

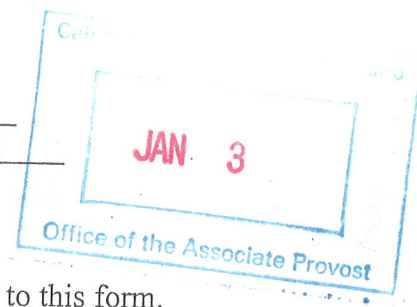
General Education Course Proposal

Proposed Course: Art 102 Ideas of Visual Culture:
 Prefix No. Art, Media and the Computer Title Units 3

Department: Art and Design School: Arts and Humanities

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
 Breadth: B1___; B2___; C1___; C2___; D___; E___
 Integration: B___; C~~x~~___; D___; International/Multicultural___



Existing Course ___; Revised Course ___; New Course x
 Course Included in Current GE Program ___

New courses require the Undergraduate Course Proposal form in addition to this form.
 Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)
 Art 102. Ideas of Visual Culture: Art, Media and the Computer. 3 units.
 Prerequisites: foundations and lower-division GE courses. Lecture/lab hours: 3. Overview: Ideas in visual culture and critical theory.
 Examines visual culture in the form of video, film, new works in visual art, the computer and visual spectacles in contemporary culture.

Enrollment limit per section: _____
 Expected number of sections per semester – Year 1 _____; Year 3 _____

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

<p><u>[Signature]</u> <u>Oct. 12 2000</u> Department Chair Date</p> <p><u>[Signature]</u> <u>11/27/00</u> School Dean Date</p> <p><u>[Signature]</u> <u>4/16/01</u> Associate Provost Date</p>	<p><u>[Signature]</u> <u>11/17/00</u> School Curriculum Committee Date</p> <p><u>[Signature]</u> <u>4/10/01</u> General Education Subcommittee Date</p>
---	---

Forward Original and TWELVE copies to:
 Associate Provost for Academic Affairs, M/S TA 54

ATTACHMENT 2

General Syllabus

Course Number: Art 102
Course Title: Ideas of Visual Culture: Art, Media, and the Computer
Department: Art and Design

- Ideas of Visual Culture: Art, Media, and the Computer satisfies the 3 unit Integration requirement for upper division Area C1 only if a student has completed Foundations (A1, A2, A3 and B4) , and all lower division Area (C1 and C2) courses.
- Integrative courses provide an integrative experience at the upper-division level in which the skills and knowledge developed in Foundation, Area A, and Breadth, Area (C1) and (C2), are integrated, bringing their interrelationships into focus.

Statement of common elements, activities, grading, texts, schedule

Course Topics

- This attachment divides the course topics into three general parts: **Basic Issues** common to all, **Broad Issues** commonly used, and **Applications** (“applications” will vary the most from course to course.)

A. Every section of Ideas of Visual Culture: Art, Media, and the Computer must require 1-3 and three of 4-7:

List of Common Topics (content)

1. Methods of reading works of visual culture (Basic Issue One)
2. The nature of art in the era of electronic reproduction (Broad Issue One)
3. Semiotics and the cultural construction of meaning (Broad Issue 2)
4. The role of the observer in the era of spectacle (Broad Issue One)
5. Issues of gender, ethnicity and the body in contemporary visual culture (Broad Issue 3, 4, 5)
6. Concepts of visual culture in film, video, and new forms of visual art (Broad Issues 4 and 5)
7. The structure of thought and meaning in cyberspace (Broad Issue 6)

B. Every section must cover at least 4 of the basic issues (these modules are required):

List of Common Basic Issues

1. The distinction between formalist and postmodern (content-based/reflexive/dialogical) approaches to reading works of visual culture.
2. The question of authenticity and self-expression. in visual culture.

3. The impact of spectacle on contemporary life.
4. Issues of representation of gender and ethnicity in visual culture.
5. The influence of electronic and cybernetic forms on thought and feeling.

