graduate students meet with CCA Visiting Artists (Phung Huynh and Yishai Jusidman) from the past two years for individual critiques. We plan to arrange for critiques from outstanding practicing artists regularly.   Other Changes made as a result of Assessment:   * Revision of MA in Art Mission Statement (same content, clarified wording) * Revision of MA in Art Program Goals and Student Learning Outcomes to be more directed, more clear, and to ensure we are able to measure outcomes. * Creation of rubrics for ACT Review, ART 298: Project Evaluation & Assessment, Project Exit Portfolio. |
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**APPENDIX A: Scoring Rubric for the Screening Review for Classified Standing**

# **MA in ART Studio Art Area Scoring Rubric: Screening Review for Classified Standing**

|  |  |  |  |
| --- | --- | --- | --- |
| **Score** | **Portfolio: Form & Content** | **Written: Letter of Intent and Artist’s Statement** | **Creative Development (as demonstrated in Portfolio and Statements)** |
| **4**  Exceptional | Quality of artwork is exceptional, showing expertise in handling of media/tools, technical skills, & understanding of formal/conceptual issues related to work & medium; work exhibits inventiveness, verve & risk; intellectual engagement with work is clear, showing evidence of independent research & informed decision-making; work successfully addresses complex visual/conceptual issues; personal direction & artistic voice are clear; a unifying visual/conceptual framework underlies work. | Addresses relevant issues with sophistication, clarity & depth, demonstrating ability to communicate ideas in written form; writing successful addresses complex issues, and shows inventiveness, creativity; writing is error-free, organized & follows accepted conventions of spelling & grammar throughout; ideas flow smoothly & logically. | Candidate communicates ongoing commitment to creative development, production & independent research in art; articulates a clear understanding of own creative work, process, and/or research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reveals a thorough knowledge-base of art issues / histories / theories; content-related ideas expressed are congruent with work; ability to evaluate aesthetic principles of art & critically self-assess artwork is strong; is able to articulate an understanding of historical precedents/current art issues related to work. |
| **3**  Accomplished | Quality of artwork is accomplished, showing proficiency in handling of media/tools, technical skills & understanding of formal/conceptual issues related to work & medium; work shows creativity & some risk; intellectual engagement with work is present, showing evidence of independent research & informed decision-making; work successfully addresses complex visual & conceptual issues; a sense of personal direction & artistic voice present; one or several unifying concepts evident. | Addresses relevant issues in a focused, clear manner, demonstrating ability to communicate ideas in written form; writing may have minor errors, but these do not interfere with comprehensibility; flow of ideas is mostly smooth & logical; paper is well organized. | Candidate communicates commitment to creative development, studio production & engages in independent research in art; articulates a good understanding of own creative work, process, & research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reflects a understanding of significant art issues/ histories/ theories or potential for growth; content-related ideas expressed are often congruent with artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork is good or shows potential; is able to articulate some awareness of historical precedents/current art issues related to work. |
| **2**  Developing | Quality of artwork is inconsistent, revealing a lack of competence in handling of media/tools, technical skills & understanding of formal /conceptual issues related to work & medium; work lacks creativity and/or risk; work may show a sense of real effort but visual/conceptual issues appear unresolved; evidence of independent research /informed decision-making is inconsistent or lacking; work addresses visual/conceptual issues that are simplistic; a sense of personal direction is not clear; one or several unifying concepts are not present. | Content of statements addresses related ideas in overly simplistic manner, lacks focus, and/or is poorly conceived; ability to communicate ideas in written form is weak; frequent errors in spelling, grammar, sentence structure and/or other conventions that interfere with comprehensibility, does not flow smoothly & lacks organization. | Candidate communicates inconsistent involvement in creative development & production & may lack independent research in art; reveals difficulty with articulating and/or understanding of own creative work, process or research; reasons for pursuing masters work unclear or poorly conceived; conceptualization & articulation of related ideas reveals a lack of awareness of basic art issues /histories /theories or are overly simplistic; ideas expressed are often incongruent with the artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork still developing; shows minimal awareness of historical precedents / current art issues related to work. |
| **1**  Does not meet expectations | Quality of artwork is weak overall, revealing a misunderstanding of technique/tools/media or lack of skill in their application, as well as a lack of understanding of formal & conceptual issues related to work & medium; work exhibits use of trite or overly simplistic solutions to visual problems; visual & conceptual issues appear unresolved or incongruent with work; sense of personal direction not evident in work; lacks evidence of unifying concepts. | Artist’s statement does not addresses ideas relevant to artwork, or lacks a clear topic or focus; addresses concepts that are trite or not fully realized; ability to communicate ideas in written form is very weak; contains numerous errors in spelling, grammar, and/or sentence structure which make following the logic of the paper extremely difficult. | Candidate communicates lack of involvement in artistic development, production & independent research in art; does not articulate awareness or understanding of own creative work, process, research; conceptualization & articulation of ideas reveals a lack of awareness or misunderstanding of significant art issues /histories/ theories; ideas expressed are incongruent with the work or poorly conceived; ability to evaluate aesthetic principles of art & to critically self-assess artwork are not present; awareness of historical precedents and /or current art issues related to work are not present. |

