

Draft: In Progress Document 03.31.2005

Undergraduate Assessment: Bachelor of Arts Program

Mission Statement

The mission of the Art Department's undergraduate B.A. program is to provide quality educational experiences to students that promote visual creativity, technical skills, and critical thinking in the fine art disciplines. The curriculum in the B.A. program provides a general education in the visual arts equipping students with a cursory knowledge of the field. Graduates of the program are prepared to enter professional art programs, related fields in the humanities, or occupations in art museums/galleries. These goals are accomplished through a curriculum that includes hands-on studio experience and academic seminars as a vehicle for the investigation into visual expression.

Long-range Intended Outcomes for a B.A. Degree

Coursework in the B.A. program provides a solid education for students who have a penchant for the arts as appreciators and patrons or those who choose to continue their studies in professional art programs or related fields. Upon completion of this degree program students possess cursory technical skills, a vocabulary of artistic terms, and historical awareness of the field of art. This knowledge is demonstrated through the production of artworks, written papers, and articulated through classroom participation and critiques. Our students are informed of the program's goals and objectives through materials such as the institutional academic catalog, course syllabi, individual mentoring/advising by faculty, and additional written departmental guidelines/expectations.

Student Learning Goals:

Goal 1-Students learn technical skills, with materials, techniques, and equipment specific to the production of their visual art.

Objective 1.1-Through the production of their art, students will learn to identify strengths and weaknesses in technique and take appropriate action to correct weaknesses through research of materials, equipment and/or methods of artistic production.

Goal 2-Students will acquire oral and written skills as a means to demonstrate their knowledge and awareness of the visual art history of art.

Objective 2.1-Students learn writing skills and demonstrate proficiency in the fundamentals of grammar, sentence syntax, and punctuation.

Objective 2.2-Student learn to effectively select, organize, and present information orally and writing.

Goal 3-Students will develop cognitive skills to critical assess the conceptual basis of their art works and works by other artists.

Objective 3.1-Develop a fundamental understanding of contemporary trends and theories and historical movements within the field of art.

Objective 3.2-Students develop an understanding of art history and artistic theories through classroom assignments and the examination of library resources such as books, periodicals, web sites, and/or through attending lectures by art professionals.

Goal 4-Students will develop cursory professional skills as artists needed for career advancement.

Objective 4.1-Students learn basic appropriate display strategies of their artwork.

Objective 4.2-Students learn fundamental skills by exhibiting their art works in institutional juried exhibitions.

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p>Goal 1-Students learn technical skills, with materials, techniques, and equipment specific to the production of their visual art.</p>	<p><u>Objective 1.1</u>-Through the production of their art, students will learn to identify strengths and weaknesses in technique and take appropriate action to correct weaknesses through research of materials, equipment and/or methods of artistic production.</p>	<ul style="list-style-type: none"> • Individual mentoring by faculty • <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i> 	<ul style="list-style-type: none"> • Grades • Oral feedback via formal critiques or individual mentoring • First hand visual examination of artworks 	<ul style="list-style-type: none"> • Data will be collected when courses are offered • Data will be analyzed on an annual basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. • <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum Committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/ change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 1

ART 108: Hand and Power Tool Safety
ART 122: Two-Dimensional Design
ART 124: Three-Dimensional Design
ART 130: Drawing I
ART 200: Sculpture I
ART 201: Sculpture II
ART 204: Jewelry I
ART 205: Jewelry Making II
ART 220: Painting I
ART 221: Painting II
ART 230: Drawing II
ART 231: Figure Drawing I
ART 232: Figure Drawing II
ART 240: Printmaking I: Intaglio
ART 241: Printmaking I: Relief and Serigraphy
ART 242: Printmaking I: Lithography
ART 245: Black and White Photography I
ART 246: Black and White Photography II
ART 250: Ceramics
ART 253: Ceramics II: Throwing
ART 260: Slide Photography
ART 261: Color Printing
ART 270: Digital Media I
ART 274: Calligraphy
ART 276: Surface Design on Fabric
ART 277: Fibers I
ART 302: Sculpture III
ART 303: Sculpture IV
ART 304: Jewelry and Small Sculpture I
ART 305: Jewelry and Small Sculpture II
ART 306: Jewelry and Small Sculpture III
ART 307: Jewelry and Small Sculpture IV
ART 311: Time Based Media
ART 332: Figure Drawing III
ART 333: Figure Drawing IV
ART 340: Printmaking II: Lithography
ART 341: Printmaking III: Lithography
ART 342: Printmaking II: Intaglio
ART 343: Printmaking III: Intaglio
ART 344: Printmaking II: Serigraphy
ART 345: Printmaking III: Serigraphy
ART 351: Ceramics II: Sculpture
ART 353: Ceramics III: Throwing
ART 355: Clay and Glazes
ART 357: Raku
ART 361: Concepts in Visual Arts Education
ART 365: Photography Studio I
ART 366: Photography Studio II
ART 370: Applied Visual Strategies
ART 371: Fibers II
ART 372: Fibers III
ART 373: Fibers IV
ART 375: Brush Lettering and Sign Painting
ART 379: Color Theory
ART 391: Matting and Framing
ART 391a: Special Topics
ART 391b: Special Topics
ART 490: Individual Research/Special Projects

Responsibilities: Goal 1

ART 108: Hand and Power Tool Safety—Staff
ART 122: Two-Dimensional Design—Monsebroten
ART 124: Three-Dimensional Design—Luber
ART 130: Drawing I—Paulsen, Fink
ART 230: Drawing II—Paulsen, Fink
ART 231: Figure Drawing I—Paulsen, Fink
ART 200: Sculpture I—Luber
ART 201: Sculpture II—Luber
ART 204: Jewelry I—Widmer
ART 205: Jewelry Making II—Widmer
ART 220: Painting I—Paulsen, Fink
ART 221: Painting II—Paulsen, Fink
ART 232: Figure Drawing II—Paulsen, Fink
ART 240: Printmaking I: Intaglio—Fink
ART 241: Printmaking I: Relief and Serigraphy—Fink
ART 242: Printmaking I: Lithography—Fink
ART 245: Black and White Photography I—Fundingsland
ART 246: Black and White Photography II—Fundingsland
ART 250: Ceramics—McCleery, Miller
ART 253: Ceramics II: Throwing—McCleery, Miller
ART 260: Slide Photography—Fundingsland
ART 261: Color Printing—Fundingsland
ART 270: Digital Media I—Byun
ART 274: Calligraphy—Paulsen
ART 276: Surface Design on Fabric—Monsebroten
ART 277: Fibers I—Monsebroten
ART 302: Sculpture III—Luber
ART 303: Sculpture IV—Luber
ART 304: Jewelry and Small Sculpture I—Widmer
ART 305: Jewelry and Small Sculpture II—Widmer
ART 306: Jewelry and Small Sculpture III—Widmer
ART 307: Jewelry and Small Sculpture IV—Widmer
ART 311: Time Based Media—Byun
ART 332: Figure Drawing III—Paulsen, Fink
ART 333: Figure Drawing IV—Paulsen, Fink
ART 340: Printmaking II: Lithography—Fink
ART 341: Printmaking III: Lithography—Fink
ART 342: Printmaking II: Intaglio—Fink
ART 343: Printmaking III: Intaglio—Fink
ART 344: Printmaking II: Serigraphy—Fink
ART 345: Printmaking III: Serigraphy—Fink
ART 351: Ceramics II: Sculpture—McCleery, Miller
ART 353: Ceramics III: Throwing—McCleery, Miller
ART 355: Clay and Glazes—McCleery, Miller
ART 357: Raku—McCleery, Miller
ART 361: Concepts in Visual Arts Education—Yang
ART 365: Photography Studio I—Fundingsland
ART 366: Photography Studio II—Fundingsland

