



# Master of Art Education (MAE)



**ART + DESIGN DEPARTMENT**

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Thursday, May 16, 2024



## PROGRAM DESCRIPTION

- This program provides artists, art teachers, and art education students an opportunity to upgrade their preparation in both professional education and subject matter areas appropriate to their teaching fields. The main goal of the program is to give an in-depth study of today's art education world and a powerful set of professional skills to deploy in the field of teaching.
- Most of the prospective students for this proposed program are currently practicing teachers who will see salary increases from continuing their education which is in the economic best-interest of the state of Missouri.
- The specific curriculum is designed for students from various areas to have a firm understanding of current issues in the art education world, discussing its structures, organizations, and essential protocols. Students may select either a studio emphasis or a written thesis to provide evidence of competencies and program expectations. Program is 36 credit hours. Students will work with the area advisor to develop the program of study, which will be developed according to the needs and interest expressed by the advisee. This program is offered in a two-year cohort model.



## ADMISSION REQUIREMENTS

### Traditional Master of Art Education

1. Applicants are required to have a bachelor's degree in art or art education from a college or university accredited by agencies recognized by Missouri State University.
2. Applicants must submit a scholarly writing sample or samples of studio practice and a statement of purpose.
3. A completed Missouri State University Graduate Application
4. Admission decisions will be made by a committee of Graduate Faculty in the Department of Art and Design.

### Accelerated Master of Art Education

The Department of Art and Design at Missouri State University will offer undergraduate art education students the opportunity to take graduate classes up to 9 hours of mixed credit.

1. Applicants must be of junior standing and have a declared major in Art Education in the Department of Art and Design having completed 15 hours in the major department, including at least six hours at the 300-level or above, with a GPA in the major of 3.25 or better.
2. Before enrolling in courses to be counted for both undergraduate and graduate credit, an undergraduate student must be accepted into the accelerated master's program and receive prior approval from the Director of Graduate Studies, the Department Head, and the Dean of the Graduate College.
3. Applicants must submit a scholarly writing sample or samples of studio practice and a statement of purpose.
4. Admission decisions will be made by a committee of Graduate Faculty in the Department of Art and Design.



## DEGREE REQUIREMENTS CREDIT HOURS: 3

A minimum of 36 hours of coursework is required. The course work distributed over 2 years.

- **Core Courses** (Required of all students): 30 and Thesis/Non-Thesis/Capstone/Internship: 6
- [ART 606 - Historical Perspectives in Art Education](#)
- [ART 615 - Contemporary Curriculum and Pedagogy in Art Education](#)
- [ART 619 - Societal Influences in Art Education](#)
- [ART 720 - Introducing Art Criticism/Aesthetics/Culture](#)
- [ART 730 - Art Processes for Special-Needs Populations](#)
- [ART 740 - Artistic Practices I](#)
- [ART 745 - Artistic Practices II](#)
- [ART 761 - Educational Research Methodology](#)
- [ART 764 - Thesis Preparation in Studio I](#)
- [ART 765 - Thesis Preparation in Studio II](#)
- [ART 766 - Written Thesis Preparation I](#) **AND**
- [ART 767 - Written Thesis Preparation II](#)
- **OR**
- [ART 788 - Exhibition Presentation](#) **AND**
- [ART 789 - Exhibition Presentation](#)



# Workshop Objectives

ENGAGE IN ASSESSMENT METHODOLOGY



## ART 606

### Historical Perspectives in Art Education

The emphasis of this course will be to develop a series of papers directed at critical examinations of historical movements in Art Education to analyze and compare to current philosophical perspectives in Art Education. A variety of research methods (qualitative, quantitative, historiography, grounded theory) are incorporated into the course and qualitative research is emphasized. The concluding component of the course is the development of a paper suitable for publication or presentation (cont.).

#### Research analysis and reflection rubric

##### Excellent (90-99 points)

- 1- 1-1/2 pages in length (500 words), typed, double-spaced, 12-point Times New Roman
- The grammar is error-free, and the writing is clear and concise
- Demonstrates evidence of higher-level thinking, personal thoughts, and informed decision-making
- Strong references to the research and provide evidence of a clear understanding
- Makes multiple references that bridge future teaching practices

##### Very Good (89-80 points)

- 1- 1-1/2 pages in length (500 words), typed, double-spaced, 12-point Times New Roman
- Grammar has few spelling and punctuation errors, sentences are clear and concise
- Writing demonstrates evidence of personal thinking
- References research in writing, evidence of understanding of what was read
- Makes a reference that bridges future teaching practices

##### Good (79-70 points)

- 1- 1-1/2 pages in length (500 words), typed, double-spaced, 12-point Times New Roman
- Grammar has some spelling and punctuation errors, sentence structure is consistent and generally good
- Writing that shows evidence of personal thinking, but may not fully grasp the information
- Makes some or little reference to future teaching practices

##### Poor (69-60)

- 1- 1-1/2 pages in length (500 words), typed, double-spaced, 12-point Times New Roman
- Poor grammar with multiple errors
- The response is concise but does not reference research
- Does not connect future teaching practices with research

##### Rewrite and resubmit

- Less than 1- 1-1/2 pages in length (500 words), typed, double-spaced, 12-point Times New Roman
- Grammar has multiple errors
- The paper is unclear and uninformative
- Does not connect future teaching practices with research

## Presentation of Research Document

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Components of paper/presentation	content	presentation
Title page (Author's name [first, middle, last] and institutional affiliation).		
Abstract (Accurate, self-contained, concise, non-evaluative, coherent, 75-100 words).		
Introduction (Introduction to the problem or reasoning for the paper).		
Develop background (Contextualization).		
Purpose and rationale (Reasoning).		
Methodology (How information was collected).		
Discussion of methodology and results.		
Conclusion and implications.		
References.		
Appendix (as needed).		

# ART 606

Continued form previous page

### EXCELLENT QUALITY (99-90 points)

- Work at this level is consistently of high quality and level of expertise and the research shows obvious evidence of thinking.
- The paper/presentation demonstrates a sense of confidence and verve, and addresses complex issues or ideas.
- Writing is clear, logical and concise, is generally excellent and follows APA style.
- There is strong evidence of informed decision-making, which may be notable for sensitivity and/or subtlety.
- Paper/presentation is generally excellent.

### STRONG QUALITY (89-80 points)

- The research at this level is generally strong, although there may be inconsistencies in overall quality.
- The research shows evidence of thinking although it may not be well supported with research and it is fairly confident.
- There is successful engagement with most aspects of the research and a strong grasp of APA style is present.
- Paper/presentation is generally strong.

### GOOD QUALITY (79-70 points)

- The research has some sense of purpose or direction, some degree of success, .but may not be fully resolved.
- The paper/presentation demonstrates a good understanding of APA style.
- A sense of research competence is apparent.
- Paper/presentation is generally good.

### MODERATE QUALITY (69-60 points)

- The research has a sense of effort, but problems are not successfully resolved.
- The paper may be written well, but insufficient research is presented, or the research addresses ideas, but the technical skills needed to resolve them are not evident.
- Paper/presentation is generally moderate.

