

Fulbright

Art and Media Studies Capstone Handbook

2025-2026

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1. General Information

A culmination to the student's curriculum, the capstone is an individual project that demonstrates the principal learning outcomes and competencies of that curriculum in a meaningful and coherent way. The capstone may also draw from relevant extra-curricular activities and practical experience to support the research and realization of the project. The capstone should evidence competency in a primary disciplinary specialization (optionally supported by secondary and tertiary disciplinary areas).

In the Art & Media Studies major, the capstone could take the form of a thesis, an art work, or a film. For other kinds of projects, please consult with your prospective advisor(s) early in your junior year to determine the suitability and feasibility of your proposed project.

Remember, the capstone should demonstrate original critical and creative thinking, and we encourage primary research. However, it **should not** require extensive fieldwork. You should think very carefully about an appropriate scope of research and production for your proposed capstone. It is important for you to consult early on with your prospective advisor about this. Applications which do not demonstrate awareness of the scope and the practicalities needed to realize the capstone may not be approved.

Keep in mind that projects for which there is no current faculty expertise may not be approved. The 2025-2026 full-time faculty in Art & Media Studies hold expertise in the following fields: art history; studio art; visual anthropology; film and media studies (theory and history); and filmmaking.

Capstone Learning Outcomes

Students who complete the Capstone will be able to:

1. Identify and explain theoretical concepts and scholarly discourses within a primary disciplinary specialization in art and media studies.
2. Effectively and creatively communicate and defend concepts and arguments in diverse oral and written forms.
3. Select and evaluate research materials necessary for the development of a specialized project in art and media studies.
4. Conceptualize, plan, develop, and produce an original thesis, artwork, or film for public presentation.

Mapping to Major Learning Outcomes (see Appendix I)

	MLO1	MLO2	MLO3	MLO4	MLO5
CLO1		X	X		
CLO2				X	
CLO3	X	X	X		
CLO4	X	X	X	X	X

1.1. Eligibility Criteria

To be eligible to apply for the capstone in Art & Media Studies, you must meet the following criteria:

- Major GPA: 3.6
- All 100-level major requirements must be complete by the beginning of Capstone I
- No outstanding Incompletes at the time of application.

Capstone applicants will be assessed by the major faculty based on the eligibility criteria and the quality of the proposal.

NOTE: *Successful capstone applicants must maintain a 3.6 GPA throughout their senior year to be able to earn an Honors for the capstone. Failure to maintain the required GPA will result in the capstone being capped at Pass.*

1.2. Allocation of advisor process

Successful applicants will be matched to their first choice of primary and secondary advisor where possible. If the student's first or second preference cannot be accommodated due to the necessity of maintaining a fair distribution of faculty workload, the major capstone coordinator will consult with the student to determine an appropriate solution.

1.3. Advising process

The primary advisor is your first point of contact, and should hold expertise relevant to your project, for example, in terms of being a specialist in the project's disciplinary field. The primary advisor will be the primary reviewer of your work in progress, and as such, will be the person with whom you meet most frequently.

The secondary advisor can offer you additional feedback where necessary and may represent a disciplinary field outside of Art & Media Studies (if your project is interdisciplinary). In some cases where the primary advisor is unable to continue, the secondary advisor will assume their role.

You should plan to meet with your primary advisor at least once a month during the semester, if not more often. You should also plan to meet with your secondary advisor before important deadlines of the semester if not more often. **You are expected to initiate these meetings with your advisors.** The capstone places responsibility on you to be organized and to be responsible in regular communications and submission of work-in-progression to your primary and secondary advisors. **Failure to do this will result in the capping of your final submission at Pass.**

REMEMBER:

- ✓ *Respect your advisors' working hours*
- ✓ *Correspond professionally and courteously*
- ✓ *Use Fulbright email, no social media platforms*
- ✓ *Respect your advisors' time*
- ✓ *Be prepared at meetings (with materials, questions) and use your time efficiently*
- ✓ *You are responsible for setting up the meetings (and showing up!)*
- ✓ *Expect meetings to be about 30 minutes*

OTHER EXPECTATIONS:

- You cannot change your topic without consulting your advisors and getting their approval
- We expect you to demonstrate a steady work ethic, self-organization, and management of your capstone workload with your other coursework
- You need to communicate challenges and questions
- Try to keep up with your timeline
- Manage your expectations in terms of what you can accomplish

1.4. Capstone I

In Capstone I you will actively conduct research and refine your project proposal and plan. You will focus on gathering and organizing your information or other materials needed to realize your project. In some cases, students may begin the very initial stages of production (subject to your advisors' approval).