C. Every section will cover the selected Basic and Broad Issues for the required time.

Basic Issues

Basic Issue One. Methods of Reading Visual Culture.

Art 102 **Satisfies Specification A, B, C** by examining: a) formalist, semiotic, structuralist and post-structuralist methods of inquiry into visual culture, b) central ideas in the reading of visual culture, e.g., ideas of the spectator, the gaze, spectacle, cultural reproduction and cultural change, c) constructions of gender, ethnicity and the body in visual culture, and d) structures of thought and meaning in visual art, film, video, graphic design and computer games.

Study will be directed toward seeing how the student can become an active reader of visual culture, seeing relationships between disparate forms of visual culture such as gallery art, film, video and computer games, and understanding the psychological, social and humanistic issues that connect these forms with a contemporary cultural context.

Every section must cover the basic issues (this module is required).

Broad Issues (sections will have the required number of these – but not all. The requirement is to include an integration of C1 and C2. Thus a typical course would include critical approaches to visual culture together with new forms of visual art, video, film, graphic design and computer games or other products, but rarely all.)

Broad Issue One

Art 102 satisfies **Specification A**. Study will be directed toward seeing how “visual culture” has emerged as a field of study parallel to studies of visual art. The plurality of methodologies that have emerged in the past century to approach art (formalism, gestalt, psychoanalysis, semiotics, phenomenology, Marxism, deconstruction, feminism, cultural anthropology) are now applied to the wider sphere of visual cultural production. Visual culture includes all widely distributed visual products, such as graphic art, computer games, film and television, public art, as well as new forms of visual art exhibited in galleries and museums. This course helps students apply concepts of visual culture to understand the place of visual culture in their lives.

Broad Issue Two

Art 102 satisfies Specification A, C. Leading texts on critical theory and visual culture. Readings include, for example: Benjamin, Barthes, Saussure, Kandinsky, Greenberg, Clark, Panofsky, Sontag, Arnheim, Foucault, Berger, Mulvey, Eco, Baudrillard, Haraway, Metz, Doane, Sobchack, Silverman and Linker, Kelly, Lippard, Foster, Hobbs and Crary.

Broad Issue Three

Art 102 satisfies **Specification A, B, C, D, E**. Understanding key concepts of visual culture. This issue includes understanding of canonical and popular works that signify transitions in culture. The idea is to allow students to see, in the context of their lives, the significance of the humanities as they are manifested in visual culture. For example: T.J. Clark, *The Painting of Modern Life*; Mary Kelly, *Imaging Desire*; Lucy Lippard, *Overlays*; Hal Foster, *Discussions in Contemporary Culture*; Wassily Kandinsky, *On the Spiritual in Art*; Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture*; Sherry Turkle, *Construction and Reconstructions of the Self in Virtual Reality*. The examination of perception in film by Dziga Vertov and Michael Snow; the examination of experience in video by Martha Rosler and Bill Viola; the interface of video, computer and popular culture in Nam June Paik; the inquiry into construction of ethnicity and gender in Lorna Simpson, Cindy Sherman and Robert Gober.

Broad Issue Four

Art 102 satisfies **Specifications B, C, D, E**. Applications in video and film. Foundations concepts in film structure (Lumiere, Melies, Griffith, Eisenstein, Vertov); surrealism (Bunuel); genre and the codification of gender and ethnicity (classic Hollywood); phenomenological experiments (New Wave and *Free Cinema*); the expansion of color and formal means (Paradjanov's *Shadows of Forgotten Ancestors*, Michael Snow's *Wavelengths*, Antonioni's *Red Desert*, *The Umbrellas of Cherbourg*); the influence of technology and the meaning of contemporary genres (action films, animation, adolescent comedy). Development of video art (Acconci, Paik, Rosler, Viola); interface of video art, MTV and other television products, and internet video. Each form is examined in relation to concepts in visual culture with the aim of expanding the student's quality of reception and critical awareness in a cultural context.

