

**ART DEPARTMENT
SCHOOL OF ARTS & SCIENCES
CHAIRPERSON: MITCHELL BILLS**

THE ART DEPARTMENT OFFERS THE FOLLOWING MAJORS:

BACHELOR OF ARTS, ART HISTORY

BACHELOR OF SCIENCE, ART EDUCATION (WITH CERTIFICATION)

BACHELOR OF SCIENCE, STUDIO ART – WITH CONCENTRATIONS IN:

Ceramics

Graphic Design

Jewelry/Metals

Painting

Photography

Printmaking

Sculpture

Studio Art

SUMMARY OF HOW THE SELF-STUDY WAS CONDUCTED

This self-study was organized and conducted by Jeff Slomba and Rachael A. Vaters-Carr, with initial writing contributions from Terrence Lavin.

Materials for sections 1-3 (program objectives, tools for measurement) were developed by Lavin and Slomba and presented as a working draft to the department in Fall 2008. Materials were developed from study of current program practices, survey of peer institution standards and accrediting body standards (NASAD). A capstone course for Studio Art, ART493- Senior Exhibition, was developed and approved by the department as a new course, program requirement, and primary assessment tool for student learning outcomes in 6 studio program areas.

Because all of the Assessment Coordinators serve in the Studio programs, separate requests were issued to Art Education and Art History for assessment materials. Art Education is addressed by their NCATE accreditation and external review process. Art History has begun the same process of self-study as Studio Art, with working materials submitted in this document.

As Assessment Coordinators, Slomba and Vaters-Carr have compiled standards 1-9 with solicited contributions from other faculty (Spring 08-Fall09). This is a working draft and has in no way been approved or endorsed by the department. In fact, the coordinators feel the evaluation of diverse programs is outside their purview, and recommendations made serve only as suggested models for other program areas' continued self-evaluation.

It is the opinion of the Assessment Coordinators that there are gaps between the expectations of this process, the interpretation of the Assessment document, the credit release assigned, and the support provided. It has become an issue of concern that Assessment Coordinators are asked to make evaluative judgments, when clearly there are contractual mechanisms in place for such review (DEC review, FAAR). It has been brought to our attention that at every meeting regarding how to approach this review, each individual has had a distinctly different rationale and approach for interpreting what is expected, and what satisfies the standard as being met. We are concerned that as the membership of PRAC feasibly is reconstituted annually this will continue to be a major issue. In a department with three Programs, there should be credit release assigned per Program, not department. Indeed, the nature of program review is indicative that programs are the focus, not departments. Finally, it is glaringly obvious that data collected by various administrative offices is not being effectively disseminated to support Program Review. For example, the FAAR's collect vast quantities of data that could readily be presented to departments as easy to navigate spreadsheets, rather than putting the burden on the Assessment Coordinators to review each individual FAAR or c.v.

EXECUTIVE SUMMARY

Upon completion of this Self-Study, the Assessment Coordinators have the following recommendations and suggestions for the Art Department to consider prior to next review cycle.

- The Art Department update and publish its **mission statement**.
- With the knowledge that each Studio Area Concentration holds unique competency requirements, it is recommended that each **Studio Area Concentration create a list of competencies** that are required upon completion of a given concentration, and incorporate this list into a self-study process.
- **Program initiated teaching evaluation tool.** As the student satisfaction survey is limited in its scope, and largely incompatible in evaluating the Art History and Studio Art course structure and methodology, it is recommended that each area create a more specialized program-based learning evaluation tool. Once created, this tool should be utilized in the data review process of each program.
- **Annual Assessment Meeting.** It is recommended that the Studio Art Area schedule a meeting at the start of each fall semester to hold an annual Assessment Review Meeting of the Studio Program. The summary of this meeting should be shared with the Art Department at subsequent meetings.
- **Examination of Soph/Jr/Sr Review.** It is recommended that the Studio Area Coordinator hold a meeting to examine the viability of a Soph/Jr/Sr Review process.
- **Incorporating part-time faculty in the data collection process.** It is recommended that the Studio Art Area work to create and facilitate a data collection process that effectively includes part-time faculty.
- **The Art Department pursue assistance from the Office of Management Information and Research** to utilize data gathered through the **Alumni Office** to track intellectual and career development of program graduates.
- Studio Concentration Areas will **review all draft forms and procedures document, create a mechanism to provide evidence of self-study reporting, and engage in more extensive assessment on a rotational basis annually.**
- **To create a platform that will facilitate the review of the interconnectedness** of all Programs within the Art Department, as well as the interconnectedness of Studio Area Concentrations. This could be an annual Studio Coordination meeting/Faculty meeting devoted to topics of Assessment.

- **The Foundation Committee be set to the charge of defining the objectives** of each foundation level course, and charged with the creation of a tool that would allow the assessment of various **competencies** throughout the Foundations sequence.

- **That current needs be met, the current needs are as follows:**
 - Full-time faculty position in Art Education to replace a retirement.
 - Additional full-time line to address foundations issues as relevant to all the department's programs and coming LEP changes.
 - Additional UA lines (and conversion of Student Workers to UA's) to support needs of specialized studios (labs).
 - Increase in custodial support.