What you might be expected to submit for Capstone I:

Midterm submission(s):

- revised project proposal
- initial field journal extracts or a creative portfolio

End-of-term submission (very likely a combination of some of the following):

- A literature review or annotated bibliography
- A sample chapter or introduction
- Creative portfolio
- Or other materials to be decided on in consultation with your advisors

1.5. Capstone II

In Capstone II you will focus more on production, whether it be writing, filming, or realizing an artistic project. You might continue to do some research or information gathering, but this should taper off early in the semester so that you can focus on producing your final submission.

In Capstone II you will also be required to formally present your work, whether in the capstone symposium or in a formal critique/defense.

What you might be expected to submit for Capstone II:

Midterm submission(s):

- drafts of chapters
- Preparatory stages of production of a film/artwork
- Documentation of work-in-progress of an artwork
- An entire rough draft of a thesis

End-of-term submission:

- A revised and professionally presented written thesis
- A finished filmic or artistic work with artist statements

1.6. IRB Approval

If your project requires working with human subjects through processes that include, but are not limited to, in-person or online interviews, direct or indirect observations, opinion surveys, etc., you will be responsible for obtaining approval from Fulbright University Vietnam's Institutional Review Board (IRB). The IRB approval process involves taking an online module to learn about IRB procedures, as well as submitting an application detailing your research design and plan for data protection.

Students must obtain IRB approval **before** the period of their Fulbright-affiliated research. Failure to do so would result in delays to the project and/or its suspension. For this research, Art & Media Studies students

are advised to begin their IRB application as soon as their Capstone application is accepted, or during Capstone I at the latest.

More information on the IRB approval process can be found at <https://fulbright.edu.vn/irb/>

1.7. Academic Integrity

The capstone is subject to the regulations described in Fulbright University Vietnam's Code of Academic Integrity.

1.8. Grading process

All Capstones are to be graded by the primary and secondary advisor, using what is known as a double-marking process. The final score of each component is the average of all the available scores for that respective component.

1.9. Appeal process

A student who wishes to dispute the final grade of the capstone project should first discuss the matter with the primary advisor and the grading committee. If the matter remains unresolved and the student believes there has been an error in grading, bias, or failure to follow published grading policies, the student may submit the **Review of Final Grade Request** form to the Registrar's Office within three (03) business days of receiving the Final Grade (P/F/H).

1.10 Group projects

Group project proposals will be considered on a case-by-case basis. If the group project application is accepted, the primary and secondary advisors will decide on the method of assessment (as appropriate to the nature of the project) and ensure that the evaluation criteria are made clear to the group project members.

2. Capstone by Thesis Guidelines

2.1. Word Count Regulations

The final submission should be 8,000-10,000 words, **including** endnotes or footnotes, **but not including** full bibliography and image captions. Submissions that fall short of or exceed the allowed word count range will be subject to penalty.

2.2. Style and Formatting

Fonts:

- Times New Roman, Garamond, or Calibri preferred.
- 12- point font.
- Chapter headings and subheadings may be 13 or 14-point.

Margins:

- Use one-inch margins on all sides.
- Place page numbers in the lower right-hand corner within these margins.

Line spacing:

- The text must be double-spaced. Footnotes/endnotes, image captions, and long quoted passages should be single-spaced.
- The title page and preliminary pages are treated in special format; see below.

Sequence of Thesis Materials:

Preliminary pages, in the following order:

- A. Title Page. The title page should include the title of the thesis, your name, the date of submission, and your advisor's name. Include this statement on the lower third of the page:

**Submitted in Partial Fulfillment
Of the Requirements for the Degree of Bachelor of Arts
Art and Media Studies, Fulbright University Vietnam**

- B. Acknowledgment(s) page. Optional. Double-spaced.
- C. Table of Contents. A consecutive listing of chapters or major headings with page numbers; also include the page number for the additional sections (illustrations, the appendix (if included), and the bibliography. Double space between these elements.
- D. List of Tables (as necessary), with titles and page references.
- E. List of Illustrations, with titles and page references.

Note: The preliminary pages should be paginated using small Roman numerals (i, ii, iii, iv, v, and so on). These may be placed at the bottom of the page. The title page counts as page i, but do not print a page number on this page. Begin the pagination with the next page (acknowledgments page, if you have one, or the table of contents).