Broad Issue Five

Art 102 satisfies **Specification B, C, D, E**. Applications in New Forms of Visual Art. For example, critical inquiry in photography, LED display, video, audio and museum installation by Barbara Kruger, Lorna Simpson, Jenny Holzer and Cindy Sherman. Site-specific installations by Robert Gober, Claes Oldenburg, Mary Kelly. The interface between "art world" art and graffiti and other public forms of display.

Broad Issue Six

Art 102 satisfies **Specification C, D, E**. Applications in graphic design and the computer. Understanding the cultural impact of visual culture that is received not as art but in other contexts (advertising, public display, spectacle, large-scale entertainment, games). The transmission of cultural constructs through the forms. The impact of Disneyland, Las Vegas and other strips, superheroes, celebrities, supermodels and cyborgs in visual culture.

Common concepts and time allotted to common “basic” or “broad” issues (concepts) in course calendar (since these are modules, it may be that time=0 when a section leaves out a module):

Time Required	Common Basic or Broad Issues (Concepts)
----------------------	--

2-4 Weeks	Basic Issues: Basic Issue One.
2-4 Weeks	Broad Issues: Broad Issue One.
2-4 Weeks	Broad Issues: Broad Issue Two.
2-3 Weeks	Broad Issues: Broad Issue Three.
0-3 Weeks	Broad Issues: Broad Issue Four.
0-3 Weeks	Broad Issues: Broad Issue Five.
0-3 Weeks	Broad Issues: Broad Issue Six.

Main textbooks for Basic Issues (These will vary but something similar is required):

Representative texts:

Selected Readings:

Walter Benjamin, *Illuminations*; John Berger, *Ways of Seeing*; Guy Debord, *Society of the Spectacle*; Umberto Eco, *Travels in Hyper Reality*; T.J. Clark, *The Painting of Modern Life*; Mary Kelly, *Imaging Desire*; Lucy Lippard, *Overlays*; Hal Foster, *Discussions in Contemporary Culture*; Wassily Kandinsky, *On the Spiritual in Art*; Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture*; Sherry Turkle, *Construction and Reconstructions of the Self in Virtual Reality*.

Selected Viewing: Selections by the instructor of works of visual art, graphic design, computer works, video, film, spectacle.

Required Student Activities (Assignments):

A writing rubric - like the one below in (a) -- is required

a. Writing Assignments all sections: Multiple writing assignments covering some of the Basic Issues, Tools and Applications are required. A total of no less than 4000 words with one sustained writing assignment of at least 2000 words using APA format. Papers will be submitted to an independent panel of graders for assessment according to the GE writing standard.

Comments and feedback on mechanics, style and usage will be given for the sustained writing assignment using a style manual like "The Elements of Style," by Strunk and White. The quality of the writing will comprise a significant component of the grading. Only students who have mastered college level writing can be regarded as submitting "A" work. Although this is not a "W" course, writing competence is an integral part of GE. The writing evaluation criteria appear at the end under "Writing Evaluation Criteria." The writing grading pyramid can be described as follows:

Upper-range papers (B/B+, A). These papers clearly engage the issue identified and demonstrate superior skill in organizing, developing, and conveying in standard written English the writer's ideas about the topic.

Mid-range papers (C). Papers in the mid-range demonstrate engagement with the issue identified but do not demonstrate the evidence of writing skill that would mark them as outstanding.

Lower-range papers (D, F). Papers in the lower range fail in some way to demonstrate proficiency in language use, clarity of organization, or engagement of the issue identified.

Unratable papers (F). Papers receiving this score are off the task, illegible, incoherent or have too many mistakes.

b. Quizzes and exams covering basic issues, broad issues, and/or a midterm are required in addition to the writing assignments if the writing assignments are not used as graded discussion assignments (essay exams).

c. A Final exam is required of all sections and it must be given at the assigned time.