### WEAK QUALITY (59 points and below)

- Writing skills are weak or awkward and research tends to be simplistic and without a sense of exploration.
- Intentions are unclear and solutions tend to be trite.
- Paper/presentation is generally weak.



## **ART 615**

### **Contemporary Curriculum and Pedagogy in Art Education**

Uses the same rubric as ART 606

This course will emphasize pedagogical and curricular issues in Art Education designed to enhance professional skills. Students will investigate a variety of topics germane to personal teaching practices, including but not limited to social, historical, pedagogical, philosophical, and evaluative topics within particular cultural contextualization.

#### **Objectives**

The student will investigate:

Contemporary perspectives in Art Education, (ns 1, 2, 3, 4, 5, & 6), and (tp 1, 7, 11, 12, 13, 14, & 15), (mts 1, 2, 3, 4, & 5).

The roles of art and Art Education in current societal structures, (ns 1, 2, 3, 4, 5, & 6), and (tp 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, & 15) (mts 1, 2, 3, 4, & 5).

Cultural, economic, and ethnic perspectives in relationship to Art Education, (ns 1, 2, 3, 4, 5, & 6), and (tp 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, & 15), (mts 1, 2, 3, 4, & 5).

Relationships among current philosophical applications in Art Education, (ns 1, 2, 3, 4, 5, & 6), and (tp 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, & 15), (mts 1, 2, 3, 4, & 5).

Effective uses of critical analysis of issues for pedagogy in relationship to studio practices. (ns 1, 2, 3, 4, 5, & 6), and (tp 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, & 15), (mts 1, 2, 3, 4, & 5).



## Reading list ART 615

Each reading requires a separate analytical response that reflects the evidence of your understanding of contemporary pedagogy, teaching methodology, and aligned assessment. Review the National Art Education Standards. In addition to your textual response, reflect visually in your journal with 5+ pages and produce one corresponding image. The textual and visual responses should be addressing similar issues.

**Rabeya Jalil (Pakistán)** *Hear and Touch Shamsabad.*

**Jeff Broome (USA)** *Families: Accepting Otherness and a Model for Caring.*

**Nausheen Iftikhar (Pakistan)** *Joyous Visual Imagery.*

**Adrienne Boulton (Canada)** *Humans of Springfield.*

**Kathleen F. Hall (Canada)** *Balkan Sunflowers Learning Centers, Plemitina, Kosovo.*

**Kim Snepvangers (Australia) & Rachel Vosila (Australia)** *Animated Encounters:  
Micro Narratives of Cultural Appropriation.*

**Timo Jokela (Finland)** *Northern Identities through Art and Snow*

**Mousumi De (USA/India)** *Empowering Underserved Young British Muslim Girls to Initiate a Dialogue about Peace using Freire's Critical Pedagogy and Reflective Arts Practice.*

**Ana María Barbero Franco (Spain)** *Develop a Heritage Project.*

**Mary Stokrocki (USA)** *Transform Your Conflict Resolution Animal Creature and Its Parody Powers.*

**Mira Kallio-Tavin (Finland)** *Why do art educators need disability studies?*

**Lertsiri Bovornkitti (Thailand)** *Art Therapy in Education and Special Needs for Mental Growth and Self-Development.*



## **ART 619: Societal Influences in Art Education**

In this course, the emphasis will be placed on historical and contemporary cultural views of Justice, Equity, Diversity, and Inclusion (JEDI). The curriculum will address the aesthetical, critical, historical, and cultural components of JEDI. This course is designed to provide a foundation of knowledge and pragmatic skills to enhance pedagogy, curriculum development, and equitable assessment. This course will emphasize textual and visual research as a reciprocal aspect of teaching. Students will investigate the social, historical, pedagogical, philosophical, and evaluative topics germane to teaching JEDI cultural contextualization.

This course will include an introduction to cultural issues, diversity, and related perspectives in education. Examination of individual differences in ethnicity, race, socioeconomic status, gender, exceptionalities, language, religion, sexual orientation, and geographic area in the context of art education and society. Development of skills, knowledge, and dispositions related to teaching and learning in varied settings with diverse learners is required of all educators to be effective in a global society.



## Readings for ART 619: Societal Influences in Art Education

Uses the same rubric as ART 606 and ART 615

Each reading requires a separate analytical response that reflects your understanding of contemporary pedagogy, teaching methodology, and aligned assessment. Review the National Art Education Standards. In addition to your textual response, reflect visually in your journal with 5+ pages and produce one corresponding image. The textual and visual responses should be addressing similar issues.

### Scholars

**Acuff.** *Unpacking Power Using the Contemporary Art of African Artists.*

**McGarry.** *Educating the Whiteness Out.*

**Reid.** *Embracing between: An exploration of a biracial art educator identity.*

**Bibbs.** *Spirituality - Student Art Work Project in Art Studio Practice.*

**Leaym-Fernandez.** *ACEs, Artmaking, and Adaptation: Making Changes Now.*

**Eldridge.** *Project Mustang.*

**Coleman, Hudson, & Wells.** *Ways of being and doing art in SPACE.*

**Hetrick.** *The Intersectionality of Autism, Woman, and Scholar.*

**Martins.** *Narratives: An Experience in Personal Timbres.*

**Pierce.** *Intersectionality = Duality + Liminality Or (Not) I = D + L.*

**Brown.** *A Complex City, A Folk Hero and an Art Teacher.*

**Kaplin.** *Riding the Bus with Racists: How I Learned to Stop Worrying and Love the Complexity of the Border*

### ART 21 Artists

Doreen Garner, Kameelah Janan Rasheed, Guadalupe Maravilla,  
Nicholas Hlobo, Wangechi Mutu, Liz Magor



## ART 740 Artistic Practices

In this course, the student will examine, develop, and enhance studio production, media manipulation, and technical proficiency. Personal and professional artistic development will include procedural, aesthetical, critical, historical, and cultural components. An exploration of the evolution and translation of visual and textual research into personal, thematic imagery will be the essential component of this course. To provide a broad base for experiential knowledge, this course will emphasize visual research as a reciprocal aspect of studio production. In this manner, critical and analytical responses to topics are designed to provide a catalyst for visual and textual reactions. Specifically, students will investigate social, historical, pedagogical, philosophical, and evaluative topics germane to the personal thematic development of imagery.

All images (four in total) will be on 22" X 30" archival, high-fiber paper like Rives BFK, copperplate, or other papers with similar weight and surface. The images may be exhibited in the Cabot Gallery in August/September. Keeping the size consistent provides for a consistent exhibition. Each image requires a minimum of three different materials/techniques. For example, impasto and transparent media would be considered different as would dry pigment, charcoal, and graphite. You may also consider a full range of drawing, painting, photography, printmaking, bas relief, collage, colle', and fibers. Other applications/techniques and media are possible.

