

New York Studio Practice Residency Assessment Spring 2016

Student Learning Outcomes (SLO):

1. Students will be able to distinguish between a range of exhibition settings from DIY to major museums shows and how they relate to an artist's professional development. Students will be able to demonstrate an understanding of commercial and non-commercial venues and how they relate to maintaining a studio-based practice.
2. Students will be able to pose and answer their own artistic questions with appropriate contemporary art practices for discussion during studio visits, critique, and exhibition that integrate concepts, creativity, and technical ability.
3. Students will be able to demonstrate abilities to identify and situate their studio practices within different economic and critical contexts through speaking, writing, and display.
4. Students will be able to demonstrate effective abilities to describe, interpret, and judge contemporary art in a variety of formats from the studio to museum exhibitions.
5. Students will be able to make connections to critical, cultural, social, and political issues through speaking and writing.
6. Students will be able to demonstrate an ability to resolve conflicts, cooperate with others, and reflect on the affective social structures of an artistic practice. They will be prepared to productively contribute and thrive in MFA programs, residencies, and working with others.
7. Students will be able to demonstrate an ability to reflect on and evaluate different forms of critical feedback about their practice through speaking, writing, and discussion.
8. Students will demonstrate an ability to incorporate critical feedback through further production or revision.

SPO #1 Workload: An average of 30 hours a week will be required to successfully complete all of the course work for the program including 20 hours of studio time, 8 hours of seminar, and 2 hours of studio visits. Mid-semester and final critique weeks will shift hours onto the scheduled days. Please keep this workload in mind if you are working part-time or conducting an internship. This is an average and the studio time represents only a minimum number of hours required for exhibition.

<p>EXEMPLARY: Student engaged in consistent studio production/research above and beyond the suggested time commitment that was self-evident in studio visits, mid-semester, and final critiques to faculty, peers, and visitors. Student attended all seminars, meetings, site visits, and critiques with faculty, visitors, and administration as an enthusiastic participant. Student conducted regular off-site, independent activities such as gallery visits or an internship.</p>	<p>ABOVE AVERAGE: Student engaged in regular studio production/research reflecting suggested time commitments in studio visits, mid-semester, and final critiques. Student attended all seminars, meetings, site visits, and critiques with faculty, visitors, and administration as an active and engaged participant. Student conducted regular off-site, independent activities such as gallery visits or an internship.</p>	<p>AVERAGE: Student engaged in episodic periods studio production/research that still reflected the suggested time commitment in studio visits, mid-semester, and final critiques. Student attended most seminars, meetings, site visits, and critiques with faculty, visitors, and administration with regular engagement (any missed seminars provided documented reasons for absence). Student conducted some off-site independent activities such as gallery visits or an internship.</p>	<p>BELOW AVERAGE: Student engaged in irregular or sporadic studio production/research that did not reflect the suggested minimum time commitment in studio visits, mid-semester, and final critiques. Student missed multiple seminars, meetings, site visits, and critiques with faculty, visitors, and administration (both documented and undocumented absences), while also being an inconsistent participant. Student conducted little off-site independent activities such as gallery visits or an internship.</p>	<p>INSUFFICIENT: Student engaged in little or no studio production/research that was self-evident in studio visits, mid-semester, and final critiques. Student missed multiple seminars, meetings, site visits, and critiques with faculty, visitors, and administration (with no documentation or discussion with faculty or administration), while being an inconsistent or dis-engaged participant. Student conducted little or no off-site independent activities such as gallery visits or an internship.</p>
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Embedded SLO:

SLO #2: Students will be able to pose and answer their own artistic questions with appropriate contemporary art practices for discussion during studio visits, critique, and exhibition that integrate concepts, creativity, and technical ability. SLO #3, #4, #5,#7,

SPO #2 Presentations: In order to familiarize the faculty and students with each other, students will conduct 3 presentations at the beginning of the semester including a 20 minute artist talk, a 20 minute talk on areas of interest, and an evaluation of work samples.

*No grading rubric

Embedded SLOs:

SLO #5 Students will be able to make connections to critical, cultural, social, and political issues through speaking and writing.

SLO #3 Students will be able to demonstrate abilities to identify and situate their studio practices within different economic and critical contexts through speaking, writing, and display.

SLO #9 Students will be able to demonstrate an ability to resolve conflicts, cooperate with others, and reflect on the affective social structures of an artistic practice. Be prepared to productively contribute and thrive in MFA programs, residencies, and working with others.