Evaluation:

Each syllabus will contain a grading policy in compliance with the university standards. Please see "Explanation of Grades" under "academic regulations" in your catalog. The grading policy is listed given in the university catalog (2000-2001, page 75-79).

Criteria for grading:

Each syllabus will state the requirements which will be used in Grading. These will be in accordance with "Grading policies and Practices" under "academic regulations" in the catalog. See your current catalog (Catalog 2000-20001, page 75-76, "Grade Symbols and Grade Points," "Explanation of Grades") for standard grading practices.

Grades:


Each syllabus will include a grading scale and an explanation of how grades will be assigned.

General Information included in each syllabus

1. Policy on attendance. Students are responsible for keeping up to date with changes in schedule and will not be excused because they were unable to do so even as a result of a situation beyond their control.
2. Policy on missed quizzes, make-up work, late papers. Students are responsible for doing all work when due. Special arrangements may be considered by the instructor. However, the instructor is under no obligation to provide special scheduling of work even when the missed work is a result of circumstances beyond the students control.
3. Cheating and plagiarism, please see "Cheating and plagiarism" under the "policies and regulations" section of your catalog. Cheating and plagiarism: see your catalog for existing policy (Catalog 2000-2001, page 486).
4. ADA: Students with disabilities policy Please see "Disabled" in the "Policies and Regulations" section of your catalog. Please see the Catalog for details (Catalog 2000-2001, page 43).
5. Nondiscrimination Policy and Student Discipline Policy: please refer to current policy (Catalog 2000-2001, page 484-486).

Writing Evaluation Criteria

A grading pyramid or traditional writing evaluation criteria format will be used in each section.

Typical Grading Pyramid [ A GRADING RUBRIC IS REQUIRED]

GRADING PYRAMID

A

The essay gives imaginative treatment to a significant and striking central idea. The plan of the essay evidences a strategy for persuasion. Generalizations are carefully supported. Details show originality, freshness, and concreteness. Sentences show variety of pattern and are rhetorically effective. Style is authentic and demonstrates that ideas have been interiorized.

B/B+

The essay's central idea is interesting and significant. The organization of the essay demonstrates careful planning. Details are specific and sharp; there is a concern for showing rather than just telling. Sentences show variety of purpose and pattern. Diction is chosen with awareness of audience and purpose.

C+/C

The essay has a clear central idea. The plan of the essay is clear with an identifiable introduction and conclusion. Sentences makes sense and conform to conventional patterns. Subjects and verbs agree. Pronouns agree with antecedents. Verb tenses are consistent. Punctuation is conventional.

D/F

General idea is weak or confused. Organization is poor. Paragraphs lack unity and coherence. Generalizations are unsupported by the evidence. Sentence structure is confused. Errors in usage, grammar, spelling and punctuation are frequent serious.

Attachment 3

Syllabus for Ideas of Visual Culture: Art, Media and the Computer (A Typical Syllabus)

Name:

Location:

Office hours:

Phone:

Email:

- Ideas of Visual Culture: Art, Media and the Computer satisfies the 3 unit Integration requirement for upper division Area C1 only if a student has completed Foundations (A1, A2, A3 and B4) and all lower division area C1 and C2 courses.

- Integrative courses provide an integrative experience at the upper-division level in which the skills and knowledge developed in Foundation, Area A, and Breadth, Area C1 and C1, are integrated, bringing their interrelationships into focus.

Topics:

1. Methods of reading works of visual culture (Basic Issue One)
2. The nature of art in the era of electronic reproduction (Broad Issue One)
3. Semiotics and the cultural construction of meaning (Broad Issue 2)
4. The role of the observer in the era of spectacle (Broad Issue One)
5. Issues of gender, ethnicity and the body in contemporary visual culture (Broad Issue 3, 4, 5)
6. Concepts of visual culture in film, video, and new forms of visual art (Broad Issues 4 and 5)
7. The structure of thought and meaning in cyberspace (Broad Issue 6)

Texts:

- 1) Selected readings in bound photocopy form
- 2) Selected works and/or slides of film, video, new forms of visual art, graphic design and computer works (e.g., Vertov, Snow, Viola, Simpson, Guber) will be provided by the instructor

SCHEDULE OF TOPICS AND READINGS (Course Calendar)

Basic Issues

Week 1 (Basic Issue One)

Tu. Introduction. Go over syllabus and role of the course in GE integration, go over prerequisites.