The purpose of the review is to evaluate the quality of the candidate’s portfolio of artwork, statement of intent & artist’s statement (which should address the theoretical, historical, and formal issues relevant to the student’s artwork and ideas.) Candidates are expected to demonstrate evidence of dedication to their art & research. Candidates are expected to articulate an understanding of their own creative work, process, and/or research, as well as articulate a direction of study that they wish to pursue as a graduate student in their artist’s statement.

**To pass the Departmental Screening review in Studio Art, students must earn a score of “3” or higher in all categories of the Rubric.**

**APPENDIX B: GWR Policy & Scoring Rubric for the Graduate Writing Requirement**

All students enrolled in Master’s degree programs at California State University-Fresno are required to demonstrate

competence in written English before applying for Advancement to Candidacy. In the Department of Art and

Design, this requirement will be fulfilled as a component of one of the following courses: ART 230: Graduate

Seminar in Art Theory or ART 260: Graduate Seminar in Art History. The Department of Art and Design

understands the significance of recognizing writing competency as early as possible in their program. Thus,

students will be advised to complete either ART 230 or ART 260 within the first or second semester of admission

into the program.

**Overview**

All candidates for the Master of Arts Degree will demonstrate graduate-level writing proficiency by satisfactory

completion of a scholarly paper given as an assignment in either ART 230: Graduate Seminar in Art Theory or ART

260: Graduate Seminar in Art History. The written work will be evaluated using a 4-point scoring rubric, where

writing proficiency is recognized by a score of a “3” or higher in each of the following areas: Style and Format,

Mechanics, and Content and Organization. Students who are not successful in demonstrating writing competency

will be advised in remediation methods by the Graduate Writing Requirement Review Committee. Remediation

methods may include, but are not limited to, enrollment in a developmental writing program, tutoring at the CSUF

Graduate Writing Studio, additional course work, and/or independent study, as a way of bringing writing skills up to

graduate standards in a timely fashion.

**The Graduate Writing Requirement**

According to university policy, graduate students are expected to develop writing skills that are commensurate

with society’s expectations of persons who hold advanced degrees and to develop the ability to write in formats

and styles appropriate to their discipline. Graduate students will reflect these goals by selecting, in collaboration

with their instructor, an original academic theme to investigate on a topic relating to course content, and by

writing a scholarly analysis on the chosen topic that is 10-12 pages in length. The paper will follow conventions

for style and format that are chosen by the instructor of the course (MLA or chosen equivalent). The student’s

writing sample should demonstrate:

a) Comprehensibility;

b) Clear organization and presentation of ideas;

c) An ability to arrange ideas logically so as to establish a sound, scholarly argument;

d) Thoroughness and competence in documentation;

e) An ability to express in writing a critical analysis of existing scholarly/professional literature in the

student’s area of interest; and

f) An ability to model the discipline’s overall style as reflected in representative journals.