SPO #3 Discussion: Students are required to read assigned and agreed upon texts, watch videos, visit exhibitions, and be engaged, active participants in all seminar discussions, studio visits, and critiques. This is the primary method of participation and evaluation at the program.

EXEMPLARY:

Participated consistently in seminars, studio visits, and visiting artist talks by citing key textual evidence and/or specific concepts, works, or exhibitions that expanded the scope of the discussion. Regularly posed critical questions and responded to others to help lead discussions. Demonstrated active listening skills by taking many notes and/or recording important observations. Helped lead the discussion by being a respectful and engaging participant able to draw in other speakers. Overall participation revealed a deep understanding of the topic or area of study.

ABOVE AVERAGE:

Participated consistently in seminars, studio visits, and visiting artist talks by citing relevant textual evidence and/or specific concepts, works, or exhibitions that contributed to the discussion. Regularly posed and responded to questions and helped extend discussions. Demonstrated active listening skills by taking notes and/or recording observations. Helped extend the discussion by being a respectful and engaging participant. Overall participation revealed an understanding of the topic or area of study.

AVERAGE:

Participated inconsistently in seminars, studio visits, and visiting artist talks with limited references to relevant textual evidence and/or specific concepts, works, or exhibitions that were sometimes relevant to the discussion. Posed and responded to few questions during discussions. Demonstrated some evidence of listening skills by taking occasionally taking notes or responding to others. Contributed to discussions by being a passive, yet engaged participant. Overall participation revealed some understanding of the topic or area of study.

BELOW AVERAGE:

Attended seminars, studio visits, and visiting artist talks and struggled to make cite textual evidence and/or specific concepts, works, or exhibitions that were not relevant to the discussion or situation. Posed and responded to few questions during discussions. Demonstrated little evidence of listening skills by taking few taking notes or seldom responding to others. Did not contribute to the discussions. Overall participation revealed limited understanding of the topic or area of study.

INSUFFICIENT:

Attended seminars, studio visits, and visiting artist talks and failed to cite textual evidence and/or specific concepts, works, or exhibitions. Raised issues and concepts that were not relevant to the discussion or situation. Student did not ask or respond to questions. Actively disengaged from discussions or engaging in any unrelated activity. Presented a distraction to the group or acted in a disrespectful manner towards others. Overall participation revealed little or no understanding of the topic or area of study.

SPO #4 Studio Practice Proposal: Students will be expected to provide an initial, provisional proposal for the direction of their work for the semester and allow for significant revision of ideas.

SPO #4a Exhibition Proposal: Students will be required to provide an end of semester exhibition outline after the mid-semester critiques in writing that incorporates feedback from faculty, visiting artists, and peers.

<p>EXEMPLARY: Thoroughly explained personal and artistic goals for the semester and provided faculty, peers, or visiting artists with a vision for the direction of the work. Exhibition proposal incorporated key feedback from faculty, peers, and/or visiting artists based on a well-reasoned and personal evaluation of received criticism. Exhibition proposal represents a compelling personal vision of the artist.</p>	<p>ABOVE AVERAGE: Explained personal and artistic goals for the semester and provided faculty, peers, or visiting artists with indications of the direction of the work. Exhibition proposal incorporated relevant feedback from faculty, peers, and/or visiting artists based on a personal evaluation of received criticism. Exhibition proposal represents a personal vision of the artist.</p>	<p>AVERAGE: Outlined personal and artistic goals for the semester and provided faculty, peers, or visiting artists with some ideas about the direction of the work for the semester. Exhibition proposal incorporated some feedback from faculty, peers, and/or visiting artists based on some reflection of received criticism. Exhibition proposal represents a clear direction for the work.</p>	<p>BELOW AVERAGE: Struggled to articulate a personal and artistic goals for the semester and provided faculty, peers, or visiting artists with little idea of the direction of the work for the semester. Exhibition proposal incorporated little feedback from faculty, peers, and/or visiting artists. Exhibition proposal reflects a lack of direction or independent motivation for the work.</p>	<p>INSUFFICIENT: Failed to provide any form of intentions for the semester in writing or spoken form at any point in the semester. Does not provide any insight into work produced during semester.</p>
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Embedded SLOs:

SLO #8 Students will demonstrate an ability to incorporate critical feedback through further production or revision.