Th Introduction continued. Go over syllabus and the role of the course in GE integration, go over prerequisites.

Week 2 (Basic Issue One)

T Lecture: What is visual culture. Benjamin, The work of art in the age of mechanical reproduction.

Th Lecture: Introduction to reading visual culture. Berger, Ways of Seeing, Ch. 1.

Broad Issues

Week 3 (Broad Issues One, Two)

T Expression in visual form. Kandinsky, On The Spiritual in Art.

Th Formalist reading. Greenberg, Modernist painting.

Week 4 (Broad Issue Three)

Tu Visual culture and the modern world: expression and exploration.

Eisenstein, Film Form (excerpt)

Th An experiment in modern perception. Dziga Vertov, The Man With The Movie Camera.

Week 5 (Broad Issue One, Two)

Tu The challenge of content/context. Clark, Clement Greenberg's theory of art.

Th The challenge of content/context, continued. Foucault, Panopticism.

Week 6 (Broad Issue One, Two)

Tu Reading visual culture: semiotics. Saussure, Course in general linguistics, excerpt.

Th Semiotics continued. Gaines, Semiotics.

Week 7 (Broad Issue Five)

Tu Visual culture and the modern world: reflection and interrogation.

Linker, Love for Sale: The Words and Pictures of Barbara Kruger.

Th Discussion of Kruger continued.

Week 8 (Broad Issue One, Two, Three, Four, Five)

T Review

Th Midterm Exam

Week 9 (Broad Issue One, Three)

Tu The phenomenon of spectacle in visual culture. Debord, I: Separation Perfected.

Th Spectacle in visual culture, continued. Crary: Suspension of Perception: Attention, Spectacle and Modern Culture.

Week 10 (Broad Issue Six)

Tu Visual culture in plain sight. Eco, *Travels in Hyperreality*

Th Amusement parks, strips and spectacles.

Week 11 (Broad Issue Five)

Tu New forms of visual critique. Jones, Lorna Simpson: *Walking the thin line*.

Th New forms of visual critique. Schimmel, Guber is in the details.

Week 12 (Broad Issues One, Four, Six)

Tu Reading gender. Mulvey, *Visual Pleasure and Narrative Cinema*.

Th Reading gender. Haraway, *A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century*.

Week 13 (Broad Issue Four, Five, Six)

Tu Hand in research proposal, identify a concept from the readings and a work of visual culture to discuss in relation to the concept.

Th Field trip: contemporary art (Fresno Art Museum) and visual culture (strip design and mall graphics).

Applications**Week 14 (Broad Issue Six)**

Tu Issues in cyberspace. Benedikt, *Cyberspace, first steps*.

Th Gender and ethnicity in cyberspace. Ow, *The revenge of the yellow-faced cyborg: the rape of digital geishas and the colonization of cyber coolies in 3D Realms' Shadow Warrior*.

Week 15 (Broad Issue Five)

Tu Extensions of visual language. Landow, *Hypertext: an introduction*.

Th Extensions of visual language: Video Art. Rosler, Viola, selected works.

Week 16 (Broad Issue Six)

Tu The body and medical imagery. Cartwright, *Gender artifacts: Technologies of bodily display in medical culture*.

Th The body and the computer. Turkle, *Constructions and reconstructions of self in virtual reality*.

Evaluation:


The grading policy is listed given in the university catalog (2000-2001, page 75-79). Writing is evaluated according to the attached evaluation form and graded for GE writing competence according to the attached rubric.