Each week requires a minimum of 5 journal pages – a total of 20 pages for the course to accompany the four end-of-course images. Each week a narrative specific to the thematic development is required to present media, organizational, technical, and conceptual developments, and changes. The reflective narrative should be between 1-3 pages and should explain the artistic processes from ideation to completion which will reflect the thematic narrative and the artist's philosophy.

## ART 740 Grading Criterion

(Percentage scale of 99%)

### **EXCELLENT 99-90%**

- The work addresses a focused visual issue and is of excellent quality.
- Work demonstrates active, successful engagement with principles of design.
- The work shows inventiveness or originality.
- The work uses the elements and principles in sensitive or evocative ways.
- Materials are used well.

### **STRONG 89-80%**

- The work addresses a focused of visual issue and the quality of the work is strong.
- The works demonstrate an active engagement with principles of design, although there may be inconsistencies in the degree of success.
- The work demonstrates successful experimentation and/or risk-taking.
- The use of materials is appropriate to the problem addressed and technique is generally strong.
- The link between image and content is strong.

### **GOOD 79-70%**

- Work shows engagement with a visual issue even though the degree of success may be inconsistent.
- The solution to the design problems may be limited, despite strong to excellent quality.
- Work may demonstrate experimentation or risk-taking with varying degrees of success.
- Technique and use of materials show an emerging sense of competence.
- There is some relationship between image and content.

### **MODERATE 69-60%**

- In general, work shows erratic or superficial engagement with visual issues.
- Understanding of design issues is limited.
- Work may show little, if any, experimentation or risk-taking.
- The work engages design issues but is technically weak.
- The relationship between image and content is unclear.

**UNSUCCESSFUL** attempt and must be resubmitted **59-0%**



## ART 740 calendar

### WEEK ONE

- 3: Develop theme, journal topic, and investigation.
- 4: Continue with the journal topic and investigation. Consider media and organization.
- 5: Continue with the journal topic and investigation. Consider media and organization. Develop a thematic weekly image. Write a thematic statement (revised if needed)
- 6: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 7: Finish the first-week image. Emailed [stevewillis@missouristate.edu](mailto:stevewillis@missouristate.edu). the image, the 5 corresponding journal pages (minimum), and the reflective narrative.

### WEEK TWO

- 10: Continue with the journal topic and investigation. Consider media and organization. Develop a thematic weekly image.
- 11: Continue with the journal topic and investigation. Consider media and organization. Develop a thematic weekly image.
- 12: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 13: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 14: Finish the second-week image. Emailed [stevewillis@missouristate.edu](mailto:stevewillis@missouristate.edu). the image, the 5 corresponding journal pages (minimum), and the reflective narrative.

### WEEK THREE

- 17: Revise the thematic statement (if needed). Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 18: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 19: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 20: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 21: Finish the third-week image. Emailed [stevewillis@missouristate.edu](mailto:stevewillis@missouristate.edu). the image, the 5 corresponding journal pages (minimum), and the reflective narrative.

### WEEK FOUR

- 24: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 25: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 26: Continue with the journal topic and investigation. Continue with the weekly thematic image.
- 27: LAST CLASS. Finish the fourth week image. Emailed [stevewillis@missouristate.edu](mailto:stevewillis@missouristate.edu). the image, the 5 corresponding journal pages (minimum), the final, comprehensive reflective narrative, and the revised (if needed) thematic statement. Consider the Cabot Gallery for the exhibition during the summer or early autumn.



# Data Discussed

In **ART 606**, **ART 615**, and **ART 619** each student is required to write analytical, reflective narratives to each assigned reading. In addition to the text, five journal pages and one final image are required. Each textual response is edited and returned to the student to improve clarity of their analytical reflection and an understanding of formal scholarly writing. The five journal pages and the final images involve a formal critique on the use of media, technical qualities, and narrative and conceptual development. Each component of these classes are directed to assist each student towards graduation and choosing either a formal essay or exhibition as their concluding courses.

In **ART 740** each student will create a series of thematically-based images with a personal, contextual narrative. Each week the student submits for evaluation: one image, and, five corresponding journal pages (minimum), and the reflective narrative. For the conclusion of the course, the four images, the 5 corresponding journal pages (minimum of 20), the final, comprehensive reflective narrative, and the revised (if needed) thematic statement. Consider the Cabot Gallery for the exhibition during the summer or early autumn.



# MAE Courses by Dr. Fatih Benzer

## ART 720 INTRODUCING ART CRITICISM AND AESTHETICS

This is an online course that offers philosophical and critical inquiry focusing on aesthetic theories and art criticism as they apply to historical and contemporary settings. This course is designed to engage graduate students to articulate views about art within a cognitive framework that reflects contemplation and scholarly discourse. Since art is a form of communication that reflects values and belief systems of individuals and cultures, it is important to examine assumptions and presumptions about art in general. This course focuses on analyzing various worldviews as a way of understanding the relationship between art and society and the role of the artist in society. A study of aesthetic theories, which provides basic assumptions from which criteria for judgment of a work of art originate, and art criticism, which provides a structure for analysis and interpretation of the visual environment, is needed to equip students to articulate aesthetic positions about their own work and the work of others. In this course, we will examine how one judges a work of art. The course will provide an overview of the history of aesthetics in the Western and Non-Western tradition, and in the process, we will ask the central questions of: defining beauty, evaluating the artistic object, determining what external factors are relevant to aesthetic judgments (time, culture, biography), and analyzing the inter-relationships between artist, audience, and artistic object.





## ART 720: COURSE OBJECTIVES

Upon completion of this course, the student will:

- Identify criteria and a philosophical basis used with aesthetic theories.
- Discuss the relationship between varieties of value theories.
- Analyze the cogency of arguments deployed in defense of aesthetic positions and viewpoints, and to clarify the use and meaning of terms and concepts associated with these arguments as evidenced by class discussion, written work, and course examinations.
- Identify influences affecting the formation of attitudes toward works of art and identify multiple social, cultural, and psychological contexts that shape the meanings of visual phenomena.
- Use iconography and semiotics as tools for interpreting and creating meaning.
- Explore historical and contemporary relationships between art and other topics including politics, culture, and religion.
- Apply a variety of approaches to art criticism when analyzing selected works of art from different time periods and cultures.
- Identify issues related to censorship and freedom of speech as they relate to artistic freedoms and responsibilities.
- Create a work of art that explores an aesthetic issue.
- Research, write, and present a paper that focuses on a particular aesthetic issue.

  
**Textbook:**

Freeland, Cynthia (2002). *But Is It Art?* Oxford University Press, UK

**Other Optional Textbooks:**

Harrison, Charles and Wood, Paul (1994). *Art in Theory: 1900-1990*, Blackwell Publishers, UK

Kuspit, Donald (2005). *The End of Art*, UK, Cambridge University Press

Barrett, Terry (2000). *Criticizing Art: Understanding the Contemporary*, Mayfield Publishing, Co.