- **APPROPRIATE DATA needs to be supplied by university administrative offices to evaluate student enrollment and retention trends.**

REVIEW AND DOCUMENTATION FOR STANDARDS 1-9

Southern Connecticut State University
Art Department
Self-Study Program Review 2009

1. The Art department/program's mission supports the university's mission:

The Art department in practice supports the mission of the university. Although a departmentally approved mission statement has not been updated since May 1995, there are several recent documents that articulate the department's role as relevant and essential to the mission of the university. The following assessment of the department's mission references recent annual reports and strategic planning documents.

Southern Connecticut State University provides exemplary graduate and undergraduate education in the liberal arts and professional disciplines. As a comprehensive university, Southern is committed to core values of excellence, access, diversity, student success, life-long learning and community involvement (University Strategic Plan 2007-2012).

The Art Department's contributions to the mission of the university are broad and unique, and can best be appreciated in the breadth of the department's internal structure. The comprehensive nature of our department provides access to several concentrations and disciplines that exist solely at Southern within the CSU system. We are comprised of three major areas: Art Education, Art History, and Studio Art. The degree offerings within the Art Department are: BA Art History, BA Studio Art, BS Studio Art. The primary distinguishing factor between the BA and BS in Studio Art is increased All University Requirements in Foreign Language, additional Art History coursework, and a more broadly defined studio experience as opposed to the Concentration based approach of the BS.

Our art educators serve three discrete groups: at the undergraduate level, they provide training for aspiring initial K – 12 art educators; they offer career development options for studio artists and others who wish to become teachers, through our post-baccalaureate Art Teacher Certification program; and they offer career development for certified art teachers seeking to change or advance their careers, through our M.S. in Art Education. For each group, our art educators provide the skills to practice methodologies in learning, teaching, and theory, while embracing positive attitudes and action toward community engagement and diversity. The Art Education component of this assessment will be addressed through presentation of the external review documents compiled by Jessie Whitehead for NCATE (see appendix I, on disk).

Our art historians offer undergraduate courses meeting general education requirements for hundreds of students each semester, and provide an approachable and compelling introduction to the visual arts. Their upper level seminars provide focused cultural study, not only for Art History majors, but also for our Studio Art majors, and minors in other

departments, and for graduate students. Traditionally the program has introduced students to a variety of major issues in Western art history, providing them with a common cultural currency. The program has expanded to include courses in non-western to extend students' worldview. The art historians represent the university through talks and papers given for professional organizations, through readings and presentations at regional cultural institutions such as libraries and other educational institutions, and of course, through the publication of articles and books.

Studio Art is home to the concentration areas of Ceramics, Graphic Design, Jewelry/Metals, Painting, Photography, Printmaking, and Sculpture. In addition to offering exemplary professional training for those seeking to become artists or designers, our Liberal Arts based studio degree programs help to prepare students for graduate study, further professional development, and life-long learning. Our studio faculty exhibits widely, at the local, regional, and national levels. Not only are our students inspired by the research, scholarship, and creative activity of our teacher/scholars, but their efforts also raise public awareness of the university as a locus of creative energy, in ways unique to their own disciplines. The visual arts touch audiences and engage the community on an accessible emotional and intellectual level, as few other academic disciplines can.

Recommendation: The Art Department update and publish its **mission statement**.

2. The department has clearly stated program goals and objectives:

The following goals have been developed by the assessment coordinators and contributing faculty based on the study of practices within the department and a survey of standards of peer institutions. These goals will be submitted to the department for approval.

The Goals of the Art Department are to:

- Develop students' visual acuity and aesthetic sensibilities.
- Foster students' creative drive through experiences in art.
- Enable students to view, analyze and understand art from diverse cultural origins.
- Encourage students' personal growth and self-expression by instilling on-going reflection and examination of beliefs, attitudes, and biases.
- Develop skills in communication and presentation through visual, verbal and written experiences.
- Lead students to think critically about contemporary and historical topics.
- Supply students with a variety of problem solving strategies, creative thinking, research and teaching methodologies.
- Increase awareness of career options in the arts, as well other fields that would benefit from an education in the arts.

3. The department has a clearly stated program-level expected student outcomes:

Although the Art department can state a set of unified goals, each program area (Art Education, Art History, and Studio Art) has a unique set of expected student outcomes. For Art Education the following outcomes have been developed for and accredited by NCATE. The following program outcomes for Art History and Studio Art have been developed by the assessment coordinators and contributing faculty based on the study of practices within the department and a survey of standards of peer institutions. These outcomes will be submitted to the program areas and department for approval.

3a. Art Department Student Learning Outcomes

Art Education Program Outcomes (per NCATE)

- Demonstration of scholarship as evidenced by application of research-based subject matter content in lesson planning, instructional materials design, and curriculum development, and the ability to critically assess and refine these materials based on the learning outcomes of these materials.
- Demonstration of attitudes and dispositions appropriate to the profession of teaching as evidenced by professional integrity and commitment to teaching, collegial communication, and interactions with students.
- Demonstration of leadership as evidenced by participation in extra-curricular activities, student mentoring, and community service.