Text

- References in the Text: You may use footnotes or endnotes, following the [Chicago Manual of Style – Notes and Bibliography Style](#). Endnotes may be placed at the end of chapters or at the end of the entire text. Discuss with your advisor.
- Pagination: Use Arabic numerals for these pages, starting with page 1 as the first page of the text.
- **Note:** All pages through the text, and including the end material (appendices, illustrations, and bibliography), should be numbered consecutively in Arabic numerals.
- **Appendices.** Optional. [If you think you have material you want to include here, please discuss that idea with your advisor.]

Illustrations

- You should include all illustrations that you discuss. Images should be placed within the main text body, close to their first mention.
- Place image callouts in the text by placing (fig. X) at the end of the sentence (before the period) which first mentions the artwork.
- Each image caption should be enumerated as Figure 1, Figure 2, etc.
- In most cases, good quality scans/digital imagery will be acceptable, but this must be discussed with your thesis advisor.

- Illustrations should be neatly prepared, with full captions that include the name of the artist, title of the work, present location, date, and an acknowledgement of the source of the image. In some cases, your advisor may ask that you include additional information.
- Please consult the [CAA Publications Style Guide, Section III](#) for more guidance on how to format captions for different kinds of artworks.

Bibliography. Most publications in the arts and humanities format their bibliographies following the Chicago Manual of Style.

2.3. Formal Presentation Requirement

While this presentation is not assessed as part of the final submission, in order for your final submission to be evaluated at the end of Capstone II you must present your work as a formal 15-minute paper at the Capstone Symposium. You are expected to attend the entire symposium and to engage with the presentations of your classmates.

2.4. Evaluation Criteria: Capstone by Thesis

5=Strongly Agree 4=Agree 3=Neutral 2=Disagree 1=Strongly Disagree NA=Not applicable

EVALUATION CRITERIA	SCORE	COMMENTS
ORIGINALITY OF THESIS, ARGUMENTS, OR PROJECT		
The thesis develops a sophisticated and intelligent argument.		
The thesis demonstrates evidence of original, creative, and/or innovative thinking.		
If applicable, the thesis demonstrates possible pathways to practical and/or creative application in film and digital media production, performance, curating, and/or studio art.*		
Section Score		
RESEARCH, RELEVANCE AND ENGAGEMENT WITH FIELD, AND METHODOLOGICAL SOUNDNESS		
The thesis topic is appropriately focused in scope.		
The thesis demonstrates comprehensive research appropriate to its scope, and references important works of art, figures, or movements relevant to the topic where necessary.		
The thesis adopts a methodological or theoretical framework appropriate to a topic in art and media studies.		
The thesis critically engages with and adopts a synthetic approach to supporting literature.		
The thesis balances an engagement with factual detail and key theoretical issues relevant to the study of the arts, film, and media.		
If interdisciplinary methods are used, they are effectively explained and significantly enhance the interpretation of materials.*		
Section Score		
QUALITY OF WRITING AND ANALYSIS		
If specific artworks, films, or creative projects are the focus of the study, the thesis shows a sophisticated and rigorous use of close formal analysis.*		
The thesis is clearly and logically structured, with smooth and effective transitions.		
Section Score		
APPROPRIATE ACADEMIC STYLE AND MECHANICS		

The thesis is appropriately formatted for academic submission (cover page, illustrations and captions, page numbers, choice of font and font size, margins, etc.)		
The language used is objective and appropriate for formal academic presentation.		
Sources are cited appropriately, whether paraphrased or quoted. There is no evidence of plagiarism.		
The citation style (e.g., Chicago, MLA) is appropriately chosen based on the disciplinary field, and correctly used.		
The written expression is free or almost free of errors in spelling, grammar, punctuation, and word choice.		
Section Score		
TOTAL AVERAGE SCORE (average of section scores) *excluding scores of N/A where permitted (as indicated by *)		

FINAL CUMULATIVE SCORE: 4.5 and above = HONORS; 3.0-4.4 = PASS; 1.0-2.9 = NO PASS

3. Capstone by Artwork Guidelines

3.1. Submission Requirements

The final submission should be an exhibition-ready artwork(s) accompanied by a written artist statement, extensive documentation of the process of the conceptualization and production of the artwork, and a formal critique. Submissions that fall short in any of these areas will be subject to penalty.

3.2 Artwork Presentation

The artwork(s) must be completed and presented in an exhibition-ready format with considerations to lighting, situation in space, and labeling.