Course requirements are as following:

- Posting written answers on discussion board %50
- Written analysis of your own work %30
- Participation to discussions %20

# ART 720: SAMPLE ASSIGNMENTS AND ASSESSMENT

ART 720-899-SU23: Introding Art Critcm/Aesthetic-SU23

Announcements  
Syllabus  
University Policies  
DISCUSSION BOARD  
CONTENT

Course Management

Control Panel  
Content Collection  
Course Tools  
Evaluation  
Grade Center  
Users and Groups  
Customization  
Packages and Utilities  
Help

Build Content Assessments Tools Partner Content Discover Content

- READING 1: "Paradigms and Purposes"**  
Attached Files: Reading 1-Paradigms and Purposes.pdf (26.141 MB)
- READING 2: Modernism as Critique**  
Attached Files: Reading 2-Modernism as Critique.pdf (17.591 MB)
- Power Point 1: Paradigms and Purposes**  
Attached Files: Paradigms and Purposes.ppt (203.241 MB)
- Power Point 2: Modernism as Critique**  
Attached Files: Modernism as Critique.ppt (113.87 MB)
- Power Point 4: Art Criticism**  
Attached Files: Art Criticism.pptx (33.352 MB)
- Research paper (Due August 4)**  
Attached Files: Research Paper copy 2.docx (15.302 KB)
- Power Point 5: Louise Nevelson**  
Attached Files: Louise Nevelson.pptx (1.648 MB)
- READING 3: Post-Modernism**  
Attached Files: Reading 3-Post-Modernism.pdf (16.839 MB)
- Power Point 3: Post-Modernism**  
Attached Files: Power Point 3-Post Modernism.ppt (93.565 MB)

blackboard.missouristate.edu/webapps/discussionboard/do/conference?toggle\_mode=edit&action=list\_forums&course\_id=72313.18

FORUM	DESCRIPTION	TOTAL POSTS	UNREAD POSTS	UNREAD REPLIES TO ME	TOTAL PARTICIPANTS
DISCUSSION 1: "Paradigms and Purposes" (25 Points)	<p>Dear Students,</p> <p>Below, you will find four questions that are based on the article "Paradigms and Purposes" by Cynthia Freeland and my power-point presentation. Please read the article and study the power-point presentation to post your answers to those five questions under "Discussion 1" on Blackboard. This assignment is <b>worth 25 points</b>. Please use your own phrases to answer the questions. You need to post your answers <b>by midnight on July 16</b>.</p> <p><b>QUESTIONS:</b></p> <ol style="list-style-type: none"> <li>In your own words, please explain what "Imitation Theory" means in aesthetics.</li> <li>Do Van Gogh's or O'Keeffe's paintings of irises impress us because they are accurate imitations? For what reasons would you value the works of those two artists?</li> <li>What did the "light" represent for medieval aesthetics?</li> <li>Based on Arthur Danto's argument, how do you define some artworks as "good" or "great" if art can be anything based on the idea of social and cultural context enabling both artist and audience to determine what an art object is?</li> </ol>	14	0	0	8
DISCUSSION 2: "Modernism and Critique" (25 points)	<p>Dear Students,</p> <p>For your second assignment, you need to read the article titled "Modernism and Critique" on content section of the Blackboard. You also need to read the accompanying Power Point Presentation #2 on the "content" section of the Blackboard. Following your reading assignment, please post your answers to the questions on our "discussion board" by <b>midnight on July 21, 2023</b>. This assignment is <b>25 points</b>. Please let me know if you have any questions.</p> <p>Thank you</p> <p><b>QUESTIONS:</b></p> <ol style="list-style-type: none"> <li>1) What are some of the characteristics of avant-garde art movement as Clement Greenberg discussed in his writings?</li> <li>2) Can you please name four of the avant-garde artists that you know of? In your post, please discuss what makes their approach to art avant-garde.</li> <li>3) Please define kitsch by discussing some of its common characteristics? In your post, list four artists that deal with the concept of kitsch.</li> <li>4) What makes pop culture attractive to the artists? This is more of an open ended question: You can base your answer to Pop-Art during 1950-70 and/or pop culture today.</li> </ol>	17	0	0	8
DISCUSSION 3: Post-Modernism (25 Points)	<p>Dear Students,</p> <p>Below, you will find four questions that are based on the article "Post-Modernism" from the book "Art in Theory" and my power-point presentation. The article from "Art in Theory" has been uploaded in the "content" section of the Blackboard. Please read the the article and study the power-point presentation to post your answers to those four questions under "<b>Discussion 3</b>" on Blackboard. This assignment is <b>worth 25 points</b>. Please use your own phrases to answer the questions. You need to post your answers <b>by midnight on July 26</b>.</p> <p><b>QUESTIONS:</b></p> <ol style="list-style-type: none"> <li>In your own words, please explain what "Post-Modernism" means in aesthetics and visual arts.</li> <li>Did reality vanish in "information-saturated" and "media-dominated" contemporary world as Jean Baudrillard claimed in early 70? Is this statement true for our times?</li> <li>What characterizes much of the art of the present? To support your argument, please give the names of four artists that you think that are good examples of the contemporary art today.</li> </ol>	7	0	0	7

blackboard.missouristate.edu/webapps/discussionboard/do/conference?toggle\_mode=edit&action=list\_forums&course\_id=\_72313\_16

DISCUSSION 5: Critique Your Own Artwork (25 Points)

Dear Students, 11 0 0 8

Please pick one of your own artwork or design to critique based on the following questions. **This assignment is 25 points.** Please use 300 or more words. Make sure to upload a jpeg image of your own art as part of your answer. You may choose to upload several images of the details of your artwork if you find it necessary. This assignment is due August 2.

QUESTIONS:

- 1) What subjects or areas of interest encourage you to make art/design?
- 2) Using one your artworks/design works, please explain how you used some of the design principles and visual elements to create coherence.
- 3) What criteria do you use to determine if your ideas, concepts, and feelings are successfully executed and communicated?
- 4) What are two of the artists/designers who influenced you? Explain how these influences had impact on your own art/design.

Properties of various discussions

FINAL RESEARCH PAPER: Due August 4 (25 Points)

Dear Students, 10

Your research paper needs to be minimum of **two pages** with double space. APA format is preferred for your paper. However, if you are not familiar with APA, let me know what format you plan on using. Your research paper is **due August 4, 2023** to be uploaded on Blackboard. This assignment is **25 points**.

**SUGGESTED TOPICS FOR THE RESEARCH PAPER**

**Censorship of Art**

Write about the historical and/or current events that caused censorship of art, critical figures connected with it, works of art that were banned, and artists who were persecuted. This essay can focus on the opposition to censorship and various movements that were formed. You can also mention the notion of propaganda in your paper.

**Post-Modernism and Its Roots**

When choosing this topic, it is essential to focus on the definition of post-modernism, the history of its appearance, and all the central events connected with it. In your paper, discuss the key peculiarities of this art movement. You can choose two or more representatives of post-modernism and focus on their role and impact within the movement and on our culture.