Art History Program Outcomes:

Students will demonstrate:

- General familiarity with the monuments and characteristics of major art periods of the past and present;
- Deep understanding of a variety of cultures and/or periods in the history of art;
- Some acquaintance with art theory and criticism;
- An understanding of the tools and techniques of art-historical scholarship;
- Familiarity with various methods of art-historical analysis;
- Familiarity with various processes of making art;
- Familiarity with the specialized operational procedures encountered in and

- employment opportunities offered by museums of art;
- The ability to think, speak, and write clearly and effectively about works of art and art history;
 - The ability to conduct research on art using the tools of the art historian.

Studio Art Program Outcomes:

- Students will demonstrate an understanding of the principles of art and design by using related problem solving skills to organize, analyze and interpret visual information.
- Students will be able to demonstrate fundamental studio practice; techniques, materials, and various creative methodologies.
- Students will be able to identify and articulate the significance of major periods and works in the history of art (Western, and non-Western)
- Students will effectively use techniques and materials of their discipline with knowledge of the traditional and contemporary practices of the area.
- Students will be able to effectively choose materials, processes, form, and content to engage in substantive self-directed artistic activity.
- Students will be able to demonstrate critical analysis applied to their own work and the work of others.
- Though completion of cognate courses, Students will understand fundamentals of studio practice shared across studio disciplines
- Students will demonstrate an understanding of precedents of art history as context for contemporary artistic activity.
- Students will be able to assimilate knowledge by being able to make connections between art making and other diverse fields.
- Students will be able to communicate effectively orally and in writing about art to general and specialized audiences.
- Students will demonstrate effective preparation and presentation of work with an understanding of basic professional practices in the field.

3.b. Measuring Student Outcomes (Means of Assessment)

Art Education

Student outcomes are evaluated by the students' ability to pass the Praxis I and II examinations, and to successfully complete student teaching assignments. Objective evaluations of student teaching performance by faculty at the host schools, and students' ability to obtain initial certification, are other means of assessment.

Art History

Student outcomes in this area of the department are evaluated by traditional testing instruments, which measure the students' knowledge of course content through written examinations, essays, papers, and oral presentations. All students majoring in Art History:

- Complete two introductory courses that survey the history of Western art (Art 104, 105), normally before moving on to advanced course work;
- Meet with Art History faculty at least once per semester for academic advisement;
- Complete a battery of upper level courses in particular cultures and/or historical periods, all of which require extensive critical thinking, visual analysis, and writing about art.
- Complete course in Methods and Theories of Art History that includes museum visits, interviews with arts professionals, and learning to conduct independent research before graduation.
- Complete Art 492-- Senior Seminar in Art History in which students are evaluated for 1) defining a problem, 2) developing a working hypothesis, 3) developing a scholarly bibliography, 4) oral explication and defense of thesis, and 5) written explication and defense of thesis.

Studio Art

Means of evaluating student outcomes include:

- Ongoing critiques and portfolio reviews by instructors are the primary evaluation tool used to gauge the successfulness of each project within the context of the assigned problems within coursework.

- Progress review before advanced coursework – Before entering advanced course work in their chosen area of studio concentration, students will meet with faculty to assess preparedness for advanced studio course objectives. Optimally, this review will take place in junior year.
- Students in the Studio Areas (Ceramics, Drawing & Painting, Jewelry & Metals, Photography, Printmaking, and Sculpture) will present a “Senior Exhibition” in their area of concentration. The exhibition should optimally take place in the final semester of the senior year, and will include a written document (artist statement) accompanying the work. The passing of ART 493, Senior Exhibition, by UCF Spring 2009 has made this “capstone” experience a programmatic requirement.
 - Students in Graphic Design will be evaluated based on the merits of a Final Portfolio, and a Professional Internship.
- Exit Survey to be completed by students during senior evaluations.

Recommendation:

With the knowledge that each Studio Area Concentration holds unique competency requirements, it is recommended that each **Studio Area Concentration create a list of competencies** that are required upon completion of a given concentration, and incorporate this list into a self-study process.

4. The Department/Program actively uses data about student learning to improve its programs.

Art History

The Art History program improves its curriculum using three sources of written data provided by its students: 1) exams, 2) written assignments, and 3) course evaluations. The faculty also assesses student learning through regular monitoring of student responsiveness in small-class situations. Data collected from source (1) and (2) are presented in weekly scheduled faculty meetings where they guide lesson planning and course restructuring. Faculty members make decisions jointly regarding textbooks, reading assignments, lecture focus and content, and discussion-section (lab) focus and content after evaluating collected data. At least once per semester, faculty members share data derived from course evaluations to ascertain effectiveness of teaching strategies. Faculty members also monitor data individually from all sources indicated above to gauge teaching effectiveness.