ART 370: Applied Visual Strategies—Luber
ART 371: Fibers II—Monsebroten
ART 372: Fibers III—Monsebroten
ART 373: Fibers IV—Monsebroten
ART 375: Brush Lettering and Sign Painting—Paulsen
ART 379: Color Theory—Paulsen, Monsebroten
ART 391: Matteing and Framing—Staff
ART 391a: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 391b: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 490: Individual Research/Special projects—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p>Goal 2-Students will acquire oral and written skills as a means to demonstrate their knowledge and awareness of the history of art.</p>	<p><u>Objective 2.1-</u>Students learn writing skills and demonstrate proficiency in the fundamentals of grammar, sentence syntax, and punctuation.</p> <p><u>Objective 2.2-</u>Student learn to effectively select, organize, and present information orally and in writing.</p>	<ul style="list-style-type: none"> • Through individual or group oral critiques of student artwork • Through written papers and/or oral presentations through assigned course work • <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i> 	<ul style="list-style-type: none"> • Grades • Students oral presentation about their artwork through individual or group critiques • Oral presentation given in art history or studio courses • Informal discussions with faculty mentors • Assigned written papers for art history courses 	<ul style="list-style-type: none"> • Data will be collected when courses are offered • Two papers written in formal classes will be selected during the course of the candidates’ tenure and be retained in the students’ file housed in the Art Department office • Data will be analyzed on an annual basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. • <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum Committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/ change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and availabl for reference.

Educational Experience: Goal 2

ART 210: History of Art I

ART 211: History of Art II

ART 410: History of Art: Selective Topics

ART 412: History of Art: Twentieth Century

ART 414: History of Art: Contemporary

ART 415: History of Art: Museum Internship

ART 416: History of Art: Renaissance, Baroque, Rococo

ART 419: History of Art: Nineteenth Century Art and
Architecture

ART 420: History of Art: Greek and Roman Art and
Architecture

ART 490: Individual Research/Special Projects

Responsibilities: Goal 2

ART 210: History of Art I—Jones

ART 211: History of Art II—Jones

ART 410: History of Art: Selective Topics—Jones

ART 412: History of Art: Twentieth Century—Jones

ART 414: History of Art: Contemporary —Jones

ART 415: History of Art: Museum Internship—Jones

ART 416: History of Art: Renaissance, Baroque,
Rococo—Jones

ART 419: History of Art: Nineteenth Century Art and
Architecture—Jones

ART 420: History of Art: Greek and Roman Art and
Architecture—Jones

ART 490: Individual Research/Special Topics—Byun,
Fink, Fundingsland, Ganje, Jones, Luber, McCleery,
Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p>Goal 3-Students will develop cognitive skills to critical assess the conceptual basis of their art works and works by other artists.</p>	<p><u>Objective 3.1</u>-Develop a fundamental understanding of contemporary trends and theories and historical movements within the field of art.</p> <p><u>Objective 3.2</u>-Students develop an understanding of art history and artistic theories through classroom assignments and the examination of library resources such as books, periodicals, web sites, and/or through attending lectures by art professionals.</p>	<ul style="list-style-type: none"> • Assigned readings pertinent to the students' artistic development • Viewing art exhibitions • Attending lectures, conferences, or workshops given by professionals in the field of art • <i>Specific courses that support this area are listed in the following page titled "Educational Experience."</i> 	<ul style="list-style-type: none"> • Grades • Oral presentations about their artwork through individual or group critiques • Oral presentation given in art history or studio courses • Informal discussions with faculty mentors • Assigned written papers for art history courses 	<ul style="list-style-type: none"> • Data will be collected when courses are offered • Data will be analyzed on an annual basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. • <i>Specific courses that support this area are listed in the following page titled "Responsibilities"</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum Committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/ change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 3

ART 108: Hand and Power Tool Safety
ART 122: Two-Dimensional Design
ART 124: Three-Dimensional Design
ART 130: Drawing I
ART 200: Sculpture I
ART 201: Sculpture II
ART 204: Jewelry I
ART 205: Jewelry Making II
ART 220: Painting I
ART 221: Painting II
ART 230: Drawing II
ART 231: Figure Drawing I
ART 232: Figure Drawing II
ART 240: Printmaking I: Intaglio
ART 241: Printmaking I: Relief and Serigraphy
ART 242: Printmaking I: Lithography
ART 245: Black and White Photography I
ART 246: Black and White Photography II
ART 250: Ceramics
ART 253: Ceramics II: Throwing
ART 260: Slide Photography
ART 261: Color Printing
ART 270: Digital Media I
ART 274: Calligraphy
ART 276: Surface Design on Fabric
ART 277: Fibers I
ART 302: Sculpture III
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ART 304: Jewelry and Small Sculpture I
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ART 332: Figure Drawing III
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ART 340: Printmaking II: Lithography
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ART 370: Applied Visual Strategies
ART 371: Fibers II
ART 372: Fibers III
ART 373: Fibers IV
ART 375: Brush Lettering and Sign Painting
ART 379: Color Theory
ART 391: Matting and Framing
ART 391a: Special Topics
ART 391b: Special Topics
ART 410: History of Art: Selective Topics
ART 412: History of Art: Twentieth Century
ART 414: History of Art: Contemporary
ART 415: History of Art: Museum Internship
ART 416: History of Art: Renaissance, Baroque, Rococo
ART 419: History of Art: Nineteenth Century Art and Architecture
ART 420: History of Art: Greek and Roman Art and Architecture
ART 490: Individual Research/Special Projects

Responsibilities: Goal 3

ART 108: Hand and Power Tool Safety—Staff
ART 122: Two-Dimensional Design—Monsebroten
ART 124: Three-Dimensional Design—Luber
ART 130: Drawing I—Paulsen, Fink
ART 230: Drawing II—Paulsen, Fink
ART 231: Figure Drawing I—Paulsen, Fink
ART 200: Sculpture I—Luber
ART 201: Sculpture II—Luber
ART 204: Jewelry I—Widmer
ART 210: History of Art I—Jones
ART 211: History of Art II—Jones
ART 205: Jewelry Making II—Widmer
ART 220: Painting I—Paulsen, Fink
ART 221: Painting II—Paulsen, Fink
ART 232: Figure Drawing II—Paulsen, Fink
ART 240: Printmaking I: Intaglio—Fink
ART 241: Printmaking I: Relief and Serigraphy—Fink
ART 242: Printmaking I: Lithography—Fink
ART 245: Black and White Photography I—Fundingsland
ART 246: Black and White Photography II—Fundingsland
ART 250: Ceramics—McCleery, Miller
ART 253: Ceramics II: Throwing—McCleery, Miller
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ART 261: Color Printing—Fundingsland
ART 270: Digital Media I—Byun
ART 274: Calligraphy—Paulsen
ART 276: Surface Design on Fabric—Monsebroten
ART 277: Fibers I—Monsebroten
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ART 305: Jewelry and Small Sculpture II—Widmer
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ART 307: Jewelry and Small Sculpture IV—Widmer
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ART 333: Figure Drawing IV—Paulsen, Fink
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ART 341: Printmaking III: Lithography—Fink
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ART 379: Color Theory—Paulsen, Monsebroten
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ART 391b: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 410: History of Art: Selective Topics— Jones
ART 412: History of Art: Twentieth Century— Jones
ART 414: History of Art: Contemporary — Jones
ART 415: History of Art: Museum Internship— Jones
ART 416: History of Art: Renaissance, Baroque, Rococo— Jones
ART 419: History of Art: Nineteenth Century Art and Architecture— Jones
ART 420: History of Art: Greek and Roman Art and Architecture— Jones
ART 490: Individual Research/Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision—Making
<p>Goal 4-Students will develop cursory professional skills as artists needed for career advancement.</p>	<p><u>Objective 4.1</u>-Students learn basic appropriate display strategies of their artwork.</p> <p><u>Objective 4.2</u>-Students learn fundamental skills by exhibiting their art works in institutional juried exhibitions.</p>	<ul style="list-style-type: none"> • Develop display strategies for individual works of art • Learn fundamental professional networking skills • <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i> 	<ul style="list-style-type: none"> • Grades • Develop self-promotional materials through individual mentoring and/or through assigned course work • Inclusion in annual juried departmental exhibition • In-direct assessment—acceptance of artwork in institutional juried art exhibitions external to the university 	<ul style="list-style-type: none"> • Data will be collected when courses are offered • Data will be analyzed on an annual basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. • <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum Committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 4

ART 391: Matting and Framing

ART 415: History of Art: Museum Internship

ART 490: Individual Research/Special Projects

Responsibilities: Goal 4

ART ART 391: Matting and Framing—Staff

ART 415: History of Art: Museum Internship—Jones

ART 490: Individual Research/Special Topics—Byun,
Fink, Fundingsland, Ganje, Jones, Luber, McCleery,
Miller, Monsebroten, Paulsen, Widmer

B.A. Degree: Data Interpretation and Assessment

The following criteria used in assessing student learning contained in this document is applicable to the B.A. degree program. The plan for the interpretation of the data as stated in this document can vary depending upon the objectives of each course(s), and/or individual teaching styles. This document supplements and clarifies the Assessment plan stated in the matrix for the B.A. degree program.

