

# Art Studio - BA

## 2017 - 2018 Assessment Plan

Currently status is: Report Accepted

### I. ANNUAL REPORT FOR 2016 - 2017

#### Mission Statement

A. The mission of the School of Visual Art & Design, drawing upon the strengths of multiple disciplines, is to provide superior instruction in the visual and media arts and to foster and maintain an intellectual and physical environment that encourages and supports research, scholarship, artistic expression, creative production and service to the University and community.

B. The Bachelor of Arts degree is available in Studio Art as a broad introduction to studio art practice in all of the following disciplines: foundational skills, drawing, painting, printmaking, ceramics, three-dimensional studies, photography, and graphic design. The BA is a generalist degree, intended for those not interested in the professional degree, the BFA.

#### Goal 1.

To develop technical and conceptual artistic proficiencies across all 7 Studio Art disciplines.

#### Curriculum

The BA in Studio Art curriculum aims primarily toward breadth of experience and understanding rather than discipline-specific specialization. The primary objective of this education is to give students an overall education in a range of visual communication practices through studio art and art history.

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

#### Learning Outcome 1.

- Art Studio majors will have the ability to communicate orally and in writing an understanding of the arts.
- Art Studio majors will have the ability to analyze aspects of the design and art making process.
- Art Studio majors will be able to demonstrate relevant art, design and technological skills, and the ability to translate ideas into two or three dimensions through the use of various static and/or time-based media.
- Art Studio majors will be able to make art as a personal creative statement.
- The Art Studio major with a concentration graphic design will be able to communicate concepts and requirements to clients and those who participate in the design and production process, and will be able to critically evaluate the work and services of others who participate in the design process.

#### Measures and Criteria

Several Art Studio faculty review a sample of 3-10 BA portfolios comprised of projects from at least three 100 and/or 200 level ARTS classes. Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us develop a revised rubric for evaluating work.

#### Methods

Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us evaluate our BA program. Suggested changes will be considered by Studio faculty in revising next assessment plan. Data is collected by one appointed Studio Faculty member who shares the information with the Area coordinator via e-mail. The information is stored digitally until it is time for assessment. The data is then reviewed by the past, present, and future Area Coordinator and entered by the current Coordinator.

#### Results

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive

development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

### **Use of Results**

Art Studio will continue to refine our BA assessment process for 2017-2018, based on the 10-year assessment by NASAD.

### **Goal 2.**

To develop technical and conceptual artistic proficiencies across all 7 Studio Art disciplines.

### **Curriculum**

The BA in Studio Art curriculum aims primarily toward breadth of experience and understanding rather than discipline-specific specialization. The primary objective of this education is to give students an overall education in a range of visual communication practices through studio art and art history.

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

### Learning Outcome 1.

Students must possess the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in multiple media

#### Measures and Criteria

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### Methods

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

#### Results

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and

processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

#### **Use of Results**

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

### **Goal 3.**

To prepare students for careers as professional artists and in related fields.

#### **Curriculum**

The BA in Studio Art is a generalist degree, introducing students to a broad range of disciplines. Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

#### **Learning Outcome 1.**

Demonstrate technical proficiency in each discipline.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

#### **Results**

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure

appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

#### **Use of Results**

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

#### **Learning Outcome 2.**

Conceptualize ideas through visual media.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

### **Results**

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

## Use of Results

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

## Learning Outcome 3.

Articulate the relevance of critical theory and art historical precedents.

### Measures and Criteria

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

### Methods

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

### Results

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.



The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

### **Use of Results**

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

### **Goal 4.**

To prepare students for careers as professional artists and in related fields.

### **Curriculum**

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

### **Learning Outcome 1.**

- Art Studio majors will have the ability to communicate orally and in writing an understanding of the arts.
- Art Studio majors will have the ability to analyze aspects of the design and art making process.
- Art Studio majors will be able to demonstrate relevant art, design and technological skills, and the ability to translate ideas into two or three dimensions through the use of various static and/or time-based media.
- Art Studio majors will be able to make art as a personal creative statement.
- The Art Studio major with a concentration graphic design will be able to communicate concepts and requirements to clients and those who participate in the design and production process, and will be able to critically evaluate the work and services of others who participate in the design process.

### **Measures and Criteria**

Several Art Studio faculty review a sample of 3-10 BA portfolios comprised of projects from at least three 100 and/or 200 level ARTS classes. Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us develop a revised rubric for evaluating work.

### **Methods**

Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us evaluate our BA program. Suggested changes will be considered by Studio faculty in revising next assessment plan. Data is collected by one appointed Studio Faculty member who shares the information with the Area coordinator via e-mail. The information is stored digitally until it is time for assessment. The data is then reviewed by the past, present, and future Area Coordinator and entered by the current Coordinator.