Criteria for grading:

See your current catalog (Catalog 2000-20001, page 75-76, "Grade Symbols and Grade Points," "Explanation of Grades") for standard grading practices.

Grades:

20% of your grade will be the research paper. 10% will be summaries of selected reading (these will be picked out during the course). 40% for a combination of quizzes and the midterm and 30% for the final.

Required Student Activities (assignments): [ A GRADING RUBRIC - as in (a) below IS REQUIRED]

a. **Writing Assignments all sections:** Multiple writing assignments covering some of the Basic Issues, Tools and Applications are required. A total of no less than 4000 words with one sustained writing assignment of at least 2000 words using APA format. Your paper will be submitted to an independent panel of graders for assessment according to the GE writing standard. Comments and feedback on mechanics, style and usage will be given for the sustained writing assignment using a style manual like "The Elements of Style," by Strunk and White. The quality of the writing will comprise a significant component of the grading. Only students who have mastered college level writing can be regarded as submitting "A" work. Although this is not a "W" course, writing competence is an integral part of GE. The writing evaluation criteria appear as an attachment labeled "Writing Evaluation Criteria." The writing grading pyramid can be described as follows:

Upper-range papers (B/B+, A). These papers clearly engage the issue identified and demonstrate superior skill in organizing, developing, and conveying in standard written English the writer's ideas about the topic.

Mid-range papers (C). Papers in the mid-range demonstrate engagement with the issue identified but do not demonstrate the evidence of writing skill that would mark them as outstanding.

Lower-range papers (D, F). Papers in the lower range fail in some way to demonstrate proficiency in language use, clarity of organization, or engagement of the issue identified.

Unratable papers (F). Papers receiving this score are off the task, illegible, incoherent or have too many mistakes.

b. Quizzes and exams covering broad issues and/or a midterm are required in addition to the writing assignments if the writing assignments are not used as graded discussion assignments (essay exams).

c. A Final exam is required at the assigned time.


General Information:

1. Policy on attendance. 5% extra credit for 2 or fewer absences. Missing 15% of the classes results in a U.
2. Policy on missed quizzes, make-up work, late papers: anything not done on time counts as a "0"
3. Policy on attendance. Students are responsible for keeping up to date with changes in schedule and will not be excused because they were unable to do so even as a result of a situation beyond their control.
4. Additional Policy on missed quizzes, make-up work, late papers. Students are responsible for doing all work when due. Special arrangements may be considered by the instructor. However, the instructor is under no obligation to provide special scheduling of work even when the missed work is a result of circumstances beyond the students control.
5. Cheating and plagiarism, please see "Cheating and plagiarism" under the "policies and regulations" section of your catalog. Cheating and plagiarism: see your catalog for existing policy (Catalog 2000-2001, page 486).
6. ADA: Students with disabilities policy Please see "Disabled" in the "Policies and Regulations" section of your catalog. Please see the Catalog for details (Catalog 2000-2001, page 43).

7. *Nondiscrimination Policy and Student Discipline Policy: please refer to current policy (Catalog 2000-2001, page 484-486).*

Writing Evaluation Criteria

SAMPLE GRADING PYRAMID AND TRADITIONAL WRITING EVALUATION CRITERIA

Grading Pyramid [ A GRADING RUBRIC IS REQUIRED]

GRADING PYRAMID

A

The essay gives imaginative treatment to a significant and striking central idea. The plan of the essay evidences a strategy for persuasion. Generalizations are carefully supported. Details show originality, freshness, and concreteness. Sentences show variety of pattern and are rhetorically effective. Style is authentic and demonstrates that ideas have been interiorized.

B/B+

The essay's central idea is interesting and significant. The organization of the essay demonstrates careful planning. Details are specific and sharp; there is a concern for showing rather than just telling. Sentences show variety of purpose and pattern. Diction is chosen with awareness of audience and purpose.

