

Memo

Date: 4/11/2011

To: Dr. Alex Thomas
Interim Dean of Behavioral and Applied Sciences

From: Thomás Sakoulas
Chair, Art Department

RE: Art Department Assessment Plan

The Making of Our Assessment Plan

The attached assessment plan is the result of the collective work of the Art Department's entire full-time faculty body. The Art Department has an established Assessment Committee that predates the creation of this document. The Chair created a skeleton draft of the assessment process based on APAC requirements and subsequently charged the department's Assessment Committee with developing the process, SLO, Rubric, and Curriculum Map.

The department's Assessment Committee worked with all relevant faculty and college offices to bring the task to fruition. Under Nancy Callahan's leadership, the Committee consulted the rest of the faculty, attended Assessment workshops, and produced several drafts that were reviewed by the whole department in our weekly meetings. The document underwent multiple revisions until its final form was ratified by a unanimous vote during the department's 4/6/2011 meeting.

What this Assessment Document Contains

The Art Department's Assessment Document contains the following:

1. **Division of Labor**
An outline of the different entities within the department (Chair, Assessment Committee, Faculty) and their tasks pertaining to Student Learning Outcomes Assessment.
2. **Timeline**
A general outline of the various tasks to be completed during an academic year in order to facilitate continuous assessment
3. **Program Objectives**
Defines the department's overall objectives that guide Student Learning Outcomes, and a map that connects these outcomes to the objectives.

4. **Student Learning Outcomes**
Definition of Student Learning Outcomes
5. **Rubric**
Definition of evaluative scale for Student Learning Outcomes
6. **Measuring Tool**
The tool to be used to gather data. We are looking into ways of translating this manual sheet into an automated “bubble” sheet if possible.
7. **Assessment by Semester**
A four-year plan that indicates what classes will be assessed and when.
8. **Curriculum Map**
Defines how individual classes address the department’s Student Learning Outcomes.

Program Requirements

The Art Department’s overall goals are summarized in the “Program Objectives” page of the department’s Assessment Document. In a nutshell, our goals ensure that our students create original artwork and understand how artwork (including their artwork) fits into the larger social and historical context.

The stated program objectives are in line with best practices and college programs from around the country, and apply to all three areas of our department: Studio Art, Computer Art, and Art History.

The offered courses in Studio Art, Computer Art, and Art History serve nearly 300 declared majors. At the same time several of our courses fulfill the AA2 General Education requirement.

This Assessment plan serves both the Art and the Computer Art Majors. These two programs are integrated and include the same Student Learning Outcomes for what some would call “traditional” and “computer” art. The division between the programs serves mainly administrative purposes, while the discipline of Art, whether traditional or digital, is governed by the same concepts. This Assessment plan’s SLOs cannot be different between the two programs that mainly delineate their divergence in the method of creating Art, and not in the basic principles that make it Art.

The discussion of the identity of the two programs, Art and Computer Art, has been discussed in our department well before this Assessment process was initiated. The integration of these two programs is based on the common concepts and ideas that are reflected in our Student learning Outcomes, and is served by a sequence of courses that require students take classes from both programs before they graduate. The strength of our Department lies in the integration of the two programs, and on our focus on “educating artists” rather than “artisans” who simply learn the tools of the trade.

Connection to Other Programs and to the College's General Education Requirements

A number of core courses offered by the Art Department every semester fulfill the AA2 General Education Requirement. These courses are usually required for all our majors, and often provide their foundation and pre-requisites for moving to more advanced topics.

Overall, about 50% of our offered seats every semester fulfill a college General Education requirement. We offer about 20 sections of courses with the AA2 attribute every semester, serving the General Education needs of nearly 500 students per semester (estimate based partly on enrollment in AA2 classes in Fall 2010 and Spring 2011 offered sections).

While the Art Department is self-contained in the sense that no courses from other programs are needed for the completion of our majors, there are loose connections to other departments that have been created over the years. Mainly, students from other programs find relevance in our offerings for their major and they consistently enroll in our classes.