SLO #2 Students will be able to pose and answer their own artistic questions with appropriate contemporary art practices for discussion during studio visits, critique, and exhibition that integrate concepts, creativity, and technical ability.

SPO #5 Reading Presentation: Students will be required to co-present and lead a 20 minute introductory discussion for a selected text/topic during the critical practice seminar to help shift the emphasis from instructor led discussion to student-oriented discussion.

<p>EXEMPLARY: Presented relevant text(s) for discussion based on expressed prior interest in a structured, coherent manner that modeled or challenged teaching strategies. Students facilitated an engaging discussion and posed critical questions and responded to others. Instructor allowed to contribute as a participant in the discussion rather than a moderator or leader. Presentations demonstrated the co-presenters' knowledge and deep understanding of a text, subject, or area of concern and contributed to the group's critical understanding of the issues.</p>	<p>ABOVE AVERAGE: Presented relevant text(s) for discussion based on expressed prior interest in a structured, coherent manner reflecting a teaching strategy. Students facilitated an engaging discussion and posed some critical questions and responded to others. Instructor allowed to contribute as a participant in the discussion rather than a moderator or leader. Presentations demonstrated the co-presenters' knowledge and understanding of a text, subject, or area of concern and contributed to the group's understanding.</p>	<p>AVERAGE: Presented relevant text(s) for discussion based on expressed prior interest in a structured and/or coherent manner. Students facilitated an engaging discussion and posed some critical questions and responded to others. Presentation required instructor to engage in moderation or to re-direct the discussion. Presentations demonstrated some of the co-presenters' knowledge and understanding of a text, subject, or area of concern and contributed to the group's understanding.</p>	<p>BELOW AVERAGE: Provided relevant text(s) for discussion based on expressed prior interest to the group. Students facilitated a discussion but rarely engaged others. Presentation required instructor to engage in moderation or to re-direct the discussion. Presentations demonstrated some of the co-presenters' interest in the text, subject, or area of concern, but did not add to the group's understanding.</p>	<p>INSUFFICIENT: Failed to provide relevant text(s) for discussion based on expressed prior interest to the group. Students did not engage the group in discussion, requiring the instructor to skip the presentation or facilitate a discussion based on the co-presenters' area of prior interest.</p>
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SPO #6 Individual Studio Visits: Students are required to schedule and meet with Jan Avgikos at least once, William twice, Glenn and Pam twice individually. Students are expected to record/document the visits to record recommendations, feedback, and suggestions for further research. Students are required to meet with at least 2 visiting artists and a maximum of three, so please review and research the artists prior to their scheduled talks. Students are encouraged to meet with artists working outside of their discipline.

*See Holistic Rubric and faculty comments

SPO #7 Studio visit and Critique reflection: students will be required to document and reflect on their individual studio visits with faculty, visiting artists, and their peers. Students will be asked to schedule and conduct one formal, independent studio visit during the semester with a peer or guest. Students will be asked to provide a brief reflection of their mid-semester and final critiques that will be incorporated into a program reflection at the end of the semester.

<p>EXEMPLARY: Thoroughly recorded all relevant points discussed in the studio visit and understood and responded to the critical feedback provide by the faculty, visiting artist, or peer. Included numerous meaningful reflections from the visit.</p>	<p>ABOVE AVERAGE: Recorded numerous relevant points discussed in the studio visit, Understood the critical feedback provide by the faculty, visiting artist, or peer. Included several reflections from the visit.</p>	<p>AVERAGE: Adequately recorded points discussed in the studio visit, the critical feedback provide by the faculty, visiting artist, or peer. Included few reflections on the visit.</p>	<p>BELOW AVERAGE: Struggled to record the points discussed in the studio visit and evaluate the critical feedback provide by the faculty, visiting artist, or peer. Included minimal reflection on the visit.</p>	<p>INSUFFICIENT: Failed to record the points discussed in the studio visit or evaluate the critical feedback provided by the faculty, visiting artist, or peer. Did not include reflections on the visit.</p>
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Embedded SLO:

SLO #8: Students will be able to demonstrate an ability to reflect on and evaluate different forms of critical feedback about their practice through speaking, writing, and discussion.

SPO #8 Artist Statement: Students will be required to submit a brief artist statement to accompany their final exhibition.

EXEMPLARY:

Provided the reader with a compelling personal statement about the social, theoretical, and/or critical framework for their final body of work. Writing offered crucial insights for the viewer to comprehend the art creatively, conceptually, and/or technically. Writing synthesized concepts and vocabulary relevant to the student's practice and work. Writing offered a unique, persuasive voice and added depth and complexity to viewing the art. Writing is thoughtfully revised and edited.