**Breaking Genre Stereotypes in Contemporary Art**

In this essay, you can mention the definition of genre stereotype and include the key examples to illustrate the notion. After writing about the main stereotypes, you can find the examples of contemporary artists that are dispelling those myths with their art. For instance, write about Louis Bourgeois or Mathew Barney.

**Do the Viewer's Understanding and the Artist's Idea Ever Coincide?**

In this paper, discuss your understanding of the question and express your idea on whether it is possible to understand the intention of the artist fully. You can cite the work of Kiki Smith or Barbara Kruger and the notion of deconstruction that means that no one can ever understand what the author meant.

**Proposal for a topic of Your Own Interest**

You can propose your own topic of interest based on your own art/design work. Please discuss your proposal with me before you conduct your research.

blackboard.missouristate.edu/webapps/discussionboard/do/conference?toggle\_mode=edit&action=list\_forums&course\_id=\_72313\_16

DISCUSSION 4: Louise Nevelson (25 Points)

Dear Students, 7 0 0 7

Please review the power point presentation about Louise Nevelson's artwork on "content" section of your blackboard. Your assignment is to write a critique essay (400 words) about Louise Nevelson's work: **"Big Black."** In the power point, you will find a link to MOMA museum page to learn more about the artist and the artwork to initiate your research. Your assignment is to expand your research about the artwork and the artist to write a detailed critique essay following the four steps of art criticism as listed below. **The assignment is due on July 31 by midnight and it is worth 25 points.**

**Step 1) Description:** describe what you see in this specific artwork by Louise Nevelson such as forms, colors, textures, shapes, images, and et.

**Step 2) Analysis:** Explain what design principles and visual elements the artist used in creating this work of art.

**Step 3) Interpretation:** Explain what this artwork means to you. What can be the possible **intended meaning** of this work by Louise Nevelson? What **perceived meaning** do you drive from this artwork as a spectator?

**Step 4) Judgement:** Would you agree that this artwork by Nevelson is successful? Please make sure to justify your opinions of this artwork by providing reasons.

Thank you  
Dr. Benzer

DISCUSSION 5: Critique Your Own Artwork (25 Points)

Dear Students, 11 0 0 8

Please pick one of your own artwork or design to critique based on the following questions. **This assignment is 25 points.** Please use 300 or more words. Make sure to upload a jpeg image of your own art as part of your answer. You may choose to upload several images of the details of your artwork if you find it necessary. This assignment is due August 2.

QUESTIONS:

- 1) What subjects or areas of interest encourage you to make art/design?
- 2) Using one your artworks/design works, please explain how you used some of the design principles and visual elements to create coherence.
- 3) What criteria do you use to determine if your ideas, concepts, and feelings are successfully executed and communicated?
- 4) What are two of the artists/designers who influenced you? Explain how these influences had impact on your own art/design.



## ART 730 ART PROCESSES FOR STUDENTS WITH SPECIAL NEEDS

- Students in this course will examine the history of Special Education in the American public education system, as well as what it means to be a student with a disability today. This course is designed to provide an overview of the special education process while focusing on various types of learners with special needs, including children with disabilities, gifted learners, and children at risk. Topics include legal requirements and laws, partnering with parents/families, topics on public laws relating to individuals with disabilities, categories of exceptionality, identification, and intervention, collaboration, identification and assessment of children, inclusion, coordinating with various agencies and specialists, and planning, delivering, and documenting educational services. We will study the legal, social and cultural implications of having students with disabilities in school in America today. The current trend in American schools is the full inclusion of students with disabilities into the general education environment, making it the responsibility of the classroom teacher to effectively integrate all students into the classroom. The teacher must be aware of both the nature of their student's disabilities and a range of strategies to help every student to succeed in their classwork.



## ART 730 COURSE OBJECTIVES

Upon completion of this course, students will be able to:

- 1) Develop a working understanding of the history of special education, the current laws that govern it (IDEA, Section 504, and ADA), and how curriculum standards affect students in special education.
- 2) Demonstrate a working knowledge of the characteristics of the major disability categories as written in IDEA and how socio-economic status, gender, culture, language, and risk factors affect students with special needs.
- 3) Develop or modify lesson plans based on students' learning goals, choosing appropriate strategies, accommodations, resources, and materials to differentiate instruction for both individuals and groups of learners based upon Universal Design for Learning (UDL).
- 4) Develop environmental, curricular and management strategies that will assist students with learning differences in all areas.
- 5) Apply knowledge of the processes (e.g., individualized family support plan (IFSP), individualized education plan (IEP), transitions, response-to-intervention (RTI), etc.) that are outlined in IDEA to ensure that all students identified with disabilities have their individual rights met.
- 6) Use positive communication techniques with parents of students with special needs, fellow teachers, administrators, and specialists.
- 7) Use effective technology with the curriculum to meet the needs of students with learning differences.
- 8) Describe how personal experiences and assumptions can directly influence relationships with students with disabilities and their families.



## ART 730 GRADING AND EVALUATION CRITERIA

- **Evaluation Criteria**

A = Excellent This work demonstrates a comprehensive and solid understanding of course material and presents thoughtful interpretations, well-focused and original insights, and well-reasoned analysis. “A” work includes skillful use of source materials and illuminating examples and illustrations. “A” work is fluent, thorough and shows some creative flair.

B = Good This work demonstrates a complete and accurate understanding of course material, presenting a reasonable degree of insight and broad level of analysis. Work reflects competence but stays at a general or predictable level of understanding. Source material, along with examples and illustrations, are used appropriately. “B” work is reasonable, clear, appropriate and complete.

C = Adequate/Fair This work demonstrates a basic understanding of course material but remains incomplete, superficial or expresses some important errors or weaknesses. Source material may be used inadequately or somewhat inappropriately. The work may lack concrete, specific examples and illustrations and may be hard to follow or vague.

D = Unsatisfactory This work demonstrates a serious lack of understanding and fails to demonstrate the most rudimentary elements of the course assignment. Sources may be used inappropriately or not at all. The work may be inarticulate or extremely difficult to read.

F = Failed. Work was not submitted or completed according to parameters (page length, topical focus, types of sources), or completely failed to express the most basic and elementary aspects of the course.