- Labeling must include Name of Artist, Title of Artwork, Artwork Medium, Dimensions/Time, and Year.
- If the artwork is intended to be installed in a location off-campus (e.g. site-specific work), or included in an exhibition prior to the formal critique, please consult your advisor.
- If the artwork has technical requirements outside of what FUV typically can provide, please consult your advisor.

3.2 Artwork Statement

The Artwork Statement should be between 150 to 200 words. This word count bracket is typically enough for an artist to communicate essential information about the artwork. The Artwork Statement should be clear and concise, free from writing errors, allowing the reader to quickly understand the central concept(s) of the artwork. More extensive writing can be included in the Documentation of Process (3.4). [However, the length of an artist statement can vary depending on the context and purpose of the statement.](#) Please consult your advisor if you intend to exceed this word count.

3.3. Documentation of Process

The documentation of the process of creation should include relevant research, material experimentation, sketches, photographs of the artwork in chronological development, and artistic references (if applicable). This component must also include more extensive written material that references key terms, theories,

artworks/films, techniques, artists and/or movements that are important to the conceptual development of the artwork.

Included research should be original and conducted during the two capstone phases. It cannot replicate existing coursework submissions. The intent of the documentation is to provide the audience/reader with a complete understanding of how the artwork was made.

Artistic references and Illustrations

- Artistic references should be neatly prepared, with full captions that include the name of the artist, title of the work, present location, date, and an acknowledgement of the source of the image. In some cases, your advisor may ask that you include additional information.
- Please consult the [CAA Publications Style Guide, Section III](#) for more guidance on how to format captions for different kinds of artworks.

3.4. Formal Critique

The formal critique shall be scheduled in advance with your Primary and Secondary Advisor and may include an art professional as Guest Critic chosen by the faculty. Other members of the FUV community may attend the critique. The critique is not an art exhibition for general attendance. The student is meant to defend their work on numerous grounds (e.g. intellectual, conceptual, technical). Therefore, it is not recommended that those not directly engaged in the critique attend (e.g. family members).

- The artist will prepare the display of the artwork and set up their presentation materials in advance of the start of the critique.
- The duration of the critique should be approximately one hour.
- To prepare for the formal critique, please consult [The AMS Guide to Studio Critique](#)

3.5 Evaluation Criteria: Capstone by Artwork

5=Strongly Agree 4=Agree 3=Neutral 2=Disagree 1=Strongly Disagree NA=Not applicable

EVALUATION CRITERIA	SCORE	COMMENTS
ARTWORK STATEMENT		
The artwork statement is clearly and concisely written, and free of jargon and mechanical writing errors.		
The artwork statement assists the viewer in better understanding the artwork and motivations of the artist.		
Section Score		
CONCEPT		
The concept develops a compelling central idea, opinion, message and/or story.		
The concept demonstrates evidence of original, creative, and/or innovative thinking.		
The concept has a focus in a primary art medium and reflects the cumulative knowledge and skills acquired and developed through the major curriculum.		
Section Score		
PROCESS AND DOCUMENTATION		
The planning and production of the artwork(s) are properly aligned with the agreed-upon capstone schedule.		

Technical documentation of the process of creating the artwork is comprehensive, including preparatory sketches, material experimentation, and images of the artwork in different stages of development. Technical documentation must be organized chronologically.		
Conceptual documentation of artwork should include reference to key terms, theories, artworks/films, techniques, artists and/or movements that are important to understanding the conceptual development of the artwork.		
Section Score		
PRODUCTION QUALITY		
The artwork's form/medium is appropriate to the concept and is closely aligned in terms of material/execution.		
The artwork demonstrates a command of advanced skill appropriate to the material and form.		
The completed artwork meets the demands of the intended exhibition, display and/or interaction.		
The production choices are judicious and ensure the formal coherence and finished quality of the final artwork.		
Section Score		
CRITIQUE/EXHIBITION		
The artwork is ready to be presented for exhibition or critique that may include display text and/or instructions.		
The student is able to effectively present and/or defend their artwork in a critique.		
*If applicable, the student has considered how the artwork might be experienced under other conditions and how diverse audiences might engage the artwork differently.		
Section Score		
TOTAL AVERAGE SCORE		
*excluding scores of N/A where permitted (as indicated by *)		

FINAL CUMULATIVE SCORE: 4.5 and above = HONORS; 3.0-4.4 = PASS; 1.0-2.9 = NO PASS

4. Capstone by Film or Media Production Guidelines

4.1. Submission Requirements

The final submission should be a short film (fiction, documentary, or hybrid format) accompanied by a filmmaking report.