ABOVE AVERAGE:

Provided the reader with a compelling personal statement about the social, theoretical, and/or critical framework for their final body of work. Writing offered important insights for the viewer to comprehend the art creatively, conceptually, and/or technically. Writing references concepts and vocabulary relevant to the student's practice and work. Writing offered a unique voice and added to the experience of viewing the art. Writing is revised and edited.

AVERAGE:

Provided the reader with a personal statement about an aspect of the social, theoretical, and/or critical framework for their final body of work. Writing offered some insights for the viewer to comprehend the art creatively, conceptually, and/or technically. Writing summarizes concepts and vocabulary related to the student's practice and work. Writing offered a personal voice to the experience of viewing the work. Writing required some revision/editing.

BELOW AVERAGE:

Struggled to provide the reader with a personal statement about some aspects of the social, theoretical, and/or critical framework for their final body of work. Writing offered few insights to help the viewer comprehend the art creatively, conceptually, and/or technically. Writing failed to use relevant concepts and vocabulary related to the student's practice and work. Writing offered a generic voice that does not add to the experience of viewing the art. Writing required significant revision and/or editing.

INSUFFICIENT:

Failed to provide the reader with any statement about the final exhibition in any written form or statement serves to detract from the experience of viewing the work due to egregious fallacy or irrelevance.

Embedded SLO:

SLO #3 Students will be able to demonstrate abilities to identify and situate their studio practices within different social, theoretical, or critical framework (contexts) through speaking, writing, and display.

SPO #9 Group Publication: students will discuss and determine a group publication that incorporates an aspect of their studio practice from research to final works to complementary approaches to art making for publication.

*Optional experience based on student interest

SPO #10 Mid-Semester/Final Critiques: students are required to participate in the mid-semester and final critiques. The format of the group critiques is flexible, but students are encouraged to prepare questions for the entire group and be prepared to respond to critical feedback.

<p>EXEMPLARY: Able to provide a compelling rationale for their work and support and/defend their ideas. Convincingly stated the central artistic questions and concerns they posed and what solutions their work offered conceptually, technically, and/or creatively. Listened and responded attentively to critical feedback from faculty and peers with an open mind while constructively debating contested ideas in a respectful manner.</p>	<p>ABOVE AVERAGE: Able to provide a clear rationale for their work and support and/defend their ideas. Clearly stated the central artistic questions and concerns they posed and what solutions their work offered conceptually, technically, and/or creatively. Listened and responded attentively to critical feedback from faculty and peers with an open mind while being able to debate contested ideas in a respectful manner.</p>	<p>AVERAGE: Able to provide a rationale for their work and support and/defend their ideas. Articulated the central artistic questions and concerns they posed and what solutions their work offered conceptually, technically, and/or creatively, but relied on faculty or peer prompts. Listened and responded to critical feedback from faculty and peers with little resistance while being able to debate contested ideas in a positive manner. Student aware of potential problems or critical issues with the work, but uncertain of how to address them.</p>	<p>BELOW AVERAGE: Struggled to provide a rationale for their work and/or support/defend their ideas. Struggled to articulate the central artistic questions and concerns and/or solutions their work offered conceptually, technically, and/or creatively. Relied on faculty and/or peer prompts to address their own work. Listened to critical feedback from faculty and peers with some resistance and closed down further discussion. Student was unaware of possible problems or critical issues with the work.</p>	<p>INSUFFICIENT: Unable or unwilling to provide a rationale for their work and/or support/defend their ideas. Unaware of the central artistic questions and concerns and/or solutions their work offered conceptually, technically, and/or creatively. Disengaged and unwilling to participate in the critique, and/or hostile to faculty/peer feedback, responded in an aggressive manner. Student unaware of own unprofessional behavior or attitudes or problems/critical issues with work.</p>
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SLO #2 Students will be able to pose and answer their own artistic questions with appropriate contemporary art practices for discussion during studio visits, critique, and exhibition that integrate concepts, creativity, and technical ability.

SPO #11 Art Review: Students will be required to write one exhibition review of a show in New York that they visited independently. The review will be read and discussed in the critical practice seminar.