Writing Proficiency

The following Scoring Rubric (below) has been developed to be used a guide for students and faculty with regard

to expectations for the GWR:

4 – Exemplary 2 – Developing

3 – Accomplished 1 – Beginning

Writing proficiency is demonstrated by a score of a “3” or higher in each category. Since the Graduate Writing

Requirement serves as a course component in either ART 230 or ART 260, it is possible for a student to pass the

course while failing the Graduate Writing Requirement, and vice versa.

Evaluation of Writing Proficiency

Evaluation of graduate writing proficiency will be determined by the instructor of the course according to the

scoring rubric. Students who demonstrate writing proficiency with a score of “3” or higher in each category will

have fulfilled the requirement, and the process will be considered complete. The instructor of the course will

forward a list of all graduate students enrolled in the course and their status (pass or fail) with regard to the GWR, to

the program coordinator, who will be responsible for verifying the information before the student advances to

candidacy. The instructor of the course will notify the students as to whether or not they have satisfied the

requirement.

Students who are not successful in demonstrating writing competency at the graduate-level by scoring lower than a

“3” in any category, will have their writing sample forwarded to the Graduate Writing Requirement Review

Committee (a committee of three, chaired by the instructor of the course and composed of two other full-time

graduate faculty in the Department of Art and Design) for further review. The GWR Review Committee will advise

the student in remediation methods, which may include, but are not limited to, enrollment in a developmental

writing program, tutoring at the CSUF Writing Center or privately, additional course work, and/or independent

study, as a way of bringing writing skills up to graduate standards in a timely fashion.

After steps have been taken by the student to develop his/her writing ability, the student may request (in writing to

the Graduate Coordinator) the opportunity to revise the original submission, with guidance from the instructor of the

course, and to be evaluated once more by the GWR Review Committee. If the student passes after the second

attempt, then the results will be forwarded to the program coordinator and the process will be considered complete. If

the student does not pass the second attempt, further remediation will be recommended by the committee, but the

student will be granted no further opportunities to submit that written sample to the Review Committee. Rather, the

student will be required to enroll in the alternate course (either ART 230 or ART 260) and to successfully complete

the GWR as part of that course.

**Appeals**

Students may appeal the decision of the committee after their second attempt by making a request in writing to the

Graduate Coordinator, no later than 2 weeks after receiving official notice of the decision of the GWR Review

Committee. The Graduate Coordinator will then present the request to the Graduate Faculty in Art and Design as a

whole, who will render a final decision with regard to the dispute raised by the student.

**Scoring Rubric for the Master of Arts in Art Graduate Writing Requirement**

|  |  |  |  |
| --- | --- | --- | --- |
| Scoring Level | Style and Format | Mechanics | Content and Organization |
| 4—Exemplary | In addition to meeting the requirement for a “3,” the paper is consistent with MLA throughout. The paper models the language and conventions used in related scholarly/professional literature. It would meet guidelines for MLA publication | In addition to meeting the requirements for a “3,” the paper is essentially error free in terms of mechanics. Writing flows smoothly from one idea to another. Transitions help establish a sound scholarly argument and aid the reader in following the writer’s logic. | In addition to meeting the requirements for a “3”, the paper excels in organization and presentation of ideas related to the topic. It raises significant issues or ideas, which may not have been represented in the literature cited. Would serve as a good basis for further research on the topic. |
| 3—Accomplished | While there may be minor errors, MLA conventions for style and format are used consistently throughout the paper. Demonstrates thoroughness and competence in documenting sources; the reader would have little difficulty referring back to cited sources. Style and format contribute to the comprehensibility of the paper. Models the discipline’s overall journalistic style. | While there may be minor errors, the paper follows normal conventions of spelling and grammar throughout. Errors do not interfere significantly with comprehensibility. Transitions and organizational structures such as subheadings are used which help the reader to move from one point to another. | All requirements for the paper are followed. The topic is timely and carefully focused. Major points related to the topic are clearly outlined and ideas are logically arranged to present a sound scholarly argument. The paper is interesting and holds the reader’s attention. Does a creditable job summarizing related literature. |
| 2—Developing | While some MLA conventions are followed, others are not. The paper lacks consistency of style and/or format. It may be unclear which references are direct quotes and which are paraphrased. Based on the information provided, the reader would have some difficulty referring back to cited sources. Significant revisions would contribute to the comprehensibility of the paper. | Frequent errors in spelling, grammar (such as subject/verb agreements and tense), sentence structure and/or other writing conventions make reading difficult and interfere with comprehensibility. Writing does not flow smoothly from point to point; lacks appropriate transitions. | While the paper represents the major requirement, it is lacking in substantial ways. The content may be poorly focused or the scholarly argument may be weak or poorly conceived. Major ideas related to the content may be ignored or inadequately explored. Overall, the content and organization needs significant revision to represent a critical analysis of the topic. |
| 1—Beginning | MLA Conventions are not followed. Fails to demonstrate thoroughness and competence in documentation. Lack of appropriate style and format make reading and comprehensibility problematic. | Paper contains numerous errors in spelling, grammar, and/or sentence structure which make following the logic of the paper extremely difficult. | Analysis of existing scholarly/professional literature on the topic is inadequate. Content is poorly focused and lacks organization. The paper’s topic is unclear. |