Our Studio, Computer Art, and Art History classes are popular among students from Music Industry, Communication Arts, Human Ecology, and Education. Similarly, our Art and Computer Art majors benefit from taking classes from the aforementioned departments. A good portion of these students ends up declaring and graduating as dual majors. While statistics on Minors are difficult to maintain, numerous students from other majors declare one of our relevant minors during graduation.

In addition, our newly created intensive summer study program to Italy and Greece -- that revolves around the Classics -- has relevance to other majors such as English and History. Our Art History courses have relevance to English, History, and Philosophy majors, and our "Studio" classes have relevance to Human Ecology, Psychology, and Education students. Similarly, our Computer Art programs, and especially the Introduction to Computer Art, Graphic Design, Digital Video, Digital Photography, and Web Design classes have wide appeal among Music Industry, Human Ecology, Communication Arts, Theatre, and Computer Science majors among others.

Recognizing the demonstrated relevance of our offering to a wide campus constituent, recently we began discussions with the Mass Comm program aimed at finding ways to facilitate better student movement between the departments.

We began by identifying resources that can easily be shared among our students. To that end, we began sharing the Mass Comm video cameras and in turn they will be teaching their video classes in our fully equipped computer labs. We also offered seats to Mass Comm majors during our pre-registration process. The Art Department's Curriculum Committee is currently investigating the feasibility of

cross-listing some of our classes related to Digital Video. While this latter initiative is not directly related to the Assessment's scope, it is an example of interconnections that we foster with other departments for the benefit of our, and their majors.

Multiple Sections of Courses

Our department strives to maintain consistency between different sections of the same course, in part to ensure consistency, and in part because the majority of such courses are prerequisites to higher-level classes, so we need to maintain the equity across the board. To that end, we assign one faculty member to multiple sections whenever possible. In addition, we have established topics that must be addressed in each specific class. While faculty is free to establish the specific curriculum for each class, they must adhere to our programmatic goals.

We also have established an informal "mentorship" structure where senior faculty oversees the curriculum within their area of expertise. This includes oversight of each area's curriculum to ensure continuity between levels, consistency between multiple sections, and rotation of course over time.

In addition, we have established committees to help with curricular tasks. We have a standing Curriculum Committee, and a standing Assessment Committee. Up until recently we also had a Computer Art Committee, and a Studio Art Committee that were involved in ensuring consistency and continuity in each program's courses. To remedy our limited resources and to accommodate the mandated Assessment process, we recently de-activated the Computer and Studio Art Committees and moved their responsibilities to the Curriculum and Assessment Committees.

In addition to committee work on the subject, our senior faculty has engaged in formal reviews of artwork from multiple sections of our foundation courses with the goal of ensuring consistency across their curriculum. These are usually followed by informal discussions with the relevant faculty, aimed at helping faculty adapt their syllabi and assignments to our overall programmatic goals and student learning outcomes.

We also have an informal process of reviewing all new faculty in their first two semesters. The department's Chair and the Personnel Committee Chair invite new faculty members to a meeting where their student artwork is discussed vis-à-vis our established Student Learning Outcomes and expected level of quality for each class. We intent to continue these initiatives concurrent with the completion of our Assessment Process.

This Assessment Document will be most helpful in maintaining continuity between sequences of classes, consistency among multiple sections, and relevance between classes from different areas. Since it clearly establishes our programmatic goals, desired Student Learning Outcomes, and defines our quality expectations at every level, it is our hope that the assessment process will enhance communication among

department members, and will help each faculty focus their efforts toward our common goals.

Four-Year Assessment Plan Projection and Method

In our assessment document there is chart (“Assessment by Semester” tab) with all the courses the Department offers, and a projection for when each course is expected to report assessment data. The rotation aims at aggregating data from a representative sample across the diverse areas within our programs, and also across levels of courses. We are going to review this plan after a year to ensure that it meets our expectations without putting an undue burden on the person who aggregates the data.