### **Results**

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

#### **Use of Results**

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

#### **Goal 5.**

All BA Studio Art undergraduate students will develop their own aesthetic literacy.

#### **Curriculum**

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

#### **Learning Outcome 1.**

- Art Studio majors will have the ability to communicate orally and in writing an understanding of the arts.
- Art Studio majors will have the ability to analyze aspects of the design and art making process.
- Art Studio majors will be able to demonstrate relevant art, design and technological skills, and the ability to translate ideas into two or three dimensions through the use of various static and/or time-based media.
- Art Studio majors will be able to make art as a personal creative statement.
- The Art Studio major with a concentration graphic design will be able to communicate concepts and requirements to clients and those who participate in the design and production process, and will be able to critically evaluate the work and services of others who participate in the design process.

### **Measures and Criteria**

Several Art Studio faculty review a sample of 3-10 BA portfolios comprised of projects from at least three 100 and/or 200 level ARTS classes. Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us develop a revised rubric for evaluating work.

### **Methods**

Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us evaluate our BA program. Suggested changes will be considered by Studio faculty in revising next assessment plan. Data is collected by one appointed Studio Faculty member who shares the information with the Area coordinator via e-mail. The information is stored digitally until it is time for assessment. The data is then reviewed by the past, present, and future Area Coordinator and entered by the current Coordinator.

### **Results**

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

**Painting:** Student work is technically strong and demonstrates a clear understanding of basic principles of painting including a solid knowledge of numerous traditions and conventions. There was also some evidence of progressive development of solutions to aesthetic and design problems with emphasis on a personal direction; successful use of drawing, two-dimensional

design, and color; skills in the use of tools, techniques, and processes sufficient to work from concept to finished product. There was less evidence of the expressive use of various media, diverse conceptual modes; and alternative approaches to the making of innovative two- and three-dimensional images. Evidence suggests abilities are developed in beginning studies and continue through the degree program toward advanced capabilities.

**Photography:** Student work in the photography department seemed strong, showing a broad range of content. The beginning and/or intermediate black and white photography on display showed clear attention to composition and contrast, and the prints were of high quality. The digital color work shared with the team showed a similarly broad range of content. Advanced student work, particularly the recent photography BFA exhibition, placed an appropriate emphasis on developing a personal and self-directed body of work. In several cases the photographs were part and parcel of a comprehensive display or installation.

**Printmaking:** Student work demonstrates basic design principles, concepts, media, and formats; development of aesthetic and design problems; abilities in drawing; and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product across all print media.

**Sculpture:** The work samples were limited and demonstrated some abilities in drawing sufficient to support work in sculpture; an understanding of the possibilities and limitations of various materials; knowledge and skills in the use of tools, techniques, and processes to work from concept to finished product; knowledge of the history and theory of sculpture; and work employing a range of techniques and concepts.

#### **Use of Results**

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

### **Goal 6.**

All BA Studio Art undergraduate students will develop their own aesthetic literacy.

#### **Curriculum**

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. All 200-level ARTS courses culminate in the completion of a final project. This project is without the constraints of a specific technique or concept introduced in regular assignments. Students are encouraged to make more personal work and to develop their own aesthetic literacy in the production of their final project.

#### **Learning Outcome 1.**

All BA Studio Art undergraduate students will, through their artwork, demonstrate their aesthetic literacy.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

#### **Results**

In Fall 2015, SVAD underwent a full 10-year review by NASAD, the accrediting body for art and design schools; we are currently in the process of reviewing and acting upon the recommendations from the report that was issued in Spring 2016. The Spring 2017 review of the overall BA degree included reviewing a random sample of six (6) BA student comprehensive portfolios to assure that work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. We intend to expand the sample size to 10 or more in 2017-2018. **The six portfolios that were reviewed met these expectations.** Art Studio will use the NASAD assessment as a reference for refining the self-assessment process going forward.

The findings of the 2016 NASAD report are as follow: "Examples of (ARTS BA student) work confirm that students appear to be gaining appropriate competencies and the curricular structure appears to be working effectively. The curriculum appears to successfully address the goals and objectives identified for the degree and it appears that conceptual and expressive development is encouraged in conjunction with necessary problem solving skills and technical development... Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent. (NASAD Visitor's Report, p. 12). The report goes on to detail assessment in each of the areas in which students pursue course work, with the following

results:

**Foundations:** Student work is strong, well crafted, and demonstrates a clear understanding of basic principles of visual organization, drawing, design, color, and concepts; the ability to work with visual elements in two and three dimensional media and formats; and the ability to apply them to a specific aesthetic intent.