**To pass the Graduate Writing Requirement students must earn a score of “3” or higher in all categories of the Rubric.**

**APPENDIX C: Scoring Rubric for the Advancement to Candidacy Review**

# **MA in ART Scoring Rubric for the Advancement to Candidacy Review (Project)**

|  |  |  |  |
| --- | --- | --- | --- |
| **Score** | **Portfolio: Form & Content** | **Written Work: Exhibition Proposal & Project Report Draft** | **Creative Development (as demonstrated in Portfolio & Written Proposal/Project Report)** |
| **4**  Exceptional | Quality of artwork is exceptional, showing expertise in handling of media/tools, technical skills, & understanding of formal/conceptual issues related to work & medium; work exhibits inventiveness, verve & risk; intellectual engagement with work is clear, showing evidence of independent research & informed decision-making; work successfully addresses complex visual/conceptual issues; personal direction & artistic voice are clear; a unifying visual/conceptual framework underlies work. Student demonstrates excellent potential to successfully complete the requirements of ART 298. | Addresses relevant issues with sophistication, clarity & depth, demonstrating ability to communicate ideas in written form; writing successfully addresses complex issues, and shows inventiveness, creativity; writing is error-free, organized & follows accepted conventions of spelling & grammar throughout; ideas flow smoothly & logically. | Candidate communicates ongoing commitment to creative development, production & independent research in art; articulates a clear understanding of own creative work, process, and/or research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reveals a thorough knowledge-base of art issues / histories / theories; content-related ideas expressed are congruent with work; ability to evaluate aesthetic principles of art & critically self-assess artwork is strong; is able to articulate an understanding of historical precedents/current art issues related to work. |
| **3**  Accomplished | Quality of artwork is accomplished, showing proficiency in handling of media/tools, technical skills & understanding of formal/conceptual issues related to work & medium; work shows creativity & some risk; intellectual engagement with work is present, showing evidence of independent research & informed decision-making; work successfully addresses complex visual & conceptual issues; a sense of personal direction & artistic voice present; one or several unifying concepts evident. Student demonstrates potential to successfully complete the requirements of ART 298. | Addresses relevant issues in a focused, clear manner, demonstrating ability to communicate ideas in written form; writing may have minor errors, but these do not interfere with comprehensibility; flow of ideas is mostly smooth & logical; paper is well organized. | Candidate communicates commitment to creative development, studio production & engages in independent research in art; articulates a good understanding of own creative work, process, & research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reflects a understanding of significant art issues/ histories/ theories or potential for growth; content-related ideas expressed are often congruent with artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork is good or shows potential; is able to articulate some awareness of historical precedents/current art issues related to work. |
| **2**  Developing | Quality of artwork is inconsistent, revealing a lack of competence in handling of media/tools, technical skills & understanding of formal /conceptual issues related to work & medium; work lacks creativity and/or risk; work may show a sense of real effort but visual/conceptual issues appear unresolved; evidence of independent research /informed decision-making is inconsistent or lacking; work addresses visual/conceptual issues that are simplistic; a sense of personal direction is not clear; one or several unifying concepts are not present. | Content of written work addresses related ideas in overly simplistic manner, lacks focus, and/or is poorly conceived; ability to communicate ideas in written form is weak; frequent errors in spelling, grammar, sentence structure and/or other conventions that interfere with comprehensibility, does not flow smoothly & lacks organization. | Candidate communicates inconsistent involvement in creative development & production & may lack independent research in art; reveals difficulty with articulating and/or understanding of own creative work, process or research; reasons for pursuing masters work unclear or poorly conceived; conceptualization & articulation of related ideas reveals a lack of awareness of basic art issues /histories /theories or are overly simplistic; ideas expressed are often incongruent with the artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork still developing; shows minimal awareness of historical precedents / current art issues related to work. |
| **1**  Does not meet expectations | Quality of artwork is weak overall, revealing a misunderstanding of technique/tools/media or lack of skill in their application, as well as a lack of understanding of formal & conceptual issues related to work & medium; work exhibits use of trite or overly simplistic solutions to visual problems; visual & conceptual issues appear unresolved or incongruent with work; sense of personal direction not evident in work; lacks evidence of unifying concepts. | Written work does not addresses ideas relevant to artwork, or lacks a clear topic or focus; addresses concepts that are trite or not fully realized; ability to communicate ideas in written form is very weak; contains numerous errors in spelling, grammar, and/or sentence structure which make following the logic of the paper extremely difficult. | Candidate communicates lack of involvement in artistic development, production & independent research in art; does not articulate awareness or understanding of own creative work, process, research; conceptualization & articulation of ideas reveals a lack of awareness or misunderstanding of significant art issues /histories/ theories; ideas expressed are incongruent with the work or poorly conceived; ability to evaluate aesthetic principles of art & to critically self-assess artwork are not present; awareness of historical precedents and /or current art issues related to work are not present. |