Each professor will be notified by the Art Department Assessment Committee about the need to gather assessment data before the semester starts. This Assessment Committee is also responsible for briefing, mentoring, and providing workshops if needed for our faculty. Each professor then will be responsible for reporting the data at the end of the semester. They will utilize whatever methods they use to evaluate their students to gather data. For example, in all our “studio” classes (ARTS and CART subject tag) the standard method of evaluation is student oral presentations, portfolio development, and/or journals, while in our Art History classes (ARTH subject tag), essays and examinations and/or journals are the norm.

While we have no plans in place for assessing student perception of our program besides the established Student Perception of Instruction, we are exploring ways to harvest the opinions and feedback of our existing students and alumni in a systematic way. Such data gathering requires a support structure that we don’t currently have in place. We are exploring different ways of gathering such data that we can then incorporate into our Assessment plan as it evolves.

Closing the Loop

As indicated in the Timeline of the Assessment Document, we have identified a time when the Department will meet to review the assessment data gathered. Within the first two months of each semester the department will devote a meeting to analyzing the data gathered in the previous semester, and to making decisions regarding all aspects of the Assessment process. Decisions made in this meeting will take effect during the next semester whenever possible, unless structural changes are deemed necessary to the program, in which case a longer time frame will be determined by the Assessment Committee.

In any case, the major objective of these meetings will be to determine if our students meet our Student Learning Outcomes at the level we have determined in our Curriculum Map, and at what rate. We have decided not use “benchmarking” as suggested in the APAC Checklist / Steps 3 and 4 of Program Assessment Plan because it might be misleading to compare data from other colleges (if it can even be

obtained) since our program offers a unique integration between traditional and digital Art that is not found in other comparable programs.

Thanks

This document is the result of many hours of work by everyone in our department, and I would be remiss if I didn't recognize the efforts of our Assessment Committee (Nancy Callahan-Chair, Rhea Nowak, and Katherine Spitzhoff), and the constructive assistance from the chairs of the Theatre and English departments, Patrice Macaluso and Eileen Morgan who happily shared with us their Assessment experience and documents. Many thanks also to Patty Francis for her guidance through meetings and workshops, and of course, to all the Art Department's faculty members for their positive response and their timely submission of feedback.

Tasks

<p>Chair of the Department</p>	<p>Oversees the Assessment Process</p> <p>Collects, compiles, and analyzes all assessment data</p> <p>Communicates with Faculty and Administration</p>
<p>Assessment Committee</p>	<p>Reviews and verifies assessment practices</p> <p>Performs review of the process effectiveness annually</p> <p>Establishes number and list of courses that will be completing the "Measuring Tool".</p> <p>Ensures varied rotation among similar content and sections, and provides notification and the "Measuring Tool" to faculty two weeks before the start of the semester.</p> <p>Analyzes collected data</p> <p>Makes recommendations to the Chair on all facets of the assessment process and data analysis</p>
<p>Faculty</p>	<p>Utilizes assessment process, outcomes, maps, and other tools in their class curriculum</p> <p>Analyzes collected data in regularly scheduled annual assessment meeting</p> <p>Completes the Measuring Tool no later than one week after Finals (if chosen for the task)</p> <p>Make recommendations to the Chair and the Assessment Committee on all facets of the Assessment process</p> <p>Pursuant with the department's decision (3/23/11 meeting), if faculty does not return the assessment report on time, they will not be eligible for "merit pay"</p>