# ART 730 SAMPLE ASSIGNMENTS AND DISCUSSIONS

**CONTENT**

Build Content ▾ Assessments ▾ Tools ▾ Partner Content ▾ Discover Content

- Reading 1: Students with Special Needs**  
Attached Files: Reading 1- Students with Special Needs.pptx (12.077 MB)
- Reading 2: "The Intersection of Arts Education and Special Education: Exemplary Programs and Approaches" Due September 4 (25 Points)**  
Attached Files: Reading 2-The Intersection of Arts Education and Special Education.pdf (1.414 MB)
- Reading 3: Parent and Educator Resource Guide to Section 504 in Public Elementary and Secondary Schools**  
Attached Files: 504-resource-guide.pdf (643.79 KB)
- Unit and lesson Plan Guidelines**  
Attached Files: Unit-Lesson Plan Guidelines.docx (134.318 KB)
- Rubric 1**  
Attached Files: Rubric 1.docx (148.408 KB)
- Rubric 2**

**Discussion Board**

Discussions are a good way to encourage students to think critically about your coursework and interact with each others' ideas. You can create discussions around individual course lessons or for your course in general. More help

Create Forum

FORUM	DESCRIPTION	TOTAL POSTS	UNREAD POSTS	TOTAL PARTICIPANTS
Discussion 1: Students With Special Needs	<p>Dear Students,</p> <p>Welcome to the fall semester. I am looking forward to having very productive and constructive discussions with you via Blackboard. Below, you will find your first assignment.</p> <p>Please read the power point "Reading 1: Students With Special Needs" to be able to answer following three questions by midnight on August 28. A power point has already been uploaded on "Content" section of your blackboard. This assignment is 25 points. Please do not copy and paste from the power point. I urge you to use your own phrases in your answers. Please use an essay format with a minimum of 700 words for all three questions.</p> <p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1) What contributions does art bring to the students who have special needs?</li> <li>2) What personal qualities and professional abilities a teacher should have to more effectively teach students with special needs? Please explain why these qualities and personal abilities are important.</li> <li>3) What do you expect to be the major challenges in teaching students with special needs?</li> </ol>	7	0	7
Discussion 2: "The Importance of Collaboration in Art Classrooms for Success of Students with Special Needs" Due Sept. 4 (25 Points)	<p>Dear Students,</p> <p>I uploaded a collection of articles/papers on "content" section of your blackboard as outcomes of an extensive research conducted by the Kennedy Center. The John F. Kennedy Center for the Performing Arts assembled a group of 50 national leaders in arts education and special education in July 2017. Please read the section "The Importance of Collaboration in Art Classrooms for Success of Students with Special Needs" (Pages 10-18) by Julian B. Dorff to answer the following questions by September 4. The collaborative program carried out by Arts Education (AE) at Art Education program aimed to teach art effectively to students with varying abilities through collaborative experiences as outlined in the study. Based on the results of this collaborative experience program, please answer the following questions. The minimum number of words for your entire post should be 700.</p> <p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. What were the benefits of this collaborative experience for the preservice art educators?</li> <li>2. What were the benefits of this collaborative experience for the students?</li> <li>3. What were the roles of each participant in this collaboration?</li> </ol>	7	0	7

**Discussion 3: Individualized Education Program (IEP) Due Sept. 14 (25 Points)**

Dear Students,

A guide for the "Individualized Education Program" (IEP) by the U.S. Department of Education is posted under the "content" section of your Blackboard. Please read the information presented on that guide very carefully to be able to answer the questions below. Please know that the creation of each student's IEP occurs as part of the overall IDEA special education process. It can be beneficial to take a look at how a student is determined to have a disability and require special education and related services before delving more into the IEP. This assignment is due **September 14**. This assignment is 25 points.

**Questions:**

1. What is the definition of the IEP?
2. The creation of a child's "Individualized Education Program" is a team effort involving specific people. Who are the typical members of an IEP team? Please describe the role of each member of the IEP team. (Please note that in some occasions, one member may fulfill more than one role in the team.)
3. What are the 10 steps that need to be followed in order to identify a student having a disability and needing special education? Please explain each step.
4. The IEP is required by law to contain specific information about the student and the educational plan created to meet their individual requirements. Based on the information presented on the US Department of Education website, what information constitutes the contents of the IEP?

**Discussion 4: Definition and Discussions of Disability Terms, Due Sept. 22**

Dear Students,

Your next assignment has two parts as explained below. I uploaded your new reading assignment in "content" section of this Blackboard: "Reading 4: Parent and Educator Resource Guide to Section 504 in Public Elementary and Secondary Schools." Please read the resource guide and conduct further online (or library) research to post your answers for both parts by September 22. This assignment is worth 25 points.

**PART 1:**

There are thirteen disability terms that are commonly used in special education. Those terms were briefly listed in your first reading assignment in the "content" section of

You are to research one successful contemporary artist with a disability. Your paper (500 words) need to explore the disability of the artist, their art and the relationship between the two. The brief research paper is due on November 17.

**Research Paper: Differentiated Instruction: Due November 24 (50 Points)**

Dear Students,

Please conduct a research on **differentiated instruction** answering the following questions. You can use online or published research paper. Based on students' readiness, interest, or learning profile, art teachers can differentiate their instruction in at least four areas of the classroom. For example, **Content** area contains what the students must understand and how they must obtain the knowledge through instruction. An art instructor should also be willing to adjust their teaching to allow students to understand and implement the **process** based on the actions they take to comprehend or become an expert in the material. In differentiated teaching, the final **product** should require students to practice, apply, and expand on the knowledge they have acquired throughout a unit. The fourth area is the layout and **atmosphere** of the classroom to make up the learning more effective. Please give at least four references in your paper. This paper is due on November 24 and it is worth 50 points.

1. What is differentiated instruction? Please provide a brief background review of literature.
2. How can student performance be enhanced through differentiated instruction?
3. Based on the four areas of differentiated teaching presented above, how do you plan on implementing differentiated instruction in each one of areas such as content, process, product, and classroom environment?
4. How can we tell whether the work we've done has benefited our students?