1. Data Collected from Artworks

From artwork produced through classroom assignments, student learning is evaluated by how and to what degree, the student has applied the content of the course(s) they have completed. Specifically, the teacher seeks evidence that the student has appropriately utilized techniques, formal considerations, and conceptual skills in the planning and execution of their artworks. Artworks are assessed differently depending upon the objectives of the course and/or individual assignments. For example, the initial focus in beginning courses may stress the development of basic skills rather than the production of fully developed works of art. In such courses, the student's ability to handle materials and demonstrate various techniques is assessed through a series of practice assignments. As students matriculate through the program, other aspects of artistic production are used in the assessment of artworks. These include the refinement and application of technical skills, formal considerations, and identifying the conceptual basis for their artworks.

1a. Artworks produced through independent study courses—Assessment in independent study courses focuses on the students ability initiate self-directed research, define a topic of study, conduct the appropriate research, and apply the information to the production of original artworks. The assessment of student artworks produced in independent study courses seeks evidence of refined technical skills, formal considerations, and the conceptual basis that reflects their personal creative vision.

1b. Art Exhibitions Sponsored by Academic Institutions—Additional means by which student learning is assessed, is the acceptance of their artwork into juried art exhibitions. These exhibitions are sponsored by our institution and/or other institutions where students display their artwork with their peers as opposed to competing with professional artists. Often these exhibitions are juried by a professional(s) with in the field. While each juror brings their own subjective criteria in evaluating artworks, in general, they are seeking evidence that the student has demonstrated refined technical skills, formal considerations, and a developed concept that reflects their personal creative vision.

2. Data Collected Orally

2a. The Critique—The critique is a common teaching/learning tool used by teachers of visual art in higher education. Although each professor develops their own style of conducting a critique, it can be said that all critique styles have similar components. Critiques usually fall within two distinct categories, individual or group. While both are used for assessment purposes and follow similar procedural characteristics, they often differ in the depth/nature of the artwork/learning that is assessed. Critiques can be used as a formative or summative assessment tool.

The Individual Critique—Definition/Structure

- A verbal/oral dialogue between a student and a teacher (may also include written work).
- This dialogue centers on artwork in-progress or completed.
- Student verbally communicates to the teacher information about the artwork, that includes, but is not limited to, the conceptual basis for the artwork, formal issues, historical context or precedence, and/or any other information that is relative to the creation of the artwork.
- A discussion about the student's work ensues, during which additional questions are raised, or initial information is clarified. During this discussion the teacher offers feedback designed to help the student improve their work. The content of this feedback can range from technical advice to helping the student clarify the conceptual basis/objectives for their creative vision.
- Individual critiques can be conducted in as little as 15 minutes or last over an hour, depending upon the class level, the extent of the feedback required by the teacher, or type of assistance sought by the student.
- Depending on the type of course, formal critiques usually occur a minimum of two times a semester (midterm and final), or as many as five times a semester. Often shorter informal critiques will occur between formal critiques.
- The individual critique is used most often, but not exclusively, in upper division courses when students begin to develop and/or refine a body of artwork in their chosen area.

Data Collected:

In oral individual critiques, the data that is collected is essentially the content and clarity of thought revealed through what is spoken during the dialogue between the teacher and student. At the most fundamental level, the teacher is seeking evidence that the student is actively engaged in honing their technical skills, identifying the conceptual basis for their artwork, developing a cursory knowledge of the history of art, related theoretical issues, and professional practices. The teacher assesses not only the degree to which the student's intention for their work is manifested in the artwork, but also through what is verbally stated. During and after the oral critique the teacher determines the measure and degree

of progress made since the previous critique. While this information is sought from all students in all courses, the degree of accomplishment/performance is based upon specific course content and/or level appropriate expectations.

Since the individual critique is often conducted privately, much like tutorial forms of teaching, the dialogue is frequently more in depth and critical than in group critiques. In a private setting the student has the full attention of the teacher without distractions that can occur in group critiques and thus gain in depth feedback on raised learning issue in the classroom. If a student is performing poorly, the individual critique provides an appropriate setting where these matters can be addressed.

The Group Critique—Definition/Structure

- A verbal/oral dialogue between a group of students and a teacher(s) (may also included written work).
- This dialogue centers on in-progress or completed artwork by the students.
- Student(s) verbally communicate to the teacher(s) information about the artwork, that includes, but is not limited to, the conceptual basis for the artwork, formal issues, historical context or precedence, and/or other information that is relative to the creation of the artwork.
- A group discussion about each student's work ensues, during which additional questions are raised, or initial information is clarified. During this discussion the teacher(s) and/or other students offer feedback designed to help others improve their work or provide differing/unique observations previously not entertained by the student/artist. The content of this feedback can range from technical advice to the conceptual basis/objectives for the student's creative vision.
- Depending upon the class level, size, or the extent of the feedback required by the teacher(s), group critiques often last an entire class period, and/or can be continued to a second class period.
- Depending on the type of course, formal group critiques usually take place a minimum of two times a semester (midterm and final), but three or four group critiques per semester is not uncommon. Often shorter informal critiques will occur between formal critiques.
- The group critique is used most often, but not exclusively, in lower division courses when all students are learning common technical and conceptual development skills.

Data Collected:

In oral group critiques, the data that is collected is essentially the content and clarity of thought revealed through what is spoken during the dialogue between the teacher(s) and student(s). At the most fundamental level, the teacher(s) is seeking evidence that the student(s) is actively engaged in honing their technical skills, identifying the conceptual basis for their artwork, developing a cursory knowledge of the history of art, related theoretical issues and professional practices. The teacher assesses not only the degree to

which the student's intention for their work is manifested in the artwork, but also through what is verbally stated. During and after the oral group critique the teachers determine the measure and degree of progress made since the previous critique. While this information is sought from all students in all studio courses, the degree of accomplishment/performance is based upon specific course content and/or level appropriate expectations.

Although, there is less time for each student to discuss their artwork and often the dialogue is not as in depth as in individual critiques, the group critique can assess types of learning that cannot be gained through individual critiques. The group critique is extremely valuable as a teaching/learning tool as students benefit from multiple viewpoints expressed by both the students and/or teacher(s). The group critique frequently serves as the students first experience in developing public speaking skills as they orally present their work and ideas to a group. Therefore, the group critique serves as a training ground for professional practices needed to prepare them for advanced course work and future career goals. Through the group critique the teacher is also able to assess each student's ability to evaluate artworks other than their own.

2b. Individual and/or Group Oral Presentations (as part of assigned coursework)—Oral presentations are usually given about the work of a well known artist (historical or contemporary), or about the student's own artwork/research. These commonly include visual examples of the artist's actual work or through the use of photographic slides, video, or digital technology. This type of assignment is often included in both studio and art history courses. Through these assignments the student(s) learn to organize materials in a manner appropriate for oral presentations to an audience. This prepares students with skills needed to enter professional art programs, related fields in the humanities, or occupations in art museums/galleries.