The purpose of the ATC Review is to evaluate student’s readiness to engage in ART 298: Project. Candidates are expected to demonstrate evidence of continuing dedication to their art & research, a good chance of successfully completing the requirements of Exhibition and Project Report on time.

**To pass the Departmental Screening review in Studio Art, students must earn a score of “3” or higher in all categories of the Rubric.**

**APPENDIX D: Scoring Rubric for the ART 298: Project Review**

# **MA in Art Scoring Rubric for the ART 298: Project Review**

|  |  |  |  |
| --- | --- | --- | --- |
| **Score** | **Project Exhibition** | **Project Report & Artist’s Statement** | **Creative Development (as demonstrated in Portfolio & Written)** |
| **4**  Exceptional | Quality of artwork is exceptional, showing expertise in handling of media/tools, technical skills, & understanding of formal/conceptual issues related to medium; work exhibits inventiveness, verve & risk; intellectual engagement with work is clear, showing evidence of independent research & informed decision-making; work successfully addresses complex visual/conceptual issues; personal direction & artistic voice are clear; a unifying visual/conceptual framework underlies work. Student demonstrates excellent potential to successfully complete the requirements of ART 298. | Addresses relevant issues with sophistication, clarity & depth, demonstrating ability to communicate ideas in written form; writing successfully addresses complex issues, and shows inventiveness, creativity; writing is error-free, organized & follows accepted conventions of spelling & grammar throughout; ideas flow smoothly & logically. | Candidate communicates ongoing commitment to creative development, production & independent research in art; articulates a clear understanding of own creative work, process, and/or research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reveals a thorough knowledge-base of art issues / histories / theories; content-related ideas expressed are congruent with work; ability to evaluate aesthetic principles of art & critically self-assess artwork is strong; is able to articulate an understanding of historical precedents/current art issues related to work. |
| **3**  Accomplished | Quality of artwork is accomplished, showing proficiency in handling of media/tools, technical skills & understanding of formal/conceptual issues related to work & medium; work shows creativity & some risk; intellectual engagement with work is present, showing evidence of independent research & informed decision-making; work successfully addresses complex visual & conceptual issues; a sense of personal direction & artistic voice present; one or several unifying concepts evident. Student demonstrates potential to successfully complete the requirements of ART 298. | Addresses relevant issues in a focused, clear manner, demonstrating ability to communicate ideas in written form; writing may have minor errors, but these do not interfere with comprehensibility; flow of ideas is mostly smooth & logical; paper is well organized. | Candidate communicates commitment to creative development, studio production & engages in independent research in art; articulates a good understanding of own creative work, process, & research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reflects a understanding of significant art issues/ histories/ theories or potential for growth; content-related ideas expressed are often congruent with artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork is good or shows potential; is able to articulate some awareness of historical precedents/current art issues related to work. |