Studio Art

The Studio Art Program within the Art Department has currently uses a variety of existing data review methods and has initiated a data collection process that is linked to ART 493, Senior Exhibition course. ART 493 is designed as a senior capstone course

experience; however, this course is a new requirement that will be included in the fall 2009 catalogue. As this initiative is in its early stages, the Studio Area will phase in the utilization of data, with full implementation slated for fall 2013. Other data review methods include: student satisfaction survey reviews by both the Chairperson and individual faculty member, administrative topics provided by Chairperson and discussed at faculty meetings, faculty may gather data on an individual basis, but there is currently no mechanism for sharing this information.

Suggested tools include:

- *Studio Art Competencies Checklist*, see Appendix II
- *Evidence of Quality of Instruction*, see Appendix II
- *Studio Art Graduation Survey*, see Appendix II

Recent Initiatives:

New Course/Program Revisions:

- ART 493 Senior Exhibition (one new course with Studio Art Program Revision - proposed and approved spring 2009)
- Sculpture – Studio Art Program Revision 2008-09 (one new course and four revised courses - proposed and approved spring 2009)
- Photography – Studio Art Program Revision 2008-09 (one new course and six revised courses - proposed spring 2009, slated for review fall 2009)

For a proposed Data Collection rotation schedule, see attached draft *Studio Art Assessment Procedures* document (Appendix III). In an effort to facilitate this assessment process, each studio area was asked to provide sample images from each course offered within the Studio Art Program with rationales that reflect the student measures and outcomes stated. This was an overwhelming amount of data, and we are currently working on methods for storing and organizing this work. It is the opinion and desire of the Studio Program that in order to successfully collect this data we must do so on a rotational basis. In the *Studio Art Assessment and Procedures* document, we have made recommendations for a future rotational schedule. The Assessment Coordinator will notify two studio areas per academic year that they will need to provide assessment data on all applicable courses within the program. By doing so, it is anticipated that each area will have the opportunity to present extensive data during the Assessment cycle. The Assessment Coordinator will then notify one studio area at the onset of each new Assessment cycle that they will be in line for a more extensive review with matrix, the area undergoing more extensive review will be asked for materials throughout the Assessment Cycle.

Recommendations:

Program initiated teaching evaluation tool. As the student satisfaction survey is limited in its scope, and largely incompatible in evaluating the Art History and Studio Art course structure and methodology, it is recommended that each area create a more specialized program-based learning evaluation tool. Once created, this tool should be utilized in the data review process of each program.

Annual Assessment Meeting. It is recommended that the Studio Art Area schedule a meeting at the start of each fall semester to hold an annual Assessment Review Meeting of the Studio Program. The summary of this meeting should be shared with the Art Department at subsequent meetings.

Examination of Soph/Jr/Sr Review. It is recommended that the Studio Area Coordinator hold a meeting to examine the viability of a Soph/Jr/Sr Review process.

Incorporating part-time faculty in the data collection process. It is recommended that the Studio Art Area work to create and facilitate a data collection process that effectively includes part-time faculty.

The Art Department pursue assistance from the Office of Management Information and Research to utilize data gathered through the **Alumni Office to track intellectual and career development of program graduates.**

5. The department/program provides evidence of quality instruction and teaching effectiveness.

5a. Evidence of quality of instruction:

The Assessment Coordinators have provided suggested tools for data collection and review as per the Section 4. To date, these tools have not been discussed, approved, or implemented. Due to the diversity of Programs within the Art Department, the Assessment Coordinators do not feel that it is under our purview to make assessments on quality of instructors or student work. It is the recommendation of the Assessment Coordinators that each Program create a mechanism for self-study reporting to the Assessment body.

Art History

Three sources of evidence of quality instruction in Art History are currently available: 1) data collected from student evaluation forms, 2) course syllabi, out of class assignments, exam questions, and other written materials distributed to students enrolled in Art History courses, 3) visual presentations (PowerPoint, ArtStor OIV, conventional slide) constructed by faculty members for students enrolled in Art History classes and in on-line teaching situations.

Studio Art

The Studio Art Program ensures quality of instruction primarily on an individualized basis: Student Satisfaction Surveys are reviewed by the Chairperson and the individual faculty member once received and Departmental Evaluation Committee review of an individual faculty member is conducted as per contract schedule. In addition, the faculty members within each Studio Art Concentration conduct informal review of the Concentration area relevant to his or her field of expertise. This is done through formal and informal Concentration area meetings where there are multiple part and full-time faculty and through Studio Area Coordination meetings where overarching programmatic topics are discussed as need arises. A recent initiative to track student success and to identify a Programmatic tool for Assessment is the ART 493 Senior Exhibition course, which will require that each student majoring in one of the concentrations within the Studio Art Program must have a documented senior exhibition. This will serve as a capstone experience for all students electing the BS in Studio Art, and is in the implementation stages slated for full implementation by fall 2013. In addition, the Studio Art Program will begin collecting data, by administering a *Studio Art Graduation Survey*.