Data Collected:

- The ability to speak clearly, at an appropriate audio projection, and cadence for the audience to comprehend.
- Orally deliver the information/content in an organized cohesive manner.
- Fit the presentation comfortably in the time allotted.
- Preparedness to answer questions after the presentation in an articulate and knowledgeable manner (this area of assessment is only applicable if required as part of assignment).

3. Data Collected from Written Work

3a. Art History Papers—Written assignments in art history and/or studio classes are used to assess what students understand about the history of art and artistic issues relevant to particular time periods. This information can include political, social, and cultural dimensions as well

as philosophical and aesthetic ideologies. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. Through these papers the instructor assesses the student's ability to conduct research, and seeks evidence that the content of the paper reflects comprehension of the information required to write the paper. Often, these assigned papers are literature reviews rather than original research.

3b. Proposals Written for Independent Study Projects—Independent study project proposals are a written course of action produced by the student outlining their intentions for self-directed study to be accomplished during a designated period of time. Specifically, the faculty seeks evidence that the student can develop and execute a plan of action that addresses a scope of inquiry for artistic research and production that merits the awarding of a designated number of credits. Independent studies are generally reserved for advanced level students. The nature of this self-directed study should reflect a higher level of performance as expected in advanced level study.

3c. Professional Practices—Written work designed for career development which can include cover letters and resumes in preparation for professional activities. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. The faculty assesses the content of these materials to ensure they meet the standards and expectations needed to enter professional art programs, related fields in the humanities, or occupations in art museums/galleries.

Analyzing Data—Assessing Current Student Learning /Future Goals and Objectives

Data from all sources as outlined in our Assessment Plan and feedback from current students and alumni will be reviewed to determine whether or not or to what degree student learning reflects the mission and learning goals/objectives set forth by the department for the B.A. degree programs. All data is collected and analyzed annually, with the exception of alumni survey. This data is gathered every seven to ten years and assists the department in identifying patterns of success and challenges of the program's goals/objectives. All of the data collected will be reviewed and interpreted by the faculty who will determine if changes in course(s) content and /or program curriculum need to be made to achieve the learning goals/objectives set forth by the program mission. Through our Assessment Plan the faculty continuously monitor this program's goals and objectives, appropriately modifying the curriculum to provide a sound quality education that reflects current developments within the discipline.

Draft: In Progress Document 03.31.2005

Undergraduate Assessment: Bachelor of Fine Arts Program

Mission Statement

The mission of the Art Department's undergraduate B.F.A. program is to provide quality educational experiences to students that promote critical thinking and creative visual skills based upon the history of art, contemporary trends and theories, and technical skills in the fine art disciplines. The B.F.A. program is an intensive concentration in the visual arts, preparing students to engage in a dialogue that critically examines the larger culture of which the visual arts play an integral role. Graduates of the program are prepared for advanced studies in graduate programs in the visual arts, to enter the art world as practitioners, or occupations in art museums and galleries. These goals are accomplished through a curriculum that includes hands-on studio experience and academic seminars as a vehicle for the investigation of visual expression.

Long-range Intended Outcomes for a B.F.A. Degree

The BFA is a professional program that prepares students to be both appreciators and practitioners of the arts. All aspects of the program contribute to prepare students to produce a cohesive body of artworks as the culmination of their studies. Upon completion of this degree program students should possess a marked level and refinement of technical skills, a developed vocabulary of artistic terms, and an elevated understanding of historical trends and theories in the field of art. This knowledge serves as the platform for developing the conceptual basis for the body of artwork presented in the professional exhibition. The students will possess the ability to communicate this acquired knowledge through written research papers, artist statements, and as articulated in oral critiques. Our students are informed of the program's goals and objectives through materials such as the institutional academic catalog, course syllabi, individual mentoring/advising by faculty, and additional written departmental guidelines/expectations and professional development workshops.

Student Learning Goals:

Goal 1-Students learn technical skills, with materials, techniques, and equipment specific to the production of their visual art.

Objective 1.1-Through the production of their art, students will learn to identify strengths and weaknesses in technique and take appropriate action to correct weaknesses through research of materials, equipment and/or methods of artistic production.

Goal 2-Students will acquire oral and written skills as a means to communicate the conceptual basis of their art work and to demonstrate their knowledge and awareness of the history of art.

Objective 2.1-Students learn writing skills and demonstrate proficiency in the fundamentals of grammar, sentence syntax, and punctuation.

Objective 2.2-Student learn to effectively select, organize, and present information orally and in writing.

Goal 3-Students will develop cognitive skills to critical assess the conceptual basis for their artwork and contextualize their work within the history of art.

Objective 3.1-Develop a fundamental understanding of the relationship between their artwork and contemporary trends and theories and historical contexts within the field of art.

Objective 3.2-Students develop an understanding of art history and artistic theories through classroom assignments and the examination of library resources such as books, periodicals, web sites, and/or through attending lectures/exhibitions by art professionals.

Goal 4-Students will develop professional skills needed to promote their artwork and advance within their chosen careers.

Objective 4.1-Through the thesis exhibition students will learn professional skills by producing a written artist statement, exhibition announcements, organizing an artist's reception, and the documentation of their art work through photography, video, or digital technology.

Objective 4.2-Students learn to, and demonstrate appropriate display strategies of their art and its installation within a gallery or other appropriate contexts.

Objective 4.3-Students learn professional skills by exhibiting their art works in professional invited or invitational exhibits.

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p>Goal 1-Students learn technical skills, with materials, techniques, and equipment specific to the production of their visual art.</p>	<p><u>Objective 1.1</u>-Through the production of their art, students will learn to identify strengths and weaknesses in technique and take appropriate action to correct weaknesses through research of materials, equipment and/or methods of artistic production.</p>	<ul style="list-style-type: none"> • Individual mentoring by faculty • <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i> 	<ul style="list-style-type: none"> • Grades • Oral feedback via formal critiques or individual mentoring • First hand visual examination of artworks • Required annual portfolio review 	<ul style="list-style-type: none"> • Data will be collected when courses are offered and/or when students mount professional exhibition • Written faculty evaluation to annual portfolio review is collected • Data will be analyzed on an annual basis • Data from alumni will be collected and analyzed on an ongoing basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on exhibition committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity. • <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/ change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 1

ART 108: Hand and Power Tool Safety
ART 122: Two-Dimensional Design
ART 124: Three-Dimensional Design
ART 130: Drawing I
ART 200: Sculpture I
ART 201: Sculpture II
ART 204: Jewelry I
ART 205: Jewelry Making II
ART 220: Painting I
ART 221: Painting II
ART 230: Drawing II
ART 231: Figure Drawing I
ART 232: Figure Drawing II
ART 240: Printmaking I: Intaglio
ART 241: Printmaking I: Relief and Serigraphy
ART 242: Printmaking I: Lithography
ART 245: Black and White Photography I
ART 246: Black and White Photography II
ART 250: Ceramics
ART 253: Ceramics II: Throwing
ART 260: Slide Photography
ART 261: Color Printing
ART 270: Digital Media I
ART 274: Calligraphy
ART 276: Surface Design on Fabric
ART 277: Fibers I
ART 302: Sculpture III
ART 303: Sculpture IV
ART 304: Jewelry and Small Sculpture I
ART 305: Jewelry and Small Sculpture II
ART 306: Jewelry and Small Sculpture III
ART 307: Jewelry and Small Sculpture IV
ART 311: Time Based Media
ART 332: Figure Drawing III
ART 333: Figure Drawing IV
ART 340: Printmaking II: Lithography
ART 341: Printmaking III: Lithography
ART 342: Printmaking II: Intaglio
ART 343: Printmaking III: Intaglio
ART 344: Printmaking II: Serigraphy
ART 345: Printmaking III: Serigraphy
ART 351: Ceramics II: Sculpture
ART 353: Ceramics III: Throwing
ART 355: Clay and Glazes
ART 357: Raku
ART 361: Concepts in Visual Arts Education
ART 365: Photography Studio I
ART 366: Photography Studio II
ART 370: Applied Visual Strategies
ART 371: Fibers II
ART 372: Fibers III
ART 373: Fibers IV
ART 375: Brush Lettering and Sign Painting
ART 379: Color Theory
ART 391: Matting and Framing
ART 391a: Special Topics
ART 391b: Special Topics
ART 490: Individual Research/Special Projects
ART 494: Professional Exhibition