<p>EXEMPLARY: Provided a compelling and coherent review of a self-selected exhibition in New York City that offered a vivid description of specific work(s) in the exhibition and a highly logical critical analysis and compelling interpretation to strongly support a persuasive judgement. Writing correctly incorporated key theoretical and critical vocabulary to condense complex ideas or explains complex ideas using non-academic language to a general audience. Choice of language and vocabulary successfully demonstrated an awareness of a specific audience and revealed an original voice.</p>	<p>ABOVE AVERAGE: Provided a coherent review of a self-selected exhibition in New York City that offered a clear description of specific work(s) in the exhibition with critical analysis and interpretation to support a persuasive judgement. Writing correctly incorporated relevant theoretical and critical vocabulary to condense complex ideas or explains complex ideas using non-academic language to a general audience. Writer considered their choice of language and vocabulary for an intended audience.</p>	<p>AVERAGE: Provided an adequate review of a self-selected exhibition in New York City that offered some description of specific work(s) in the exhibition with a critical analysis and interpretation to support a judgement. Writing incorporated some theoretical and critical vocabulary to reference complex ideas or offers some explanation of complex ideas using non-academic language to a general audience. Writer considered their choice of language and vocabulary for an intended audience.</p>	<p>BELOW AVERAGE: Struggled to provide a review of a self-selected exhibition in New York City that offered minimal description of specific work(s) in the exhibition with limited critical analysis and interpretation to support a judgement. Writing does not incorporate relevant vocabulary or engage complex ideas related to the work. Writing appears to be unaware of audience.</p>	<p>INSUFFICIENT: Failed to provide a review of any exhibition in New York City or only offers a passing evaluation of a show from notes or memory in oral form.</p>
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Embedded SLO:

SLO #1 Students will be able to distinguish between a range of exhibition settings from DIY to major museums shows and how they relate to an artist's professional development. Students will be able to demonstrate an understanding of commercial and non-commercial venues and how they relate to maintaining a studio-based practice.

SLO #4 Students will be able to demonstrate effective abilities to describe, interpret, and judge contemporary art in a variety of formats from the studio to museum exhibitions.

SLO #5 Students will be able to make connections to critical, cultural, social, and political issues through speaking and writing.

SPO #12 Exhibition Promotion: Students will be required to work cooperatively with Alan around the promotion and installation of the end of semester exhibition and any pop-up shows that may be organized. For the final exhibition, students will need to negotiate studio space assignments, develop an exhibition title, create a show card, and help distribute promotional materials. Students will also be required to develop a press release for the show. These tasks can be equitably distributed among the group based on strengths.

*No grading rubric

SPO #13 Studio Binder: Students will be required to purchase a three-ring binder to store all texts and program documentation including studio visit and critique reflections. This is a document.

*No grading rubric

SPO #14 Exhibition: Students present the results of their their independent, self-guided studio practice for a one-night exhibition at the NYSRP facilities to a public audience.

EXEMPLARY:	ABOVE AVERAGE:	AVERAGE:	BELOW AVERAGE:	INSUFFICIENT:
Produced an original and coherent, self-defined body of work for exhibition that significantly expanded upon or revised the initial studio practice proposal. Work demonstrated significant growth in conceptual, creativity, and/or technical ability. Student was able to strongly defend and articulate their premises for the work through speaking and writing.	Produced a coherent, self-defined body of work for exhibition that expanded upon or revised their initial studio practice proposal. Work demonstrated clear growth in conceptual, creativity, and/or technical ability. Student was able to clearly defend and articulate their premises for the work through speaking and writing.	Produced a self-defined body of work for exhibition based upon some expansion or revision of their initial studio practice proposal. Work demonstrated some growth in conceptual, creativity, and/or technical ability. Student was able to defend and articulate some of their premises for the work through speaking and writing.	Struggled to produce a self-defined body of work for exhibition with little expansion or revision of their initial studio practice proposal. Work demonstrated little growth in conceptual, creativity, and/or technical ability. Student struggled to defend and articulate their premises for the work through speaking and writing.	Failed to produce a self-defined body of work for exhibition with no expansion or revision of their initial studio practice proposal. Work incomplete or absent and failed to reveal any growth in conceptual, creativity, and/or technical ability. Student unable or unwilling to defend and articulate their premises for the work through speaking and writing.

Embedded SLO:

SLO #2: Students will be able to pose and answer their own artistic questions with appropriate contemporary art practices for discussion during studio visits, critique, and exhibition that integrate concepts, creativity, and technical ability.