THE UNIVERSITY OF TAMPA
Film, Animation and New Media

BFA in New Media

FMX 398 JUNIOR PORTFOLIO REVIEW in New Media - RUBRIC

The purpose of the FMX 499 Assessment rubric is for faculty to assess each student's portfolio as it pertains to the BFA program. The following assesses student's portfolios in the following areas.

Part A: Essential Competencies in Digital Media:
a. The portfolio demonstrates Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.
b. The portfolio demonstrates an understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.
c. The portfolio demonstrates an understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society. c. The portfolio demonstrates an understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society. d. The portfolio demonstrates a knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas). e. The portfolio demonstrates an ability to analyze and synthesize relevant aspects of human interaction in various contexts (e.g., physical, cognitive, cultural, social, political, economic, etc.) and with respect to technologically-mediated communication, objects, and environments. f. Understanding of what is useful, usable, effective, and desirable with respect to user/ audience-centered digitally-based communication, objects, and environments.
g. Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.
h. Ability to work in teams and to organize collaborations among people from different disciplines.
i. Ability to use the above competencies in the creation and development of professional quality digital media productions.
4. Essential Opportunities and Experiences
a. Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.
b. Regular access (for instruction and for independent work) to the appropriate technology and staff

necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.

c. Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.

d. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.

e. In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in coursework that acquaints them with large-scale technological and information systems.

f. Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

Part B: Assessment of the Common Body of Skills and Knowledge

Studio.
a. The portfolio demonstrates functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.

b. The portfolio demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

c. The portfolio demonstrates familiarity with the historical achievements, current major issues, processes, and directions of their field(s).

d. The portfolio demonstrates opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

Part C: Art/Design History, Theory, and Criticism.
a. The portfolio demonstrates ability to analyze works of art/design from both Western and non-Western cultures perceptively and to evaluate them critically.

b. The portfolio demonstrates an understanding of the common elements and vocabulary of art/design and of the interaction of these elements and be able to employ this knowledge in analysis.

c. The portfolio demonstrates the ability to place works of art/design in historical, cultural, and stylistic contexts.

d. The portfolio demonstrates understanding of the historical development of works within the specialization.

Technology. The portfolio demonstrates a working knowledge of technologies and equipment applicable to their area(s) of specialization.

Synthesis: The portfolio demonstrates student's ability to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.

d. Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas). e. Ability to analyze and synthesize relevant aspects of human interaction in various contexts (e.g., physical, cognitive, cultural, social, political, economic, etc.) and with respect to technologically-mediated communication, objects, and environments. f. Understanding of what is useful, usable, effective, and desirable with respect to user/ audience-centered digitally-based communication, objects, and environments.

g. Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.

h. Ability to work in teams and to organize collaborations among people from different disciplines.

i. Ability to use the above competencies in the creation and development of professional quality digital media productions.

4. Essential Opportunities and Experiences
a. Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.

b. Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.

c. Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills.

d. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.

e. In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in coursework that acquaints them with large-scale technological and information systems.

f. Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

Part D: Electronic Media

Art and Design Program Components

Majors in or Based on Electronic Media

J. 2. Purposes, Options, and Characteristics. Computers and associated electronic media have expanded possibilities for the education of art/design professionals and other artists. Institutions have a large number of options for establishing goals for curricula and coursework. Choices include, but are not limited to, the following categories:
a. Discipline: The portfolio demonstrates concentration in animation

b. Technology.
The portfolio demonstrates understanding of how to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it

c. Problem Solving. Each program represents a particular set of approaches and expectations for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

d. Delivery System. A wide variety of practices work as long as within each program or curriculum delivery systems is consistent with the specific achievements necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.

e. Specialization. The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving art/design, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

f. Education in Art and Design. Each program makes a choice regarding the extent to which it addresses <u>foundation principles and techniques in and of themselves or in some combination with a more specialized purpose</u>.

g. General Liberal Education. A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program. (See Section XX, for listing of Gen Ed requirements for all students at UT). Courses indicated in Section J.2.g of the chart below, are included for non-majors within the Gen Ed Program, with an HFA for Humanities /Fine Arts, STDO Studio within the Humanities, and for majors and non-majors in W writing, AA Arts and Aesthetics, IG International Global, NW Non-Western.)