Responsibilities: Goal 1

ART 108: Hand and Power Tool Safety—Staff
ART 122: Two-Dimensional Design—Monsebroten
ART 124: Three-Dimensional Design—Luber
ART 130: Drawing I—Paulsen, Fink
ART 200: Sculpture I—Luber
ART 201: Sculpture II—Luber
ART 204: Jewelry I—Widmer
ART 205: Jewelry Making II—Widmer
ART 210: History of Art I— Jones
ART 211: History of Art II— Jones
ART 220: Painting I—Paulsen, Fink
ART 221: Painting II—Paulsen, Fink
ART 230: Drawing II—Paulsen, Fink
ART 231: Figure Drawing I—Paulsen, Fink
ART 232: Figure Drawing II—Paulsen, Fink
ART 240: Printmaking I: Intaglio—Fink
ART 241: Printmaking I: Relief and Serigraphy—Fink
ART 242: Printmaking I: Lithography—Fink
ART 245: Black and White Photography I—Fundingsland
ART 246: Black and White Photography II—Fundingsland
ART 250: Ceramics—McCleery, Miller
ART 253: Ceramics II: Throwing—McCleery, Miller
ART 260: Slide Photography—Fundingsland
ART 261: Color Printing—Fundingsland
ART 270: Digital Media I—Byun
ART 274: Calligraphy—Paulsen
ART 276: Surface Design on Fabric—Monsebroten
ART 277: Fibers I—Monsebroten
ART 302: Sculpture III—Luber
ART 303: Sculpture IV—Luber
ART 304: Jewelry and Small Sculpture I—Widmer
ART 305: Jewelry and Small Sculpture II—Widmer
ART 306: Jewelry and Small Sculpture III—Widmer
ART 307: Jewelry and Small Sculpture IV—Widmer
ART 311: Time Based Media—Byun
ART 332: Figure Drawing III—Paulsen, Fink
ART 333: Figure Drawing IV—Paulsen, Fink
ART 340: Printmaking II: Lithography—Fink
ART 341: Printmaking III: Lithography—Fink
ART 342: Printmaking II: Intaglio—Fink
ART 343: Printmaking III: Intaglio—Fink
ART 344: Printmaking II: Serigraphy—Fink
ART 345: Printmaking III: Serigraphy—Fink
ART 351: Ceramics II: Sculpture—McCleery, Miller
ART 353: Ceramics III: Throwing—McCleery, Miller
ART 355: Clay and Glazes—McCleery, Miller
ART 357: Raku—McCleery, Miller
ART 361: Concepts in Visual Arts Education—Yang
ART 365: Photography Studio I—Fundingsland
ART 366: Photography Studio II—Fundingsland
ART 370: Applied Visual Strategies—Luber
ART 371: Fibers II—Monsebroten
ART 372: Fibers III—Monsebroten
ART 373: Fibers IV—Monsebroten
ART 375: Brush Lettering and Sign Painting—Paulsen
ART 379: Color Theory—Paulsen, Monsebroten
ART 391: Matting and Framing—Staff
ART 391a: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 391b: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 490: Individual Research/Special Projects—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 494: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision—Making
<p>Goal 2-Students will acquire oral and written skills as a means to communicate the conceptual basis of their art work and to demonstrate their knowledge and awareness of the history of art.</p>	<p><u>Objective 2.1</u>-Students learn writing skills and demonstrate proficiency in the fundamentals of grammar, sentence syntax, and punctuation.</p> <p><u>Objective 2.2</u>-Student learn to effectively select, organize, and present information orally and in writing.</p>	<ul style="list-style-type: none"> • Through individual or group oral critiques of student artwork • Through written artist statement for the thesis art exhibition • Through written papers and/or oral presentations through assigned course work • <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i> 	<ul style="list-style-type: none"> • Grades • Students oral presentation of their artwork through individual or group critiques • Oral presentation given in art history or studio courses • Oral presentations given at public venues • Informal discussions with faculty mentors • Assigned written papers for art history courses • Written artists statement as part of the thesis exhibition requirement • Required annual portfolio review • In-direct assessment—acceptance of papers and/or presentation produced by students in peer review by organizations external to the university • In-direct assessment—acceptance of papers and/or presentation produced by alumni in peer review by organizations external to the university 	<ul style="list-style-type: none"> • Data will be collected when courses are offered and/or when students mount professional exhibition • Written faculty evaluation to annual portfolio review is collected • Two papers written in formal classes will be selected during the course of the candidates’ tenure and be retained in the students’ file housed in the Art Department office • Written statement as required by the formal BFA application process • Data will be analyzed on an annual basis • Proposals for Independent Study projects are collected at the beginning of the semester and retained in the students’ file housed in the Art Department office • Data from alumni will be collected and analyzed on an ongoing basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on exhibition committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity. • <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 2

ART 210: History of Art I

ART 211: History of Art II

ART 410: History of Art: Selective Topics

ART 412: History of Art: Twentieth Century

ART 414: History of Art: Contemporary

ART 415: History of Art: Museum Internship

ART 416: History of Art: Renaissance, Baroque, Rococo

ART 419: History of Art: Nineteenth Century Art and
Architecture

ART 420: History of Art: Greek and Roman Art and
Architecture

ART 490: Individual Research/Special Projects

Responsibilities: Goal 2

ART 210: History of Art I—Jones

ART 211: History of Art II—Jones

ART 410: History of Art: Selective Topics—Jones

ART 412: History of Art: Twentieth Century—Jones

ART 414: History of Art: Contemporary —Jones

ART 415: History of Art: Museum Internship—Jones

ART 416: History of Art: Renaissance, Baroque,
Rococo—Jones

ART 419: History of Art: Nineteenth Century Art and
Architecture—Jones

ART 420: History of Art: Greek and Roman Art and
Architecture—Jones

ART 490: Individual Research/Special topics—Byun,
Fink, Fundingsland, Ganje, Jones, Luber, McCleery,
Miller, Monsebroten, Paulsen, Widmer

ART 494: Professional Exhibition—Byun, Fink,
Fundingsland, Ganje, Jones, Luber, McCleery, Miller,
Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p>Goal 3-Students will develop cognitive skills to critical assess the conceptual basis for their artwork and contextualize their work within the history of art.</p>	<p><u>Objective 3.1</u>-Develop a fundamental understanding of the relationship between their artwork and contemporary trends and theories and historical contexts within the field of art.</p> <p><u>Objective 3.2</u>-Students develop an understanding of art history and artistic theories through classroom assignments and the examination of library resources such as books, periodicals, web sites, and/or through attending lectures/exhibitions by art professionals.</p>	<ul style="list-style-type: none"> • Self-selected or additional assigned readings pertinent to the students’ artistic research • Viewing art exhibitions • Attending lectures, conferences, or workshops given by professionals in the field of art and/or fields pertinent to the students artistic research • <i>Specific courses that support this area are listed in the following page titled “Educational Experience.”</i> 	<ul style="list-style-type: none"> • Grades • Grades • Oral presentation of their artwork through individual or group critiques • Oral presentation given art history or studio courses • Oral presentations given at public venues • Informal discussions with faculty mentors • Assigned written papers for art history courses • Written artists statement as part of the thesis exhibition requirement • Required annual portfolio review 	<ul style="list-style-type: none"> • Data will be collected when courses are offered and/or when students mount professional exhibition • Written faculty evaluation to annual portfolio review is collected • Written statement as required by the formal BFA application process • Data will be analyzed on an annual basis • Proposals for Independent Study projects are collected at the beginning of the semester and retained in the students’ file housed in the Art Department office • Data from alumni will be collected and analyzed on an ongoing basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on exhibition committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity. • <i>Specific courses that support this area are listed in the following page titled “Responsibilities”</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/ change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 3