| **2**  Developing | Quality of artwork is inconsistent, revealing a lack of competence in handling of media/tools, technical skills & understanding of formal /conceptual issues related to work & medium; work lacks creativity and/or risk; work may show a sense of real effort but visual/conceptual issues appear unresolved; evidence of independent research /informed decision-making is inconsistent or lacking; work addresses visual/conceptual issues that are simplistic; a sense of personal direction is not clear; one or several unifying concepts are not present. | Content of written work addresses related ideas in overly simplistic manner, lacks focus, and/or is poorly conceived; ability to communicate ideas in written form is weak; frequent errors in spelling, grammar, sentence structure and/or other conventions that interfere with comprehensibility, does not flow smoothly & lacks organization. | Candidate communicates inconsistent involvement in creative development & production & may lack independent research in art; reveals difficulty with articulating and/or understanding of own creative work, process or research; reasons for pursuing masters work unclear or poorly conceived; conceptualization & articulation of related ideas reveals a lack of awareness of basic art issues /histories /theories or are overly simplistic; ideas expressed are often incongruent with the artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork still developing; shows minimal awareness of historical precedents / current art issues related to work. |
| **1**  Does not meet expectations | Quality of artwork is weak overall, revealing a misunderstanding of technique/tools/media or lack of skill in their application, as well as a lack of understanding of formal & conceptual issues related to work & medium; work exhibits use of trite or overly simplistic solutions to visual problems; visual & conceptual issues appear unresolved or incongruent with work; sense of personal direction not evident in work; lacks evidence of unifying concepts. | Written work does not addresses ideas relevant to artwork, or lacks a clear topic or focus; addresses concepts that are trite or not fully realized; ability to communicate ideas in written form is very weak; contains numerous errors in spelling, grammar, and/or sentence structure which make following the logic of the paper extremely difficult. | Candidate communicates lack of involvement in artistic development, production & independent research in art; does not articulate awareness or understanding of own creative work, process, research; conceptualization & articulation of ideas reveals a lack of awareness or misunderstanding of significant art issues /histories/ theories; ideas expressed are incongruent with the work or poorly conceived; ability to evaluate aesthetic principles of art & to critically self-assess artwork are not present; awareness of historical precedents and /or current art issues related to work are not present. |

The purpose of the ART 298: Project Review is for committee members to evaluate the overall quality of the Project Exhibition and Project Report of individual students.

**To pass the Departmental Screening review in Studio Art, students must earn a score of “3” or higher in all categories of the Rubric.**