**Final Assignment: Due December 14 (50 Points)**

Dear Students,

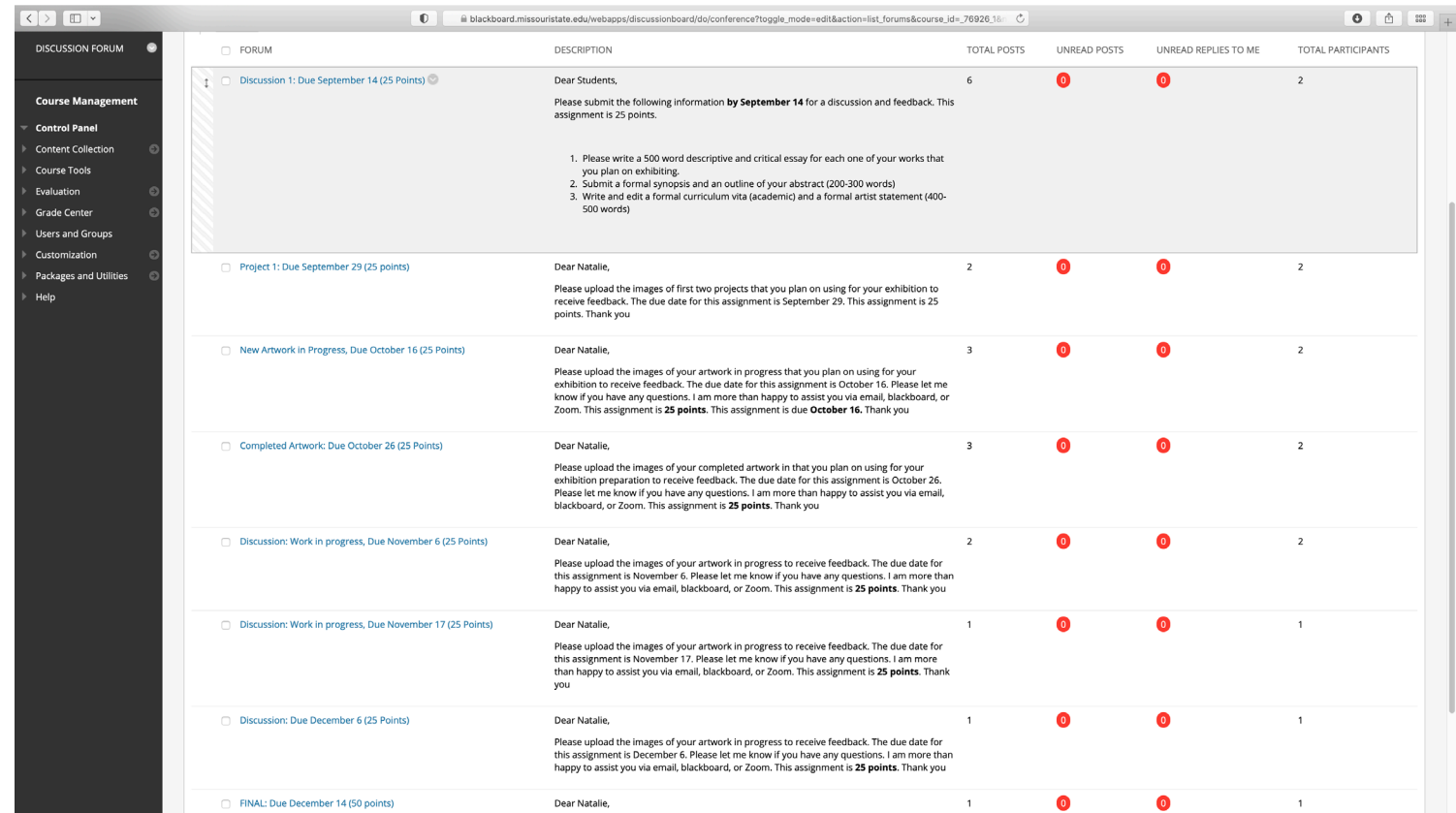
Your final assignment is to create a unit plan of at least 2 lessons showing collaboration between art and another academic discipline such as literature, history, geography, science, and etc. indicate what age, subject, disability(ies) you are planning for. Gear this toward what you have learned about how the contemporary artist you researched felt that art did, or might have allowed them greater access to their educational experience. For example, students with autism can show their learning through art, rather than just writing. You can use your previous assignment on unit/lesson plans, rubrics, and answer points you developed to expand on your final assignment. Your final assignment aims to improve your previous assignments on unit/lesson planning, rubrics, and power points. You are to post your unit plans and accommodations you have created in your teaching. Please use the unit plan/lesson plan layout I had posted early in the semester under content section of your blackboard. **And please remember that the last part of this assignment is to clearly state how you are willing to differentiate your teaching in following areas: content, process, product, and classroom environment.** Your final assignment should have the following components:

1. One unit plan
2. Two lesson plans. Each lesson plan should include a checklist and a rubric.
3. One Power Point Presentation



# ART 788 AND 789 EXHIBITION PRESENTATION I AND II

For graduate students pursuing their final graduation requirements and preparing for professional practice, this course offers a crucial background. A graduate-level body of artwork must be professionally installed or presented on Blackboard to earn the MAE degree. In addition to essays, readings, online assignments/presentations, guided research, and other academic assignments pertaining to the MAE students' studio concentrations and final exit requirements, this course includes moderated discussions.



FORUM	DESCRIPTION	TOTAL POSTS	UNREAD POSTS	UNREAD REPLIES TO ME	TOTAL PARTICIPANTS
Discussion 1: Due September 14 (25 Points)	Dear Students, Please submit the following information <b>by September 14</b> for a discussion and feedback. This assignment is 25 points.  1. Please write a 500 word descriptive and critical essay for each one of your works that you plan on exhibiting. 2. Submit a formal synopsis and an outline of your abstract (200-300 words) 3. Write and edit a formal curriculum vita (academic) and a formal artist statement (400-500 words)	6	0	0	2
Project 1: Due September 29 (25 points)	Dear Natalie, Please upload the images of first two projects that you plan on using for your exhibition to receive feedback. The due date for this assignment is September 29. This assignment is 25 points. Thank you	2	0	0	2
New Artwork in Progress, Due October 16 (25 Points)	Dear Natalie, Please upload the images of your artwork in progress that you plan on using for your exhibition to receive feedback. The due date for this assignment is October 16. Please let me know if you have any questions. I am more than happy to assist you via email, blackboard, or Zoom. This assignment is <b>25 points</b> . This assignment is due <b>October 16</b> . Thank you	3	0	0	2
Completed Artwork: Due October 26 (25 Points)	Dear Natalie, Please upload the images of your completed artwork in that you plan on using for your exhibition preparation to receive feedback. The due date for this assignment is October 26. Please let me know if you have any questions. I am more than happy to assist you via email, blackboard, or Zoom. This assignment is <b>25 points</b> . Thank you	3	0	0	2
Discussion: Work in progress, Due November 6 (25 Points)	Dear Natalie, Please upload the images of your artwork in progress to receive feedback. The due date for this assignment is November 6. Please let me know if you have any questions. I am more than happy to assist you via email, blackboard, or Zoom. This assignment is <b>25 points</b> . Thank you	2	0	0	2
Discussion: Work in progress, Due November 17 (25 Points)	Dear Natalie, Please upload the images of your artwork in progress to receive feedback. The due date for this assignment is November 17. Please let me know if you have any questions. I am more than happy to assist you via email, blackboard, or Zoom. This assignment is <b>25 points</b> . Thank you	1	0	0	1
Discussion: Due December 6 (25 Points)	Dear Natalie, Please upload the images of your artwork in progress to receive feedback. The due date for this assignment is December 6. Please let me know if you have any questions. I am more than happy to assist you via email, blackboard, or Zoom. This assignment is <b>25 points</b> . Thank you	1	0	0	1
FINAL: Due December 14 (50 points)	Dear Natalie,	1	0	0	1

# ASSESSMENT TOOLS

## SAMPLE RUBRIC FOR ASSESSMENT IN VISUAL ARTS/Art Education

Title of Project:  
Student's Name:

AREAS of EVALUATION	Does not Meet the Expectations (50-69)	Partially meets the Expectations (70-79)	Meets the Expectations (80-89)	Exceeds the Expectations (90-100)	POINTS
<b>1) Knowledge of Contemporary Art Educators and Artists.</b>	-Insufficient the knowledge of contemporary art educators and artists. -Lacks the ability in comparing and contrasting influential artists and educators to his/her own work.	-Basic knowledge and ability to name and recognize a few influential art educators and artists. -Developing knowledge of how to compare and contrast her/his own work to those of influential art educators and artists. -Developing verbal and written communication skills in explaining influences.	-Proficient knowledge of influential contemporary art educators and artists. - Ability to compare and contrast her/his own work to those of influential art educators and artists. - Proficient verbal and written communication skills in explaining her/his influences.	-Extensive knowledge of influential contemporary art educators and artists -Advanced knowledge and ability to compare and contrast her/his own work to those of influential art educators and artists. -Exemplary verbal and written communication skills in explaining her/his influences.	
<b>2) Professional Dispositions in Art Education</b>	-Insufficient knowledge and ability in professional conduct, -Lack of respect for diversity and others, -Lack of dedication and self-reflection -Lack of ability to respond to feedback -Lack of ability to interact with others -Insufficient ability to express ideas orally -Lacks high degree of reliability/dependability -Lacks initiative in art education -Low level of attendance -Lacks strong sense of judgment	-Basic knowledge and ability to engage in professional conduct, -Respect for diversity, respect for others. -Emergent level of self-reflection. -Has the emergent ability to respond to feedback -Has the emergent ability to interact with others -Has the emergent ability to express ideas orally -Has reliable/dependable -Has some degree of reliability/dependability -Developing initiative in art education -Has partial attendance -Has developing sense of judgment	-Proficient knowledge and ability to engage in professional conduct, respect for diversity, respect for others, compassion. -Developing interest in advocacy, dedication and self-reflection. -Has the basic ability to respond to feedback -Has the basic ability to interact with others -Has the basic ability to express ideas orally -Developing reliability/dependability -Basic degree of initiative in art education -Has average attendance -Has a basic sense of judgment	-Extensive knowledge and ability to engage in professional conduct -Strong sense of respect for diversity and others. -Dedicated in art education. -Advanced knowledge and ability for self-reflection. -Has exemplary ability to respond to feedback -Has exemplary ability to interact with others -Has exemplary ability to express ideas orally -Highly reliable/dependable -Has strong initiative in art education -High degree of attendance -Has strong sense of judgment	
<b>3) Knowledge and successful demonstration of writing skills in art education statement</b>	-Insufficient writing skills -Lack of rationale for desire to be an art teacher -Lack of experiences working with K-12 students -Insufficient ability to discuss the role of art education in today's society	-Emergent writing skills -Developing rationale for desire to be an art teacher -Few experiences working with K-12 students -Emergent ability to discuss the role of art education in today's society	-Basic writing skills -Basic degree of rationale for desire to be an art teacher -Has basic experiences working with K-12 students -Basic ability to discuss the role of art education in today's society	-Advanced writing skills -Strong rationale for desire to be an art teacher -Has extensive experiences working with K-12 students -Advanced ability to discuss the role of art education in today's society	

<b>4) Ideation and Conceptual Background</b>	-Deficiency in their ability to develop a coherent concept or idea. -Lacks the use of analytical thinking in problem solving. -Needs improvement on developing a strong idea/concept related to the merits of the project understudy.	-Generates a variety of ideas but emergent in having a thematic cohesion. -Ideas communicated display basic understanding of the project understudy. -Has basic use of analytical thinking in problem solving.	-Demonstrates proficient ability to making statements and imagery. -Develops ideas and concepts that reflect a commitment to making personal statement and creating personal imagery based on the subject matter. -Ideas /concepts are successfully communicated with strong commitment.	-Ability to develop rich ideas analyzing and interpreting the issue understudy. -Demonstrates an exemplary ability to making unique statements and imagery. -Ideas are communicated and resolved in a sophisticated manner. -Advanced critical thinking skills in problem solving.	
<b>5) Knowledge and Application of Design</b>	- Limited use of correct terminology of visual elements, design principles regarding the subject matter	-Uses correct terminology of visual elements, design principles, and concepts regarding the subject matter while explaining the artwork. -Some evidence of reflective comment using correct terminology of visual elements, design principles. -Has the basic ability to create a balanced composition.	-Knows and applies visual elements and design principles to resolve pictorial problems and achieves effects appropriate to subject matter. -Uses the basic terminology of visual elements, design principles to while discussing the artwork in basic level. -Has developing ability to create a well-balanced composition.	-Demonstrates excellent understanding and use of visual elements and design principles to resolve pictorial problems -Achieves aesthetically satisfying results based on effective use of design principles. -Uses correct terminology of visual elements, design principles to while discussing the artwork. - Well-expressed reflective comments with fluent use of terminology while explaining her/his artwork.	
		-Demonstrates developing knowledge of a variety of techniques and processes. -Potential to develop the medium chosen. -Shows improvement in knowledge and use of medium that is appropriate to the project/subject matter. -Basic knowledge of a variety of techniques in working with their chosen art form. -Needs improvement in craftsmanship (matting, mounting, framing).	-Demonstrates proficient knowledge and use of variety of techniques and processes. -Explores and controls a variety media with skill representing some of the key issues. -Commitment to explore a variety of media with some skill in gradual changes. -Indicates some new insights and working methods of the medium chosen -Good skills in craftsmanship and presentation of the work -Needs improvement in craftsmanship (matting, mounting, framing).	-Extensive exploration and excellent control of a wide range of media and techniques with exemplary technical mastery. -Advanced skill level demonstrates both accuracy and expressive possibilities. -Develops new insights and working methods of the medium chosen. -Advanced skills in craftsmanship and presentation of the work in a professional manner. -Well-crafted and presented artwork (matting, framing).	
<b>Average TOTAL</b>					

Instructor:

Assignment Description:

Student Name:

Composition/Design...../30 points

-Balance in composition created \_\_\_/10 points

-Preliminary sketches \_\_\_/5 points

-Applied elements & principles of design \_\_\_/10 points

-Evidence of planning and following out ideas \_\_\_/5 points

Creativity/Originality...../20 points

-Generates a variety of ideas \_\_\_/10 points

-Unique original idea carried out in completed work \_\_\_/10 points

Effort/Perseverance...../30 points

-Ability to stay on task daily \_\_\_/10 points

-Goes above and beyond project guidelines \_\_\_/5 points

-Student made good use of time management \_\_\_/5 points

-Turned in complete and accurate project \_\_\_/10 points

Craftsmanship/Skill/Consistency...../20 points

-Paper clean, no smudges, erased well \_\_\_/5 points

-Use of proper techniques and skill \_\_\_/5 points

-Consistency in marks throughout project \_\_\_/5 points

-Progression in skill level \_\_\_/5 points

TOTAL...../100 POINTS

ADDITIONAL COMMENTS/SUGGESTIONS FOR IMPROVEMENT:



# Conclusions Reached

## SLIDE SUBTITLE

- The MAE is very successful by course and throughout the program. Accommodations have been made to ensure student success in program graduation in a timely matter. Our biggest challenge is rapidly growing numbers in accelerated track.



# Items Chosen for Action

## DATA TO BE COLLECTED

- Course reading with analytical responses
- Active visual research
- Course seminar papers
- Course visual portfolio
- Getting students engaged in state and national conferences



# Follow-up Plans & Next Steps

- Continue to monitor student success and graduation rate
- More promotions of the program in national and international level



# Items that Need Action at Higher Levels than the Department



# Questions?