ART 108: Hand and Power Tool Safety
ART 122: Two-Dimensional Design
ART 124: Three-Dimensional Design
ART 130: Drawing I
ART 200: Sculpture I
ART 201: Sculpture II
ART 204: Jewelry I
ART 205: Jewelry Making II
ART 220: Painting I
ART 221: Painting II
ART 230: Drawing II
ART 231: Figure Drawing I
ART 232: Figure Drawing II
ART 240: Printmaking I: Intaglio
ART 241: Printmaking I: Relief and Serigraphy
ART 242: Printmaking I: Lithography
ART 245: Black and White Photography I
ART 246: Black and White Photography II
ART 250: Ceramics
ART 253: Ceramics II: Throwing
ART 260: Slide Photography
ART 261: Color Printing
ART 270: Digital Media I
ART 274: Calligraphy
ART 276: Surface Design on Fabric
ART 277: Fibers I
ART 302: Sculpture III
ART 303: Sculpture IV
ART 304: Jewelry and Small Sculpture I
ART 305: Jewelry and Small Sculpture II
ART 306: Jewelry and Small Sculpture III
ART 307: Jewelry and Small Sculpture IV
ART 311: Time Based Media
ART 332: Figure Drawing III
ART 333: Figure Drawing IV
ART 340: Printmaking II: Lithography
ART 341: Printmaking III: Lithography
ART 342: Printmaking II: Intaglio
ART 343: Printmaking III: Intaglio
ART 344: Printmaking II: Serigraphy
ART 345: Printmaking III: Serigraphy
ART 351: Ceramics II: Sculpture
ART 353: Ceramics III: Throwing
ART 355: Clay and Glazes
ART 357: Raku
ART 361: Concepts in Visual Arts Education
ART 365: Photography Studio I
ART 366: Photography Studio II
ART 370: Applied Visual Strategies
ART 371: Fibers II
ART 372: Fibers III
ART 373: Fibers IV
ART 375: Brush Lettering and Sign Painting
ART 379: Color Theory
ART 391: Matting and Framing
ART 391a: Special Topics
ART 391b: Special Topics
ART 410: History of Art: Selective Topics
ART 412: History of Art: Twentieth Century
ART 414: History of Art: Contemporary
ART 415: History of Art: Museum Internship
ART 416: History of Art: Renaissance, Baroque, Rococo
ART 419: History of Art: Nineteenth Century Art and Architecture
ART 420: History of Art: Greek and Roman Art and Architecture
ART 490: Individual Research/Special Projects
ART 494: Professional Exhibition

Responsibilities: Goal 3

ART 108: Hand and Power Tool Safety—Staff
ART 122: Two-Dimensional Design—Monsebroten
ART 124: Three-Dimensional Design—Luber
ART 130: Drawing I—Paulsen, Fink
ART 200: Sculpture I—Luber
ART 201: Sculpture II—Luber
ART 204: Jewelry I—Widmer
ART 205: Jewelry Making II—Widmer
ART 210: History of Art I—Jones
ART 211: History of Art II—Jones
ART 220: Painting I—Paulsen, Fink
ART 221: Painting II—Paulsen, Fink
ART 230: Drawing II—Paulsen, Fink
ART 231: Figure Drawing I—Paulsen, Fink
ART 232: Figure Drawing II—Paulsen, Fink
ART 240: Printmaking I: Intaglio—Fink
ART 241: Printmaking I: Relief and Serigraphy—Fink
ART 242: Printmaking I: Lithography—Fink
ART 245: Black and White Photography I—Fundingsland
ART 246: Black and White Photography II—Fundingsland
ART 250: Ceramics—McCleery, Miller
ART 253: Ceramics II: Throwing—McCleery, Miller
ART 260: Slide Photography—Fundingsland
ART 261: Color Printing—Fundingsland
ART 270: Digital Media I—Byun
ART 274: Calligraphy—Paulsen
ART 276: Surface Design on Fabric—Monsebroten
ART 277: Fibers I—Monsebroten
ART 302: Sculpture III—Lube
ART 303: Sculpture IV—Luber
ART 304: Jewelry and Small Sculpture I—Widmer
ART 305: Jewelry and Small Sculpture II—Widmer
ART 306: Jewelry and Small Sculpture III—Widmer
ART 307: Jewelry and Small Sculpture IV—Widmer
ART 311: Time Based Media—Byun
ART 332: Figure Drawing III—Paulsen, Fink
ART 333: Figure Drawing IV—Paulsen, Fink
ART 340: Printmaking II: Lithography—Fink
ART 341: Printmaking III: Lithography—Fink
ART 342: Printmaking II: Intaglio—Fink
ART 343: Printmaking III: Intaglio—Fink
ART 344: Printmaking II: Serigraphy—Fink
ART 345: Printmaking III: Serigraphy—Fink
ART 351: Ceramics II: Sculpture—McCleery, Miller
ART 353: Ceramics III: Throwing—McCleery, Miller
ART 355: Clay and Glazes—McCleery, Miller
ART 357: Raku—McCleery, Miller
ART 361: Concepts in Visual Arts Education—Yang
ART 365: Photography Studio I—Fundingsland
ART 366: Photography Studio II—Fundingsland
ART 370: Applied Visual Strategies—Luber
ART 371: Fibers II—Monsebroten
ART 372: Fibers III—Monsebroten
ART 373: Fibers IV—Monsebroten
ART 375: Brush Lettering and Sign Painting—Paulsen
ART 379: Color Theory—Paulsen, Monsebroten
ART 391: Matting and Framing—Staff
ART 391a: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 391b: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 410: History of Art: Selective Topics—Jones
ART 412: History of Art: Twentieth Century—Jones
ART 414: History of Art: Contemporary — Jones
ART 415: History of Art: Museum Internship—Jones
ART 416: History of Art: Renaissance, Baroque, Rococo—Jones
ART 419: History of Art: Nineteenth Century Art and Architecture—Jones
ART 420: History of Art: Greek and Roman Art and Architecture—Jones
ART 490: Individual Research/Special topics—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer
ART 494: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Luber, McCleery, Miller, Monsebroten, Paulsen, Widmer

Student Learning Goals	Student Learning Objectives	Educational Experience	Assessment Methods	Timeline	Responsibilities	Use of Results and Process for Documentation and Decision— Making
<p>Goal 4-Students will develop professional skills needed to promote their artwork and to advance within their chosen careers.</p>	<p><u>Objective 4.1-</u>Through the thesis exhibition students will learn professional skills by producing a written artist statement, exhibition announcements, organizing an artist's reception, and the documentation of their art work through photography, video or digital technology.</p> <p><u>Objective 4.2-</u>Students learn to, and demonstrate appropriate display strategies of their art and its installation within a gallery or other appropriate contexts.</p> <p><u>Objective 4.3-</u>Students learn professional skills by exhibiting their art works in professional juried or invitational exhibits.</p>	<ul style="list-style-type: none"> • Create professional exhibition announcement for advertising/promotion of thesis exhibition • Develop one page artist statement as part of the thesis exhibition • Plan, organize, and host an artist reception in conjunction with the thesis exhibition • Develop appropriate display strategies for individual works of art in thesis exhibition • In conjunction with faculty or staff, appropriately install artwork in the gallery • Professionally document thesis artwork through photographic slides, video, or digital technology • Develop professional contacts/networking skills through participating/attending art openings and conferences • <i>Specific courses that support this area are listed in the following page titled "Educational Experience."</i> 	<ul style="list-style-type: none"> • Grades • Exhibition • Documentation of thesis exhibition • Development of resumes and other self-promotional materials through individual mentoring or as part of formal courses such as ART 415, ART 490, ART 391, ART 494, or ART 397 • Inclusion in annual juried departmental exhibition • In-direct assessment—acceptance of artwork executed by students in juried and/or invitational art exhibitions through peer review by organizations external to the university • In-direct assessment—acceptance of artwork executed by alumni in juried and/or invitational art exhibitions 	<ul style="list-style-type: none"> • Data will be collected when courses are offered and/or when students mount professional exhibition • Written statement as required by the formal B.F.A application process • Data will be analyzed on an annual basis • Data from alumni will be collected and analyzed on an ongoing basis 	<ul style="list-style-type: none"> • The faculty who are named in each emphasis area are the primary mentors for that specific course. However, all faculty serve on exhibition committees in every emphasis area offered and have the expertise and knowledge to serve in such a capacity. • <i>Specific courses that support this area are listed in the following page titled "Responsibilities"</i> 	<ul style="list-style-type: none"> • Results will be communicated in writing to the Department Chair and the department Curriculum committee and become part of the agenda for discussion at faculty meetings • Decisions on curricular or program/change will be made by faculty based on the data • Summaries of assessment activities and decisions made (if any) will be included in the departmental annual report due October 15 • Files with all data and documentation will be maintain in the Art Department office and available for reference.