There are seven areas of Concentration within the Studio Art Program: Ceramics, Graphic Design, Jewelry/Metals, Painting, Photography, Printmaking, and Sculpture. Each area follows a close curricular structure that supports the Studio Art Programmatic Goals. Due to the similarities of the Concentration areas in structure and form, the Studio Art Program has elected to highlight two Concentrations per Assessment cycle for Evidence of Quality of Instruction, and has determined a rotation by which all areas will undergo varying levels of review within three cycles. The area for review in this Assessment will be Painting. (See Appendix IV, a and b for syllabus samples and sample *Evidence of Quality of Instruction* forms).

Recommendation:

Studio Concentration Areas will **review all draft forms and procedures document, create a mechanism to provide evidence of self-study reporting, and engage in more extensive assessment on a rotational basis annually.**

5b. Evidence of Teaching Effectiveness

We feel strongly that DEC review, Student Satisfaction Surveys, and self-review are successful tools to evaluate and provide evidence of such criteria.

Art History

A primary source of evidence of teaching effectiveness is research papers generated by undergraduate majors in their two capstone courses (Art 392- Methods and Theories, and Art 492 – Senior Seminar). In future assessment cycles, these materials will be compared with similar materials collected by other programs (Art History and non-Art History) to judge quality of instruction and teaching effectiveness.

Studio Art

As mentioned previously, a recent initiative to track student success and to identify a Programmatic tool for Assessment is the ART 493 Senior Exhibition course, which will require that each student majoring in one of the concentrations within the Studio Art Program must have a documented senior exhibition. This will serve as a capstone experience for all students electing the BS in Studio Art, and is in the implementation stages slated for full implementation by fall 2013.

Recommendation:

To **create a platform that will facilitate the review of the interconnectedness** of all Programs within the Art Department, as well as the interconnectedness of Studio Area Concentrations. This could be an annual Studio Coordination meeting/Faculty meeting devoted to topics of Assessment.

6. The department provides evidence of a coherent and current program.

Each major program area (Art History, Art Education, Studio Art) relies on rotating area coordinators selected from the faculty to oversee program coherence. It is the purview of faculty members in each discipline to make updates to keep programs current. An active DCC has reviewed and passed several recent curriculum changes including program revisions (Jewelry/Metals, Sculpture), new courses (ART 493 Senior Exhibition) and several special topic course proposals. Additional program areas (Photography) are currently preparing curriculum updates to be forwarded to the DCC.

Many areas participate in internal/informal assessment loops that direct changes in curriculum, requests for staffing and course offerings, based on shifts in student enrollment and needs. As an example, the Sculpture area has made major revisions to its curriculum in the past nine years (See current *Sculpture Concentration Matrix*, Appendix V) to maintain a coherent and current program.

Art Education, Art History, and Studio Art are interconnected programs as each addresses competencies within the others. Coherence among our diverse programs is intended to be maintained, in part, by our shared foundations program, a cohort of introduction level

courses required in each degree program (ART104, 105, 112, 113, 150), and required by each of the three Programs within the Art Department. The Foundations program should provide students with fundamental skills that prepare them for coursework in all areas. As of now the use of foundation courses as prerequisites is inconsistent among areas in the Department. Graphic Design, Sculpture, Painting, Art History and Art Education do maintain foundations prerequisites, while Ceramics, Jewelry/Metals, and Photography do not. The prevailing reasoning of the areas that do not require foundations prerequisites is to allow non-majors to enroll in their areas. The Department Foundations Committee has recommended a mechanism to unify and enforce the prerequisite status of foundation courses.

Every 200 level course offered by the Art Department should carry a prerequisite of an area appropriate foundations course. By requiring a foundations course to enter into an area of concentration the department would reinforce the importance of a core knowledge base that applies across the disciplines of art. The support of this practice is important to cohesiveness of the entire program and would strengthen the foundations program. The Foundation Committee has recommended in the past to unify and encourage consistency of foundation offerings throughout the Art Department.

Recommendation:

The Foundation Committee be set to the charge of defining the objectives of each foundation level course, and charged with the creation of a tool that would allow the assessment of various **competencies** throughout the Foundations sequence.

6.a. *The Department clearly describes the relationship between graduate and undergraduate programs:*

Studio and art history faculty with graduate teaching status also instruct undergraduate classes. The issue of limited space often requires cross listing of undergraduate and graduate courses, taught during the same hour. In the graduate level courses, the same undergraduate competency is expected with the additional expectation of individual direction in research and projects. Master of Science in Art Education and post-baccalaureate students seeking teacher certification (identified as graduate students), enroll in some undergraduate courses that are required of undergraduates seeking their B.S. in Art Education.

7. *Appropriate number of qualified faculty, students, and staff.*

Faculty

The Art Department currently has 17 full-time tenure-track and 22 part-time faculty. This is a typical range. Although recent retirements, and the lag-time associated with replacing those lines, has left detrimental vacancies in some programs. All faculty members are assigned to teach in areas of concentration within the Art Department appropriate to their expertise, professional, and educational backgrounds. Due to the diversity of requirements within each Program of the Art Department no one faculty

member teaches the majority of courses in a typical students' program. Please note, the Art Department has requested that the Faculty List required for this portion of the Assessment be initiated and created by Human Resources and forwarded to Departments for further elaboration. To date, a copy of the Faculty List for the Art Department has been requested via The Assessment and Planning Director on multiple occasions, but has not been provided. Based on review of the c.v.'s (see Appendix, VI) the Art Department faculty are distinguished in their research professional development, and many have received both internal and external grants and awards.