<p>Timeline</p>	<p>Before the semester starts: Assessment committee notifies faculty whose course will require assessment. Provide faculty with the current assessment tool. If it's a new faculty member, the Assessment Committee will familiarize her/him with the assessment process.</p> <p>Spring Semester Only: All faculty (including adjunct faculty) will work as a group to fill out our assessment tool by reviewing the Annual Student Juried Exhibition, followed by a "norming" meeting.</p> <p>End of Each Semester: Each faculty returns the completed assessment tool to the Chair The Chair compiles the data in the Assessment spreadsheet</p> <p>First Two Months of Next Semester: The Assessment Committee reviews data from previous semester and makes recommendations. The department dedicates a meeting to evaluating the assessment results, and to making decisions (about the assessment tools and the curriculum) for next academic year.</p>
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	Program Objectives	SLO map
A	Students develop a mature creative voice through the production of art	1, 2, 3, 5, 6, 7, 8
B	Students develop critical thinking	1, 4, 6, 7, 8, 9, 10, 11
C	Students develop creative problem solving abilities	1, 2, 6, 7
D	Students gain multicultural perspectives	4, 10, 11
E	Students gain a historical perspective of art	9, 10, 11

Learning Objectives

1	Students create artistic solutions that clearly express the understanding of principles of design and visual thinking
2	Students demonstrate understanding of tools, materials, techniques, and processes
3	Students show maturity of concept and development of an individual creative voice
4	Students demonstrate critical thinking skills in Studio Art and Art History
5	Students complete work, with high level of craftsmanship or academic standards, which is presented in a professional manner
6	Students work up to own ability
7	Students show sense of commitment and take individual initiative and ownership of projects and research
8	Students develop body of original artwork
9	Students show ability to identify, date, and place in Art Historical context major monuments of Art History, and familiarity with key terms and vocabulary of Art History
10	Students gain an understanding of how the production and consumption of works of art relate to their social, cultural, religious, political, and general historical contexts
11	Students gain multicultural understanding through awareness of how works of art in their contexts share in the production of social categories such as gender, race, class, identity, and relationship to the world around them

Learning Objectives (SLO)	Level of competency			
	Inadequate	Rudimentary	Developing	Accomplished
Students create artistic solutions that clearly express the understanding of principles of design and visual thinking	Weak ability to understand and/or apply principles of design and visual thinking	Some ability to understand and/or apply principles of design and visual thinking	Good ability to understand and/or apply principles of design and visual thinking	Strong ability to understand and/or apply principles of design and visual thinking
Students demonstrate understanding of tools, materials, techniques, and processes	Weak ability in understanding the use of tools, materials, techniques, and processes	Some ability in understanding the use of tools, materials, techniques, and processes	Good ability in understanding the use of tools, materials, techniques, and processes	Strong ability in understanding the use of tools, materials, techniques, and processes
Students show maturity of concept and development of an individual creative voice	Weak conceptual development and creative voice	Some conceptual development and creative voice	Good conceptual development and creative voice	Strong conceptual development and creative voice
Students demonstrate critical thinking skills in Studio Art and Art History	Weak command of concepts and lack of understanding of material	Some command of concepts and some understanding of material	Good command of concepts and good understanding of material	Strong command of concepts and strong understanding of material
Students complete work, with high level of craftsmanship or academic standards, which is presented in a professional manner	Working at an unacceptable level in all aspects	Working at an underdeveloped level in most aspects	Work is evolving well in most aspects	Work is approaching professional standards in all aspects
Students work up to own ability	not working to potential	beginning to identify potential	approaching potential	is working to potential
Students show sense of commitment and take individual initiative and ownership of projects and research	No evidence of commitment, individual initiative or ownership	Some evidence of commitment, individual initiative or ownership	Good evidence of commitment, individual initiative or ownership	Strong evidence of commitment, individual initiative or ownership
Students show ability to identify, date, and place in Art Historical context major monuments of Art History, and familiarity with key terms and vocabulary of Art History	Weak command of facts in terms of Art History	Some command of facts in terms of Art History	Good command of facts in terms of Art History	Strong command of facts in terms of Art History
Students gain an understanding of how the production and consumption of works of art relate to their social, cultural, religious, political, and general historical contexts	Weak comprehension of connections	Some comprehension of connections	Good comprehension of connections	Strong comprehension of connections
Students gain multicultural understanding through awareness of how works of art in their contexts share in the production of social categories such as gender, race, class, identity, and relationship to the world around them	Weak comprehension of connections	Some comprehension of connections	Good comprehension of connections	Strong comprehension of connections