Educational Experience: Goal 4

ART 391: Matting and Framing

ART 397: Cooperative Education

ART 415: History of Art: Museum Internship

ART 490: Individual Research/Special Projects

ART 494: Professional Exhibition

Responsibilities: Goal 4

ART 391: Matting and Framing—Staff

ART 391a: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Lubber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 391b: Special Topics—Byun, Fink, Fundingsland, Ganje, Jones, Lubber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 397: Cooperative Education—Monsebroten

ART 410: History of Art: Selective Topics—Jones

ART 412: History of Art: Twentieth Century—Jones

ART 414: History of Art: Contemporary—Jones

ART 415: History of Art: Museum Internship—Jones

ART 416: History of Art: Renaissance, Baroque, Rococo—Jones

ART 419: History of Art: Nineteenth Century Art and Architecture—Jones

ART 420: History of Art: Greek and Roman Art and Architecture—Jones

ART 490: Individual Research/Special topics—Byun, Fink, Fundingsland, Ganje, Jones, Lubber, McCleery, Miller, Monsebroten, Paulsen, Widmer

ART 494: Professional Exhibition—Byun, Fink, Fundingsland, Ganje, Jones, Lubber, McCleery, Miller, Monsebroten, Paulsen, Widmer

B.F.A. Degree: Data Interpretation and Assessment

The following criteria used in assessing student learning contained in this document is applicable to the B.F.A. degree program. The plan for the interpretation of the data as stated in this document can vary depending upon the objectives of each course(s), and/or individual teaching styles. This document supplements and clarifies the Assessment plan stated in the matrix for the B.F.A. degree program.

1. Data Collected from Artworks

From artwork produced through classroom assignments, student learning is evaluated by how and to what degree, the student has applied the content of the course(s) they have completed. Specifically, the teacher seeks evidence that the student has appropriately utilized techniques, formal considerations, and conceptual skills in the planning and execution of their artworks. Artworks are assessed differently depending upon the objectives of the course and/or individual assignments. For example, the initial focus in beginning courses may stress the development of basic skills rather than the production of fully developed works of art. In such courses, the student's ability to handle materials and demonstrate various techniques is assessed through a series of practice assignments. As students matriculate through the program, other aspects of artistic production are used in the assessment of artworks. These include the refinement and application of technical skills, formal considerations, and identifying the conceptual basis for their artworks.

1a. Artworks produced through independent study courses—Assessment in independent study courses focuses on the students ability initiate self-directed research, define a topic of study, conduct the appropriate research, and apply the information to the production of original artworks. The assessment of student artworks produced in independent study courses seeks evidence of refined technical skills, formal considerations, and the conceptual basis that reflects their personal creative vision.

1b. Professional Exhibition—The assessment of the professional exhibiton focuses on the students ability to produce and dispaly a cohesive body of original artworks. This includes the students ability to conduct appropriate self-directed research and define a topic of study. Through the artworks included in the professional exhibition the faculty seeks evidence of refined technical skills, formal considerations, and a defined conceptual basis that reflects their personal creative vision. Specifically, the faculty seeks evidence that the student has appropriately utilized techniques, formal considerations, display strategies, and conceptual skills in the planning and execution of their exhibition. Through assessing the actual works of art and the exhibition, student learning is evaluated by how and to what degree, the student has applied the knowledge they have acquired throughout their program of study.

2c. Art Exhibitions Sponsored by Academic Institutions—Additional means by which student learning is assessed, is the acceptance of their artwork into juried art exhibitions. These exhibitions are sponsored by our institution and/or other institutions where students display their artwork with their peers as opposed to competing with professional artists. Often these exhibitions are juried by a professional(s) within the field. While each juror brings their own subjective criteria in evaluating artworks, in general, they are seeking evidence that the student has demonstrated refined technical skills, formal considerations, and a developed concept that reflects their personal creative vision.

2c. Art Exhibitions Sponsored by Professional Venues External to the Institution. (Indirect Assessment)—Additional means by which student learning is assessed, is the acceptance of their artwork into juried art exhibitions. These exhibitions are sponsored by professional venues external to the institution where students display their artwork in juried/invitational exhibitions and compete with professional artists. These exhibitions are usually juried by a professional(s) within the field. While each juror brings their own subjective criteria in evaluating artworks, in general, they are seeking evidence that the student has demonstrated refined technical skills, formal considerations, and the conceptual basis that reflects their personal creative vision. When faculty use professional exhibitions external to the institution as indirect assessment of student learning additional criteria such as the prestige of the juror, location, scope, and exhibition venue is also considered.

2. Data Collected Orally

2a. The Critique—The critique is a common teaching/learning tool used by teachers of visual art in higher education. Although each professor develops their own style of conducting a critique, it can be said that all critique styles have similar components. Critiques usually fall within two distinct categories, individual or group. While both are used for assessment purposes and follow similar procedural characteristics, they often differ in the depth/nature of the artwork/learning that is assessed. Critiques can be used as a formative or summative assessment tool.

The Individual Critique—Definition/Structure

- A verbal/oral dialogue between a student and a teacher (may also include written work).
- This dialogue centers on artwork in-progress or completed.
- Student verbally communicates to the teacher information about the artwork, that includes, but is not limited to, the conceptual basis for the artwork, formal issues, historical context or precedence, and/or any other information that is relative to the creation of the artwork.
- A discussion about the student's work ensues, during which additional questions are

raised, or initial information is clarified. During this discussion the teacher offers feedback designed to help the student improve their work. The content of this feedback can range from technical advice to helping the student clarify the conceptual basis/objectives for their creative vision.

- Individual critiques can be conducted in as little as 15 minutes or last over an hour, depending upon the class level, the extent of the feedback required by the teacher, or type of assistance sought by the student.
- Depending on the type of course, formal critiques usually occur a minimum of two times a semester (midterm and final), or as many as five times a semester. Often shorter informal critiques will occur between formal critiques.
- The individual critique is used most often, but not exclusively, in upper division courses when students begin to develop and/or refine a body of artwork in their chosen area.

Data Collected:

In oral individual critiques, the data that is collected is essentially the content and clarity of thought revealed through what is spoken during the dialogue between the teacher and student. At the most fundamental level, the teacher is seeking evidence that the student is actively engaged in honing their technical skills, identifying and refining the conceptual basis for their artwork, developing a cursory knowledge of the history of art, related theoretical issues, and professional practices. The teacher assesses not only the degree to which the student's intention for their work is manifested in the artwork, but also through what is verbally stated. During and after the oral critique the teacher determines the measure and degree of progress made since the previous critique. While this information is sought from all students in all courses, the degree of accomplishment/performance is based upon specific course content and/or level appropriate expectations.

Since the individual critique is often conducted privately, much like tutorial forms of teaching, the dialogue is frequently more in depth and critical than in group critiques. In a private setting the student has the full attention of the teacher without distractions that can occur in group critiques and thus gain in depth feedback on raised learning issue in the classroom. If a student is performing poorly, the individual critique provides an appropriate setting where these matters can be addressed.