Students

Majors are recruited through a variety of means. Art Education outreach through the Teacher Certification Program provides the opportunity for contact with High Schools. Foundation courses taught in the Art Department are the gateway for students interested in learning about art, and provide a path for entry into the Studio Art Program. Art 104 and 105, AUR Art History courses, provide many students, across disciplines, initial contact with the Visual Arts and also serves as a gateway course. Data provided by the assessment office on graduation and retention rates are inadequate and inconclusive measures because only a fraction of our students (full-time students who enter the program as freshmen) are accounted for in this rubric. The provided data does not reflect the vast majority of students we service, nor address our retention rates. More helpful data would measure the number of students who attempted to enroll for courses that were filled, the ratio of majors and non-majors enrolled in courses, and the graduation rates of all majors compared to when majors are declared.

Support Staff

To date the Art Department has one full time Administrative Assistant. For a department this size, this seems to be an inadequate match, given the diverse and extensive administrative functions required. This results in faculty performing a significant percentage of administrative function in addition to what is already required, detracting from Teaching, Research/Creative Activity, and more meaningful Service.

The current allocation of University Assistants and Student workers is inadequate to service the diverse needs of the department. Studios (labs), which require specialized supervision, cannot be adequately staffed to be open and available to students for sufficient work outside of class time. Currently Photography and Jewelry/Metalsmithing are without UA support.

However, one of the largest and challenges faced by this department is in support of facilities functions. To date there is only one full-time custodial member to service Earl Hall. This building houses Music, Communications and Art courses. Given the nature of the materials that are utilized throughout any Art Department, this is far too much burden to place on a single individual, and indeed creates unsafe conditions for students, faculty, and staff alike. In addition, custodial members serving the Art Department should be trained extensively in the proper techniques for building maintenance and material disposal. The issues of building cleanliness and maintenance are well documented

through work orders to Facilities Operations. This same concern is mirrored in the facilities restraints, as the footprint, and concerns for an aging building continue to present difficulties for growth, much less sustainability.

Recommendations:

That current needs be met, the current needs are as follows:

- Full-time faculty position in Art Education to replace a retirement.
- Additional full-time line to address foundations issues as relevant to all the department's programs and coming LEP changes.
- Additional UA lines (and conversion of Student Workers to UA's) to support needs of specialized studios (labs).
- Increase in custodial support.

APPROPRIATE DATA needs to be supplied by university administrative offices to evaluate student enrollment and retention trends.

8. The Department provides high quality student advisement and maintains adequate tracking procedures of its students.

All majors are assigned to faculty advisors within their area (Art Ed, Art History, Studio Art) by the department secretary. Students must meet with their assigned faculty advisor each semester before receiving their alternate pin for the next semester's registration. Students who are unassigned or unable to meet with their faculty advisor are referred to the Chair. Faculty should report back to the department secretary the names of any students assigned to them who have graduated or do not report for advisement.

The quality of advisement depends largely on individual faculty members' workload, selected mechanisms for tracking, and aptitude for technology. As per contractual guidelines, full-time faculty provide advisement during office hours that are sufficient to meet the general university requirements, and are of times that the majority of students would find convenient. As general practice, students are encouraged to do frequent online program evaluations, read program catalogs, and take ownership in their program of study. Explicit guidelines for Program sequence are published in the Undergraduate Catalog. As each student's academic career is unique, advisors meet with students and determine a semester-by semester sequence based on individual need. Attempts have been made to create a Student Handbook for Studio Art, including an unfunded Curriculum Development Grant; however, there has been dispute within the department as to whether or not one is needed.

8.a. Undergraduate program direction

It is the Chair's duty to ensure that all administrative functions related to the coordination of the undergraduate program are assigned and carried out. The Chair is responsible for course scheduling, requests for information from potential students, approving transfer credits, etc. Currently, a second faculty member has been assigned load-credit at the discretion of the Dean to serve as the department's budget authority.

Each area Art Education, Studio and Art History, has a representative serving as area coordinator.

9. Department offers appropriate number of courses and sections to meet the needs of students.

Data provided by the Office of Management Information and Research (see appendix, VII) graduation and retention rates are inadequate and inconclusive measures because only a fraction of our students (full-time students who enter the program as freshmen) are accounted for in this rubric. The provided data does not reflect the vast majority of students we service, nor address our scheduling concerns. More helpful data would measure the number of students who attempted to enroll for courses that were filled, the ratio of majors and non-majors enrolled in courses, and the graduation rates of all majors compared to when majors are declared.