**Ceramics:** The work displayed shows an appropriate range of diversity in beginning, intermediate, and advanced work. Students are clearly exposed to a wide range of ceramic forming techniques, including hand-building, wheel throwing, slip casting, and large-scale construction. A full range of firing techniques was evident: raku, low fire, mid-range, and high fire; and students were being trained in the appropriate and safe use of the facilities. The work observed showed appropriate conceptual and technical resolution at the specific course level. The curriculum incorporates historical as well as contemporary content.

**Drawing:** Work displayed appeared to be technically strong and demonstrated an exploration of various drawing processes, tools and subjects. Basic principles such as line, proportion, value and space and perspective were reinforced throughout the curriculum. Sufficient skills were in evidence to produce a work from concept to finished product. Course work presented included traditional and contemporary subjects, exploration of scale and medium.

**Graphic Design:** The work shared with the team showed an engagement with typography, logos, marks, symbols and characters, and a variety of print layouts for commercial and non-profit work, as well as small publications. The work seemed appropriately grounded in "real world" contexts to give students experience with the client/designer relationship. Student work appears to appropriately consider all of the formal elements of graphic composition, including figure/ground relationships and visual hierarchy, while being connected to the history of graphic design. "New" areas of design work, like the inclusion and study of animated gifs was also noted. There did not seem to be ample evidence of web based, mobile-based, or interactive design for graphic designers: overall the emphasis seemed more focused on print. This may be a place for continued curricular development or emphasis.

**Metals/Jewelry:** Student work demonstrated an understanding of the possibilities and limitations of materials in the fabrication processes; skills in the use of tools, techniques, and processes; aesthetic use of raw materials; competence in designing; understanding of the place of jewelry/metals in the history of art, design, and culture; and an understanding of human form and function; experience in casting, chasing, raising, and other metalworking processes.

#### **Use of Results**

Art Studio will continue to refine our BA assessment for 2017-2018, based on the 10-year assessment by NASAD.

## **II. FUTURE ASSESSMENT PLAN FOR 2017 - 2018**

### **Mission Statement**

A. The mission of the School of Visual Art & Design, drawing upon the strengths of multiple disciplines, is to provide superior instruction in the visual and media arts and to foster and maintain an intellectual and physical environment that encourages and supports research, scholarship, artistic expression, creative production and service to the University and community.

B. The Bachelor of Arts degree is available in Studio Art as a broad introduction to studio art practice in all of the following disciplines: foundational skills, drawing, painting, printmaking, ceramics, three-dimensional studies, photography, and graphic design. The BA is a generalist degree, intended for those not interested in the professional degree, the BFA.

### **Goal 1.**

To develop technical and conceptual artistic proficiencies across all 7 Studio Art disciplines.

### **Curriculum**

The BA in Studio Art curriculum aims primarily toward breadth of experience and understanding rather than discipline-specific specialization. The primary objective of this education is to give students an overall education in a range of visual communication practices through studio art and art history.

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

### **Learning Outcome 1.**

- Art Studio majors will have the ability to communicate orally and in writing an understanding of the arts.
- Art Studio majors will have the ability to analyze aspects of the design and art making process.
- Art Studio majors will be able to demonstrate relevant art, design and technological skills, and the ability to translate ideas into two or three dimensions through the use of various static and/or time-based media.
- Art Studio majors will be able to make art as a personal creative statement.
- The Art Studio major with a concentration graphic design will be able to communicate concepts and requirements to clients and those who participate in the design and production process, and will be able to critically evaluate the work and services of others who participate in the design process.

### **Measures and Criteria**

Several Art Studio faculty review a sample of 3-10 BA portfolios comprised of projects from at least three 100 and/or 200 level ARTS classes. Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us develop a revised rubric for evaluating work.

#### **Methods**

Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us evaluate our BA program. Suggested changes will be considered by Studio faculty in revising next assessment plan. Data is collected by one appointed Studio Faculty member who shares the information with the Area coordinator via e-mail. The information is stored digitally until it is time for assessment. The data is then reviewed by the past, present, and future Area Coordinator and entered by the current Coordinator.

#### **Goal 2.**

To develop technical and conceptual artistic proficiencies across all 7 Studio Art disciplines.

#### **Curriculum**

The BA in Studio Art curriculum aims primarily toward breadth of experience and understanding rather than discipline-specific specialization. The primary objective of this education is to give students an overall education in a range of visual communication practices through studio art and art history.

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

#### **Learning Outcome 1.**

Students must possess the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in multiple media

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

#### **Goal 3.**

To prepare students for careers as professional artists and in related fields.

#### **Curriculum**

The BA in Studio Art is a generalist degree, introducing students to a broad range of disciplines. Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

#### **Learning Outcome 1.**

Demonstrate technical proficiency in each discipline.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making

connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

### **Learning Outcome 2.**

Conceptualize ideas through visual media.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

### **Learning Outcome 3.**

Articulate the relevance of critical theory and art historical precedents.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

#### **Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.

### **Goal 4.**

To prepare students for careers as professional artists and in related fields.