4.2. Film and Media Production Guidelines

In **Capstone I**, student directors/ producers/ creators need to complete their scripts, director's treatments, and production plan proposals (budget, financing, etc).

In **Capstone II**, student directors/ producers/ creators need to complete pre-production and get approval from the advisor prior to principal photography.

Pre-production deliverables include:

- Final shooting script
- Final director's treatment/analysis statement

- Shot list, overhead/ storyboard
- Cast/crew
- Locations and art direction
- Production schedule and final production budget

After production, student directors/ producers move to postproduction stages: from rough cut – fine cuts to final film. The advisor will supervise each stage.

4.3. Final Film Delivery Requirements

The duration of submitted short film should be under 30 minutes. The film should be in mov and mp4 format with a preview vimeo link.

VIDEO:

Codec: Apple Pro Res 422
Aspect Ratio: 16:9 (1920 x 1080)
Frame Rate: 23.98 fps or 24 fps

AUDIO:

Format: 16 or 24 bit Linear PCM
Channels: Stereo (L R) or 5.1
Rate: 48kHz

4.4. Filmmaking Report Requirements

In this Capstone Report (filmmaking report), student directors/producers/creators document all aspects of the production process (from development, writing, preproduction, production, post-production and distribution) and write about them.

The Report should be a production book with writing about what students have researched, observed, experienced, solved, and lessons learned. The report should include all of the pre-production deliverables (mentioned above) plus production documents:

- All legal release forms, contracts, or permits necessary for film production
- Call Sheets for production
- Test audience (if applicable)
- Marketing and distribution plans (applied to student producers), etc.

The word count (not including production documents) should be under 5000 words. The format can follow the thesis style guidelines (Handbook section 2.2).

4.5. Evaluation Criteria: Capstone by Film or Media Production

5=Strongly Agree 4=Agree 3=Neutral 2=Disagree 1=Strongly Disagree NA=Not applicable

EVALUATION CRITERIA	SCORE	COMMENTS
CAPSTONE REPORT (20%)		
The report is clearly and concisely written, and free of jargon and mechanical writing errors.		
The report assists the viewer in better understanding the production of the film.		
The report shows student filmmakers' solid understanding of the filmmaking process, and relevant film theories/discourse.		
Section Score		
DEVELOPMENT, SCRIPT, PRE-PRODUCTION AND PRODUCTION PROCESS (30%)		
The script has a strong idea, opinion, message, clear structure, and story development.		
The conceptualization process demonstrates strong research based in reality, filmmaking concepts, and other art/media/film studies theories.		
The script is original and innovative.		
The pre-production and production process is carefully and effectively planned and executed.*		
The process coherently integrates all creative elements.*		
The process demonstrates consideration of different options for refining ideas in direction and production based on the script.*		
Section Score		
FINAL FILM QUALITY (40%)		
The film demonstrates technical proficiency in image and sound.		
The film shows commanding performances by the actors and effective directorial skills.		
Creative visual composition and style: the cinematography supports the narrative of the film.		
Strong production design: choices of props, wardrobes, set dressings, and locations are appropriate and creative.		
Narrative flow is seamless, creative, and compelling.		
The editing and sound design support the narrative, mood, tone, and pacing of the film.		
Section Score		
ORAL DEFENSE (10%)		
The student(s) is/are able to effectively present their film and communicate the production process/filmmaker's creative choices in an oral defense.		
Section Score		
TOTAL SCORE *excluding scores of N/A where permitted (as indicated by *)		

FINAL CUMULATIVE SCORE: 4.5 and above = HONORS; 3.0-4.4 = PASS; 1.0-2.9 = NO PASS

APPENDIX I: Art & Media Studies Major Learning Outcomes

MLO1. Students will be able to analyze the formal elements of works of art and media using appropriate audio-visual vocabulary.

MLO2. Students will be able to synthesize knowledge of key artistic works, movements, and concepts with effective methods of research for scholarly or creative projects.

MLO3. Students will be able to evaluate works of art and film using theories and methods from art history, film studies, performance and media studies.

MLO4. Students will be able to communicate their interpretations of works of art and film clearly and persuasively in verbal and written form.

MLO5. Students will be able to create and/or curate works in film, digital media, performance, and/or studio art.