We of course have a record of course offerings and enrollment numbers preserved in Banner. Based on current staffing, a standard number of introduction level/ foundations courses are offered. These courses generally fill to capacity and seem to meet the needs of majors, incoming freshmen (potential majors), and non-majors; although as mentioned, we have been provided no data to support this assertion. From observation of registration periods on Banner, full-time faculty are aware of enrollment trends for their own area. Faculty make scheduling requests to the chair based on an understanding of how many sections can be offered and filled in a given area each semester. Faculty monitor trends in their own area to increase/decrease the offering of upper level sections. Cancellation of courses (usually 300/400 level) because of low enrollment has been a problem for students moving through their respective program in a timely manner. Repeated cancellation of some courses has motivated alterations of offerings (i.e. increasing the number of feeder courses), and has also warranted curriculum revisions.

APPENDIX

TABLE OF CONTENTS

- I. NCATE 2009 – Art Education Program Documents – *PROVIDED VIA DISK IN FOLDER TITLED “NCATE 09”*
- II. *Senior Exhibition –Evidence of Quality of Instruction, Studio Art Competencies Checklist, and Studio Art Graduation Survey Forms*
- III. *Studio Art Assessment Procedures Draft*
- IV. Painting Examples – *PROVIDED VIA DISK IN FOLDER TITLED “PAINTING”*
 - a. Painting Syllabus Samples- ART 220/320/321/420
 - b. Sample *Evidence of Quality of Instruction forms* from Painting (one attached, additional on disk)
- V. *Studio Art – Sculpture Concentration Matrix*
- VI. Art Department c.v.’s – *PROVIDED VIA DISK IN FOLDER TITLED “C.V.’S”*
- VII. Office of Management Information and Research data – *PROVIDED VIA DISK IN FOLDER TITLED “OMIR DATA”*

I. NCATE 2009 – Art Education Program Documents – PROVIDED VIA DISK IN FOLDER

TITLED NCATE 09

**II. Senior Exhibition- Evidence of Quality of Instruction, Studio Art Competencies
Checklist, and Studio Art Graduation Survey Forms**

Evidence of Quality of Instruction

5a, 1

Course Code and Section Number. _____

Semester this course was taught. _____

Contributing Faculty Member. _____

Course Title. _____

Assignment Description, feel free to attach an assignment description sheet: _____

Student Example, if example is not a still image, please submit a compressed digital file to the Assessment Coordinator(s):



Summary of Learning Outcomes, please use this section to elaborate on the relevant outcomes you have highlighted for this course, on the attached Competencies Checklist: _____

Studio Art – Competencies Checklist

Course and Section# Number: ART _____

Course Title: _____

Coursework addresses the following programmatic competencies (please check all competencies that apply):

_____ Students demonstrate an understanding of the principles of art and design by using related problem solving skills to organize, analyze and interpret visual information.

_____ Students demonstrate fundamental studio practice; techniques, materials, and various creative methodologies.

_____ Students identify and articulate the significance of major periods and works in the history of art (Western, and non-Western)

_____ Students effectively use techniques and materials of their discipline with knowledge of the traditional and contemporary practices of the area.

_____ Students effectively choose materials, processes, form, and content to engage in substantive self-directed artistic activity.

_____ Students demonstrate critical analysis applied to their own work and the work of others.

_____ Students demonstrate an understanding of precedents of art history as context for contemporary artistic activity.

_____ Students assimilate knowledge by being able to make connections between art-making and other diverse fields.

_____ Students communicate effectively orally and in writing about art to general and specialized audiences.

_____ Students demonstrate effective preparation and presentation of work with an understanding of basic professional practices in the field.

Studio Art Graduation Survey - to be completed by graduating students during the run of their Senior Exhibition.

Name: _____

Studio Concentration: _____

What were your objectives for the selection of a studio concentration?

What aspects of the art program most helped you to meet these objectives?

What aspects of the art program limited your ability to meet these objectives?

Do you feel you have a clear understanding of the principles of art, design and creative methods? Explain.

Do you feel proficiently practiced and effective in your chosen medium? Explain.

Through your advanced coursework, do you feel you have established a self-directed creative investigation using your understanding of materials and techniques? Explain.

Are you able to effectively communicate (verbally, in writing) to an audience about your artwork and creative process? Explain.

Do you have sufficient knowledge about historical and contemporary examples of important works of art? How do they influence your own studio practice?

How do you see other disciplines or areas of study relating to your studio practice?

Do you think your Senior Exhibition is a successful presentation of your work? Why?

What are your plans for the near future? (i.e. graduate school, field of work, additional course work, internship...)

Do you have plans for continuing your studio practice? Explain.

III. *Studio Art Assessment Procedures Draft*

Studio Art Assessment Procedures Document
DRAFT -Pending Departmental Discussion and Approval
Studio Art Data Collection (based on 7 year cycle):

The Assessment Coordinator will notify one studio area per academic year that they will need to provide assessment data on all applicable courses within the program sequence. By doing so, is anticipated that each area will have the opportunity to present extensive data during the Assessment cycle. Additionally, the Assessment Coordinator will notify one studio area at the onset of each new Assessment cycle that they will be in line for a more extensive review, the area undergoing more extensive review will be asked for materials throughout the Assessment Cycle. Finally, for each Assessment Cycle two studio areas will be reviewed on a rotational basis.