#### **Curriculum**

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

### **Learning Outcome 1.**

- Art Studio majors will have the ability to communicate orally and in writing an understanding of the arts.
- Art Studio majors will have the ability to analyze aspects of the design and art making process.
- Art Studio majors will be able to demonstrate relevant art, design and technological skills, and the ability to translate ideas into two or three dimensions through the use of various static and/or time-based media.
- Art Studio majors will be able to make art as a personal creative statement.

- The Art Studio major with a concentration graphic design will be able to communicate concepts and requirements to clients and those who participate in the design and production process, and will be able to critically evaluate the work and services of others who participate in the design process.

#### **Measures and Criteria**

Several Art Studio faculty review a sample of 3-10 BA portfolios comprised of projects from at least three 100 and/or 200 level ARTS classes. Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us develop a revised rubric for evaluating work.

#### **Methods**

Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us evaluate our BA program. Suggested changes will be considered by Studio faculty in revising next assessment plan. Data is collected by one appointed Studio Faculty member who shares the information with the Area coordinator via e-mail. The information is stored digitally until it is time for assessment. The data is then reviewed by the past, present, and future Area Coordinator and entered by the current Coordinator.

#### **Goal 5.**

All BA Studio Art undergraduate students will develop their own aesthetic literacy.

#### **Curriculum**

The curriculum begins with the Foundations five-class sequence (ARTS 102, 103, 104, 107, 111), and is followed by exposure to all studio art areas through taking the 200-level introductory classes in each discipline (Drawing 230, Painting 210, Printmaking 215, Photography 261, Ceramics 220, Sculpture 225, and Graphic Design 245). Students take 9 hours of Art History. BA students are able to take additional electives in Studio Art at the intermediate or advanced level to pursue an area of particular interest.

#### **Learning Outcome 1.**

- Art Studio majors will have the ability to communicate orally and in writing an understanding of the arts.
- Art Studio majors will have the ability to analyze aspects of the design and art making process.
- Art Studio majors will be able to demonstrate relevant art, design and technological skills, and the ability to translate ideas into two or three dimensions through the use of various static and/or time-based media.
- Art Studio majors will be able to make art as a personal creative statement.
- The Art Studio major with a concentration graphic design will be able to communicate concepts and requirements to clients and those who participate in the design and production process, and will be able to critically evaluate the work and services of others who participate in the design process.

#### **Measures and Criteria**

Several Art Studio faculty review a sample of 3-10 BA portfolios comprised of projects from at least three 100 and/or 200 level ARTS classes. Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us develop a revised rubric for evaluating work.

#### **Methods**

Art Studio just completed a 10 year accreditation review with NASAD so we will use their report to help us evaluate our BA program. Suggested changes will be considered by Studio faculty in revising next assessment plan. Data is collected by one appointed Studio Faculty member who shares the information with the Area coordinator via e-mail. The information is stored digitally until it is time for assessment. The data is then reviewed by the past, present, and future Area Coordinator and entered by the current Coordinator.

#### **Goal 6.**

All BA Studio Art undergraduate students will develop their own aesthetic literacy.

#### **Curriculum**

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. All 200-level ARTS courses culminate in the completion of a final project. This project is without the constraints of a specific technique or concept introduced in regular assignments. Students are encouraged to make more personal work and to develop their own aesthetic literacy in the production of their final project.

#### **Learning Outcome 1.**

All BA Studio Art undergraduate students will, through their artwork, demonstrate their aesthetic literacy.

#### **Measures and Criteria**

Portfolio Review of 200-level Coursework

Successful completion of seven 200-level ARTS courses (one from each discipline) is required to obtain the BA degree in Studio Art. In all 200-level ARTS courses students produce art, course projects and papers. Projects in all 200-level ARTS courses incorporate theory, philosophy, critical analysis and research, preparing students for a variety of careers in the arts.

Each year, the Studio Area will appoint a committee of three faculty members to assess a representative sample of ten third- or fourth-year BA student art portfolios that contain artwork from at least three 200-level classes. Work items to be reviewed include a sample of artworks from at least three 200-level classes that reflect a range of 2-dimensional and 3-dimensional visual art projects.

**Methods**

The artworks in the portfolio will be assessed using a rubric that evaluates 1) technical skill, 2) perceptual development, 3) visual organization, and 4) evidence of the student making connections between concept and media in that particular discipline.

The portfolio review sample student population will be identified from a pool of juniors or seniors who have met these three criteria: 1) declared themselves Studio Art BA candidates, 2) have finished the Foundations class sequence, and 3) have taken at least three 200 level classes.