Semester and Year: _____

Course: _____

Number of Students: _____

Learning Objectives (SLO) ARTS, CART	Level of competency			
	Inadequate	Rudimentary	Developing	Accomplished
Students create artistic solutions that clearly express the understanding of principles of design and visual thinking				
Students demonstrate understanding of tools, materials, techniques, and processes				
Students show maturity of concept and development of an individual creative voice				
Students demonstrate critical thinking skills in Studio Art and Art History				
Students complete work, with high level of craftsmanship or academic standards, which is presented in a professional manner				
Students work up to own ability				
Students show sense of commitment and take individual initiative and ownership of projects and research				
Students show ability to identify, date, and place in Art Historical context major monuments of Art History, and familiarity with key terms and vocabulary of Art History				
Students gain an understanding of how the production and consumption of works of art relate to their social, cultural, religious, political, and general historical contexts				
Students gain multicultural understanding through awareness of how works of art in their contexts share in the production of social categories such as gender, race, class, identity, and relationship to the world around them				

About this Assessment Measuring tool: Pursuant with College policy, the Art Department performs regular programmatic assessment of Student Learning Outcomes. This is not a "faculty" or even a "class" assessment. It is a "program" assessment at different levels of student development.

Instructions: Indicate the percentage of students who reach the level of competency in each relevant Learning Objective (not necessarily all of them). Use course embedded assessment tools like test/quiz results, oral presentations etc.

Please return the completed form to the office no later than one week after your final

Course Number	Course Description	Students create artistic solutions that clearly express the understanding of principles of design and visual thinking				Students demonstrate understanding of tools, materials, techniques, and processes		Students show maturity of concept and development of an individual creative voice		Students demonstrate critical thinking skills in Studio Art and Art History		Students complete work, with high level of craftsmanship or academic standards, which is presented in a professional manner	Students show sense of commitment and take individual initiative and ownership of projects and research	Students develop body of original artwork	Students show ability to identify, date, and place in Art Historical context major monuments of Art History, and familiarity with key terms and vocabulary of Art History	Students gain an understanding of how the production and consumption of works of art relate to their social, cultural, religious, political, and general historical contexts	Students gain multicultural understanding of how works of art in their contexts share in the production of social categories such as gender, race, class, identity, and relationship to the world around them
ARTH 109	Survey of the Visual Arts I								D	D	D	D		D	D	R	
ARTH 110	Survey of the Visual Arts II								D	D	D	D		D	D	R	
ARTH 200	Language of the Visual Arts								D	D	D	D		D	D	R	
ARTH 209	History of Greek and Roman Art								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 212	History of European Medieval Art								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 213	History of Italian Renaissance Art								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 214	History of Northern Renaissance Art								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 215	Art of 17th Century Europe								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 216	History of 19th Century European Painting								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 218	Art of the 20th Century								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 219	Contemporary Art Since 1945								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 220	Images of Women in Western Art								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTH 294	Special Topics								D/A	D/A	D/A	D/A		D/A	D/A	D/A	
ARTS 130	3D Design	D	D	R				D	D	D	D	D	D				
ARTS 140	Two-Dimensional Design I	D	D	R				D	D	D	D	D	D				
ARTS 141	Drawing I	D	D	R				D	D	D	D	D	D				
ARTS 230	Sculpture I	D	D	D				A	A	D	A	A	A				
ARTS 232	Ceramics Sculpture I	D	D	D				D	D	D	A	D	D				
ARTS 237	Ceramics I	D	D	D				D	D	D	A	D	D				
ARTS 242	Figure Drawing I	D	D	D				D	D	D	A	D	D				
ARTS 250	Watercolor Painting I	D	D	D				D	D	D	A	D	D				
ARTS 252	Painting I	D	D	D				D	D	D	A	D	D				
ARTS 260	Printmaking I	A	D	D				D	D	D	A	D	R				
ARTS 262	Serigraphy I	A	D	D				D	D	D	A	D	D				
ARTS 280	Artists Books I	D	D	D				D	D	D	A	D	D				
ARTS 294	Special Topics	D/A	D/A	D/A				D/A	D/A	D/A	D/A	D/A	D/A				
ARTS 240	Design II	A	A	A				A	A	A	A	A	A				
ARTS 241	Drawing II	A	A	A				A	A	A	A	A	A				
ARTS 238	Ceramics II	A	A	A				A	A	A	A	A	A				
ARTS 330	Sculpture II	A	A	A				A	A	A	A	A	A				
ARTS 333	Ceramic Sculpture II	A	A	A				A	A	A	A	A	A				
ARTS 351	Watercolor Painting II	A	A	A				A	A	A	A	A	A				
ARTS 243	Figure Drawing II	A	A	A				A	A	A	A	A	A				
ARTS 353	Painting II	A	A	A				A	A	A	A	A	A				
ARTS 361	Printmaking II	A	A	A				A	A	A	A	A	D				
ARTS 363	Serigraphy II	A	A	A				A	A	A	A	A	A				
ARTS 380	Artists Books II	A	A	A				A	A	A	A	A	A				
ARTS 203-I	Advanced Studio Design	A	A	A				A	A	A	A	A	A				
ARTS 203-Z	Advanced Studio Watercolor	A	A	A				A	A	A	A	A	A				
ARTS 203-T	Advanced Studio Sculpture I	A	A	A				A	A	A	A	A	A				
ARTS 203-K	Advanced Studio I: Figure Drawing	A	A	A				A	A	A	A	A	A				
CART 201	Intro to Computer Art I	D	R	D				D	D	D	D	D	D		R	R	