The following rotation schedules have been created to facilitate a manageable data collection for the Studio Art Program:

Matrix Sequence and Evidence of Quality of Instruction Data Collection

Ceramics -2009-10
Graphic Design – 2010-11
Jewelry/Metals – 2011-12
Painting – 2012-13
Photography – 2013-14
Printmaking – 2014-15
Sculpture –2015-16

Evidence of Quality Instruction Assessment Review

Ceramics –2016
Graphic Design - 2016
Jewelry/Metals - 2023
Painting – 2009 – exempt until all other areas have been reviewed
Photography – 2023
Printmaking - 2030
Sculpture –2030

IV. Painting Examples – PROVIDED VIA DISK IN FOLDER TITLED “PAINTING”

- a. **Painting - ART 220/320/350/420 – on disk**
- b. **Sample Evidence of Quality of Instruction forms – one sample as follows, more on disk**

***Evidence of Quality of Instruction
5a, 1***

Course Code and Section Number. ART 220

Semester this course was taught. S09

Contributing Faculty Member. Mia Brownell

Course Title. Painting Media and Techniques

Assignment Description, Self-portrait through objects is the final assignment. Students create a large painting of object(s) they feel represent them as a person. The assignment is the culmination of all the technical skills they have acquired throughout the semester. This is the only assignment where the students build, stretch and prime their own canvas. It is also the only assignment where they are free to select the still life of their choice.

Student Example,



Summary of Learning Outcomes, students establish a strong foundation in perceptual skills by painting from life; emphasis is placed on rendering techniques, image composition, color theory and its application. This program is intended to lay the foundation for an individual's development as a professional artist, and also to prepare the student for further study in painting. The introductory SCSU painting classes are also structured to assist general studies. Taking painting classes at SCSU enhances a general student's quality of observation by helping them to develop an ability to focus and look at things carefully. This training allows our students to not only become more astute observers but to also appreciate and use art as a resource for the rest of their lives. The undergraduate painting facilities include one large painting studio, eighteen easels, eighteen palette stands and storage for artwork.

Course and Section# Number: ART 220

Course Title: Painting Media and Techniques

Coursework addresses the following programmatic competencies (please check all competencies that apply):

X Students demonstrate an understanding of the principles of art and design by using related problem solving skills to organize, analyze and interpret visual information.

X Students demonstrate fundamental studio practice; techniques, materials, and various creative methodologies.

____ Students identify and articulate the significance of major periods and works in the history of art (Western, and non-Western) --X *major periods in the development of Western painting.*

X Students effectively use techniques and materials of their discipline with knowledge of the traditional and contemporary practices of the area.

X Students effectively choose materials, processes, form, and content to engage in substantive self-directed artistic activity.

X Students demonstrate critical analysis applied to their own work and the work of others.

X Students demonstrate an understanding of precedents of art history as context for contemporary artistic activity.

X Students assimilate knowledge by being able to make connections between art-making and other diverse fields.

X Students communicate effectively orally and in writing about art to general and specialized audiences.

X Students demonstrate effective preparation and presentation of work with an understanding of basic professional practices in the field.

V. *Studio Art – Sculpture Concentration Matrix*

Program Matrix	Required Courses in Sculpture							
Learning Outcomes	ART 113	ART 240	ART 241	ART 340	ART 341/342	ART 440	ART 441	ART 493
<i>Students demonstrate:</i>	3-D Design	Sculpture const/sub	Sculpture mod/cast	Intmed. Sculpt.	Intmed. Sculpt	Advanced Sculpt I	Advanced Sculpt II	Senior Exhibition
Understanding of the principles of art and design and use related problem solving skills to organize, analyze and interpret visual information.	I	R	R					
Understanding and use fundamental studio practice; techniques, materials, and various creative methodologies.	I	I	I	R	R			
Understanding of the significance of major periods and works in the history of art (Western, and non-Western)	(ART 104)	(ART 105)						
Exercise of critical analysis applied to their own work and the work of others.	I	R	R	R	R	EC	EC	
Effective choice of materials, processes, form, and content to engage in substantive self-directed artistic activity.				I	I	R, EC	EC	
Understanding of fundamentals of studio practice shared across studio disciplines	I	cognate	cognate	cognate	cognate	cognate		
Understanding of precedents of art history as context for contemporary artistic activity.				300 Level Art History	R	EC	EC	
Ability to make connections between art-making and other diverse fields.	I					R	EC	
Effective communication, orally and in writing about art to general and specialized audiences.	I	I	I	R	R	EC	EC	
Effective preparation and presentation of work with an understanding of basic professional practices in the field.						I	R	EC

I= Introduced, R= Reinforced, EC= Extended Coverage

VI. Art Department c.v.'s – *PROVIDED VIA DISK IN FOLDER TITLED "C.V.'S"*

**VII. Office of Management Information and Research data – *PROVIDED VIA DISK IN
FOLDER TITLED "OMIR DATA"***