C+/C

The essay has a clear central idea. The plan of the essay is clear with an identifiable introduction and conclusion. Sentences makes sense and conform to conventional patterns. Subjects and verbs agree. Pronouns agree with antecedents. Verb tenses are consistent. Punctuation is conventional.

D/F

General idea is weak or confused. Organization is poor. Paragraphs lack unity and coherence. Generalizations are unsupported by the evidence. Sentence structure is confused. Errors in usage, grammar, spelling and punctuation are frequent serious.

Alternate Score Card

Comprehensive Evaluation for Essays,

Student's ID#: _____

Dept. of Any Department

Criteria for Grading Papers and Application to this Paper

G=Good, S=Satisfactory, U=Unsatisfactory

G(2) S(1) U(0)

___	___	___	1.	<i>Writing style (including theme development, coherence and emphasis).</i>
___	___	___	2.	<i>Clarity of purpose of paper</i>
___	___	___	3.	<i>Grammar, including spelling and punctuation, typing</i>
___	___	___	4.	<i>Understanding of problem, issue, or topic</i>
___	___	___	5.	<i>Analysis of problem, issue, or topic</i>
___	___	___	6.	<i>Utilization of the relevant literature pertinent to the problem, issue, or topic</i>
___	___	___	7.	<i>Generalization from the analysis</i>
___	___	___	8.	<i>Treatment is imaginative and contains extra dimensions</i>
___	___	___	9.	<i>Treatment reflects a knowledge of the course material</i>
___	___	___	10.	<i>Treatment attains a degree of sophistication for a course at this level</i>

Total: Grade Key: A=17-20; B=15-16; C=13-14; D=11-12; less than 11 is 0 points: you may redo the assignment and turn it in again.

The Grading Rubric below is only used for the assessment of GE writing across the curriculum.

GE Grading Rubric (required)

Scoring Level

4 Exemplary

Knowledge of Conventions

In addition to meeting the requirements for a "3," the writing is essentially error free in terms of mechanics. Models the style and format appropriate to the assignment.

Clarity and Coherence

In addition to meeting the requirements for a "3," writing flows smoothly from one idea to another. The writer has taken pains to assist the reader in following the logic of the ideas expressed.

Rhetorical Choices

In addition to meeting the requirements for a "3," writing flows smoothly from one idea to another. The writer has taken pains to assist the reader in following the logic of the ideas expressed.

3 Accomplished

While there may be minor errors, the paper follows normal conventions of spelling and grammar throughout. Errors do not interfere significantly with comprehensibility. Appropriate conventions for style and format are used consistently throughout the writing sample. Demonstrates thoroughness and competence in documenting sources; the reader would have little difficulty referring back to cited sources.

Sentences are structures and words are chosen to communicate ideas clearly. Sequencing of ideas within paragraphs and transitions between paragraphs make the writer's points easy to follow.

The writer has made good decisions about focus, organization, and content to communicate clearly and effectively. The purpose and focus of the writing are clear to the reader and the organization and content achieve the purpose well. Writing follows all requirements for the assignment.

2 Developing

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 consistently follow appropriate style and/or format. Source documentation is incomplete. It may be unclear which references are direct quotes and which are paraphrased.

Sentence structure and/or word choice sometimes interfere with clarity. Needs to improve sequencing of ideas within paragraphs and transitions between paragraphs to make the writing easy to follow.

The writer's decisions about focus, organization, and/or content sometimes interfere with clear, effective communication. The purpose of the writing is not fully achieved. All requirements of the assignment may not be fulfilled.

1 Beginning

Writing contains numerous errors in spelling, grammar, and/or sentence structure which interfere with comprehension. Style and/or format are inappropriate for the assignment. Fail to demonstrate thoroughness and competence in documentation.

Sentence structure, word choice, lack of transitions and/or sequencing of ideas make reading and understanding difficult.

The writer's decisions about focus, organization, and/or content interfere with communication. The purpose of the writing is not achieved. Requirements of the assignment have not been fulfilled.