Course Number	Course Description	Students create artistic solutions that clearly express the understanding of principles of design and visual thinking	Students demonstrate understanding of tools, materials, techniques, and processes	Students show maturity of concept and development of an individual creative voice	Students demonstrate critical thinking skills in Studio Art and Art History	Students complete work, with high level of craftsmanship or academic standards, which is presented in a professional manner	Students work up to own ability	Students show sense of commitment and take individual initiative and ownership of projects and research	Students develop body of original artwork	Students show ability to identify, date, and place in Art Historical context major monuments of Art History, and familiarity with key terms and vocabulary of Art History	Students gain an understanding of how the production and consumption of works of art relate to their social, cultural, religious, political, and general historical contexts	Students gain multicultural understanding through awareness of how works of art in their contexts share in the production of social categories such as gender, race, class, identity, and relationship to the world around them
CART 204	3D Animation I	D	D	D	D	D	D	D	D			
CART 205	Digital Video I	D	D	D	D	D	D	D	D		R	D
CART 206	Web Design I	D	D	D	D	D	D	D	D			
CART 207	The Digital Print	D	D	D	D	D	D	D	D		R	D
CART 208	Graphic Publication/Design	D	D	D	D	D	D	D	D		R	D
CART 209	3D Modeling	D	D	D	D	D	D	D	D			
CART 210	Digital Photography	D	D	D	D	D	D	D	D		R	D
CART 212	Intro to 2D Animation	D	D	D	D	D	D	D	D		R	D
CART 252	Digital Paint	D	D	D	D	D	D	D	D		R	D
CART 304	Adv. 3D Animation	A	A	A	A	A	A	A	A			
CART 305	Adv. Digital Video	A	A	A	A	A	A	A	A		D	A
CART 306	Adv. Web Design	A	A	A	A	A	A	A	A			
CART 307	Adv. Digital Print	A	A	A	A	A	A	A	A		D	A
CART 308	Adv. Graphic Publication/Design	A	A	A	A	A	A	A	A		D	A
CART 309	Adv. 3D Modeling	A	A	A	A	A	A	A	A			
CART 310	Adv. Digital Photography	A	A	A	A	A	A	A	A		D	A
ARTS 397	Internship in Studio Art	A	A	A	A	A	A	A	A			
CART 397	Internship in Computer Art	A	A	A	A	A	A	A	A			