**APPENDIX D: Scoring Rubric for the ART 298: Exit Portfolio**

# **MA in Art Scoring Rubric for the ART 298: Exit Portfolio**

|  |  |  |  |
| --- | --- | --- | --- |
| **Score** | **Project Exhibition** | **Project Report & Artist’s Statement** | **Creative Development (as demonstrated in Portfolio & Written)** |
| **4**  Exceptional | Quality of artwork is exceptional, showing expertise in handling of media/tools, technical skills, & understanding of formal/conceptual issues related to medium; work exhibits inventiveness, verve & risk; intellectual engagement with work is clear, showing evidence of independent research & informed decision-making; work successfully addresses complex visual/conceptual issues; personal direction & artistic voice are clear; a unifying visual/conceptual framework underlies work. Student demonstrates excellent potential to successfully complete the requirements of ART 298. | Addresses relevant issues with sophistication, clarity & depth, demonstrating ability to communicate ideas in written form; writing successfully addresses complex issues, and shows inventiveness, creativity; writing is error-free, organized & follows accepted conventions of spelling & grammar throughout; ideas flow smoothly & logically. | Candidate communicates ongoing commitment to creative development, production & independent research in art; articulates a clear understanding of own creative work, process, and/or research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reveals a thorough knowledge-base of art issues / histories / theories; content-related ideas expressed are congruent with work; ability to evaluate aesthetic principles of art & critically self-assess artwork is strong; is able to articulate an understanding of historical precedents/current art issues related to work. |
| **3**  Accomplished | Quality of artwork is accomplished, showing proficiency in handling of media/tools, technical skills & understanding of formal/conceptual issues related to work & medium; work shows creativity & some risk; intellectual engagement with work is present, showing evidence of independent research & informed decision-making; work successfully addresses complex visual & conceptual issues; a sense of personal direction & artistic voice present; one or several unifying concepts evident. Student demonstrates potential to successfully complete the requirements of ART 298. | Addresses relevant issues in a focused, clear manner, demonstrating ability to communicate ideas in written form; writing may have minor errors, but these do not interfere with comprehensibility; flow of ideas is mostly smooth & logical; paper is well organized. | Candidate communicates commitment to creative development, studio production & engages in independent research in art; articulates a good understanding of own creative work, process, & research; articulates a direction of study he/she wishes to pursue as graduate student; conceptualization & articulation of related ideas reflects a understanding of significant art issues/ histories/ theories or potential for growth; content-related ideas expressed are often congruent with artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork is good or shows potential; is able to articulate some awareness of historical precedents/current art issues related to work. |
| **2**  Developing | Quality of artwork is inconsistent, revealing a lack of competence in handling of media/tools, technical skills & understanding of formal /conceptual issues related to work & medium; work lacks creativity and/or risk; work may show a sense of real effort but visual/conceptual issues appear unresolved; evidence of independent research /informed decision-making is inconsistent or lacking; work addresses visual/conceptual issues that are simplistic; a sense of personal direction is not clear; one or several unifying concepts are not present. | Content of written work addresses related ideas in overly simplistic manner, lacks focus, and/or is poorly conceived; ability to communicate ideas in written form is weak; frequent errors in spelling, grammar, sentence structure and/or other conventions that interfere with comprehensibility, does not flow smoothly & lacks organization. | Candidate communicates inconsistent involvement in creative development & production & may lack independent research in art; reveals difficulty with articulating and/or understanding of own creative work, process or research; reasons for pursuing masters work unclear or poorly conceived; conceptualization & articulation of related ideas reveals a lack of awareness of basic art issues /histories /theories or are overly simplistic; ideas expressed are often incongruent with the artwork; ability to evaluate aesthetic principles of art & critically self-assess artwork still developing; shows minimal awareness of historical precedents / current art issues related to work. |
| **1**  Does not meet expectations | Quality of artwork is weak overall, revealing a misunderstanding of technique/tools/media or lack of skill in their application, as well as a lack of understanding of formal & conceptual issues related to work & medium; work exhibits use of trite or overly simplistic solutions to visual problems; visual & conceptual issues appear unresolved or incongruent with work; sense of personal direction not evident in work; lacks evidence of unifying concepts. | Written work does not addresses ideas relevant to artwork, or lacks a clear topic or focus; addresses concepts that are trite or not fully realized; ability to communicate ideas in written form is very weak; contains numerous errors in spelling, grammar, and/or sentence structure which make following the logic of the paper extremely difficult. | Candidate communicates lack of involvement in artistic development, production & independent research in art; does not articulate awareness or understanding of own creative work, process, research; conceptualization & articulation of ideas reveals a lack of awareness or misunderstanding of significant art issues /histories/ theories; ideas expressed are incongruent with the work or poorly conceived; ability to evaluate aesthetic principles of art & to critically self-assess artwork are not present; awareness of historical precedents and /or current art issues related to work are not present. |

The purpose of the Exit Portfolio Review is to evaluate student work in ART 298: Project in order to determine if quality continues to meet and maintain expectations of program goals and student learning outcomes.

**To pass the Departmental Screening review in Studio Art, students must earn a score of “3” or higher in all categories of the Rubric.**