The Group Critique—Definition/Structure

- A verbal/oral dialogue between a group of students and a teacher(s) (may also included written work).
- This dialogue centers on in-progress or completed artwork by the students.
- Student(s) verbally communicate to the teacher(s) information about the artwork, that includes, but is not limited to, the conceptual basis for the artwork, formal issues, historical context or precedence, and/or other information that is relative to the creation of the artwork.

- A group discussion about each student's work ensues, during which additional questions are raised, or initial information is clarified. During this discussion the teacher(s) and/or other students offer feedback designed to help others improve their work or provide differing/unique observations previously not entertained by the student/artist. The content of this feedback can range from technical advice to the conceptual basis/objectives for the student's creative vision.
- Depending upon the class level, size, or the extent of the feedback required by the teacher(s), group critiques often last an entire class period, and/or can be continued to a second class period.
- Depending on the type of course, formal group critiques usually take place a minimum of two times a semester (midterm and final), but three or four group critiques per semester is not uncommon. Often shorter informal critiques will occur between formal critiques.
- The group critique is used most often, but not exclusively, in lower division courses when all students are learning common technical and conceptual development skills.

Data Collected:

In oral group critiques, the data that is collected is essentially the content and clarity of thought revealed through what is spoken during the dialogue between the teacher(s) and student(s). At the most fundamental level, the teacher(s) is seeking evidence that the student(s) is actively engaged in honing their technical skills, identifying and refining the conceptual basis for their artwork, developing a cursory knowledge of the history of art, related theoretical issues and professional practices. The teacher assesses not only the degree to which the student's intention for their work is manifested in the artwork, but also through what is verbally stated. During and after the oral group critique the teachers determine the measure and degree of progress made since the previous critique. While this information is sought from all students in all studio courses, the degree of accomplishment/performance is based upon specific course content and/or level appropriate expectations.

Although, there is less time for each student to discuss their artwork and often the dialogue is not as in depth as in individual critiques, the group critique can assess types of learning that cannot be gained through individual critiques. The group critique is extremely valuable as a teaching/learning tool as students benefit from multiple viewpoints expressed by both the students and/or teacher(s). The group critique frequently serves as the students first experience in developing public speaking skills as they orally present their work and ideas to a group. Therefore, the group critique serves as a training ground for professional practices needed to prepare them for advanced course work and future career goals. Through the group critique the teacher is also able to assess each student's ability to evaluate artworks other than their own.

2b. Individual and/or Group Oral Presentations (as part of assigned coursework)—Oral presentations are usually given about the work of a well known artist (historical or contemporary), or about the student's own artwork/research. These commonly include visual examples

of the artist's actual work or through the use of photographic slides, video, or digital technology. This type of assignment is often included in both studio and art history courses. Through these assignments the student(s) learn to organize materials in a manner appropriate for oral presentations to an audience. This prepares students with skills needed to promote their research and advance their careers in the professional arena.

Data Collected:

- The ability to speak clearly, at an appropriate audio projection, and cadence for the audience to comprehend.
- Orally deliver the information/content in an organized cohesive manner.
- Fit the presentation comfortably in the time allotted.
- Preparedness to answer questions after the presentation in an articulate and knowledgeable manner (this area of assessment is only applicable if required as part of assignment).

2c. Individual Oral Defense/Final Critique (as part of professional exhibition)—Oral examinations or final individual critiques are part of the program requirements for this professional degree. Through the oral defense/final critique, a committee of faculty members assess the student's ability to clearly articulate various aspects of their artwork/research. This assessment includes, but is not limited to, the conceptual basis for the work, relevant technical information, historical context, display strategies, and/or other information that directly relates to the artwork. The oral defense/final critique serves as a capstone experience and assesses the student's knowledge of art through the body of artwork exhibited as the culmination of their studies.

3. Data Collected from Written Work

3a. Art History Papers—Written assignments in art history and/or studio classes are used to assess what students understand about the history of art and artistic issues relevant to particular time periods. This information can include political, social, and cultural dimensions as well as philosophical and aesthetic ideologies. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. Through these papers the instructor assesses the student's ability to conduct research, and seeks evidence that the content of the paper reflects comprehension of the information required to write the paper. Often, these assigned papers are literature reviews rather than original research.

3b. Artist Statement—The written artist statement drafted by the student is a vehicle to communicate the conceptual basis for their artwork. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to

organize information in written form. The content of this statement addresses the creative basis for the work, which can include, but is not limited to the concerns, ideologies, philosophies, and goals of the student's body of artwork. The faculty assesses the content of the statement and its correlation to the artwork. Artist statements accompany the student's professional exhibition and are a means to assess what they have learned through their program of study. Generally, these statements reflect original research.

3c. Proposals Written for Independent Study Projects—Independent study project proposals are a written course of action produced by the student outlining their intentions for self-directed study to be accomplished during a designated period of time. Specifically, the faculty seeks evidence that the student can develop and execute a plan of action that addresses a scope of inquiry for artistic research and production that merits the awarding of a designated number of credits. Independent studies are generally reserved for advanced level students in preparation for professional exhibition. The nature of this self-directed study should reflect a higher level of performance expected by advanced level study.

3d. Professional Written Practices —Written work designed for career development which can include cover letters, resumes, and grant/exhibition proposals in preparation for professional activities. Specifically, the faculty seeks evidence that the student demonstrates the correct use of grammar and sentence syntax and the ability to organize information in written form. The faculty assesses the content of these materials to ensure they meet the standards and expectations of the profession, including galleries, museums, art schools, colleges and universities and art-related business.

4. Data Collected from Professional Practices

Professional Practices—Students hone professional skills needed to promote their creative research and to advance within their chosen careers. Through the professional exhibition students will acquire professional skills such as producing an exhibition announcement and organizing and hosting an artist's opening/reception.

4c. Exhibition Announcement/Promotional Materials—The exhibition announcement/promotional materials is a means by which the public is notified of the artist's exhibition. These announcements are designed to be mailed through the U.S. Postal service and include the pertinent information as to the location venue, period of time the exhibition will be on display, and/or the date and time of the artist's opening/reception. Usually, these announcements are, but not limited to postcard formats and often include an image of the artist's work on one side and logistic/ mailing address information on the reverse side. These exhibition announcements are mailed to local and regional newspapers, art museums, academic institutions, professionals, collectors, patrons, and appreciators in the field of art. The faculty seeks evidence that the student demonstrates the ability to design an exhibition announcement in a professional manner which includes the use of clear images and the organization of printed material in a manner appropriate to the exhibition.

4a. Artist Opening/Reception — The artist's reception/opening is a common socialization mechanism through which the artist promotes their artwork and/or provides opportunities to network with professionals, collectors, patrons, and appreciators in the field of art. Although the style and scope of opening receptions vary, they usually include refreshments with the artist present to converse with attendants. These opening/receptions usually last from one to three hours and are usually held on the first day the exhibition is open to the public. Since this is often the first time the student has formally exhibited a body of work to the public it marks their entrance/participation in the professional arena. As a result, the faculty seeks evidence that the student demonstrates the ability to organize and host a public opening/reception in a professional manner.

Analyzing Data—Assessing Current Student Learning /Future Goals and Objectives

Data from all sources as outlined in our Assessment Plan and feedback from current students and alumni will be reviewed to determine whether or not or to what degree student learning reflects the mission and learning goals/objectives set forth by the department for the B.F.A. degree programs. All data is collected and analyzed annually, with the exception of alumni survey. This data is gathered every seven to ten years and assists the department in identifying patterns of success and challenges of the program's goals/objectives. All of the data collected will be reviewed and interpreted by the faculty who will determine if changes in course(s) content and /or program curriculum need to be made to achieve the learning goals/objectives set forth by the program mission. Through our Assessment Plan the faculty continuously monitor this program's goals and objectives, appropriately modifying the curriculum to provide a sound quality education that reflects current developments within the discipline.