

**MARSHALL UNIVERSITY DEPARTMENT OF ART AND DESIGN
B.F.A. UNDERGRADUATE PROGRAM ASSESSMENT REPORT**

Submitted October 2006, Assessment for AY 2005-06

1. Assessment Activities

A. Program Goals

The Bachelor of Fine Arts is a professional degree within the fine arts discipline. The aim of the undergraduate program in the Department of Art and Design is to prepare students for advanced study and careers in art and design. Students are furnished with a comprehensive foundations experience that includes pertinent vocabulary, media and analytical skills; that lead to challenging upper division experiences colored by rich historical, theoretical and practical information and culminate in coherent visual and verbal capstone assertions that respond analytically and intuitively to evolving self and client driven creative, vocational, technological, and cultural conditions.

B. Learning Outcomes / Data Collection

Art 200: Co-Curricular Experiences

Learning Outcomes:

To graduate, art and design students must attend a minimum of three art or design lectures by approved art and design educators, practitioners or theoreticians per semester and successfully complete six semesters (although they do not need to be consecutive). Art 200 (Co-Curricular Experiences—0 credits) has run consecutively and successfully for thirteen years. However, such subtle and personal gains are not easily measured with grades because of the abstract nature of emotional, intellectual and creative probing.

This course is required for B.F.A. art majors and art education majors and was designed to broaden their experience, stimulate their creative imagination, and increase their aggregate art knowledge by participating in a variety of art, design and cultural events each semester. Attending art and design lectures is appropriate for this degree track because it furnishes students with a creative, critical and professional context against which they can, and should, measure their own ideas and work. The value of these experiences are more pronounced for Marshall art and design students, in part, because with the exception of graphic design our program is primarily one deep in each emphasis area. Therefore, despite boasting esteemed and empathetic educators, practitioners and scholars in our unit, Marshall art and design students need to broaden their exposure to divergent approaches, techniques and ideas. Our students often come from smaller regional communities that may lack the municipal or educational resources to provide abundant and recurring art and design events and/or the belief that the arts can stimulate economic growth, community pride and creative and critical thinking. In light of these geographic and cultural considerations, the faculty considers this co-curricular experience a necessity for emerging artists and designers.

Data Collection:

Fall 2005: A statistical overview for 2005-06 shows Fall 2005 enrollment in Art 200 totaled 212, of which 123 students (58%) received credit (CR). Of the remaining students 79 (37%) did not receive credit (NC) and 10 (5%) withdrew (W). *Comparatively, the enrollment aggregate and analysis mirrors Fall 2004 when enrollment in Art 200 totaled 211, 126 students (59.7%) received credit (CR), 77 (36.4%) did not receive credit (NC) and 8 (3.7%) withdrew (W).*

Spring 2006: Figures in the ensuing semester were commensurate (although down slightly) with whole enrollment coming in at 182, including 97 students (53%) who passed, 85 did not pass (47%), and 0 (0%) withdrew. *An analysis of Spring 2005 figures revealed more favorable ratios with an aggregate enrollment of 207, including 141 students (68.1%) who passed, 55 did not pass (26.5%) and 11 (5.3%) withdrew.*

The biggest difference between the way Art 200 was run last year (as compared to this year or preceding years) was that in 2004-05 students were required to submit short online essays about the events they attended to evidence their ability to form opinions about what they see/hear and to measure anticipated growth in their visual and verbal skills over time. While there is not enough data to determine whether (and if so, to what degree) adding this writing feature contributed to the enrollment dip in Spring 2005 and/or the decline in the number of student who received passing grades. Regardless, for a number of reasons including dissatisfaction with how the writing component was introduced and implemented, the faculty felt the writing component seemed extraneous to student purpose and enjoyment and voted to return to the previous system (which includes having students fill out attendance slips at each event). This system seems to be working fine so far this semester. What is more, in many but not all cases, my colleagues are holding informal in-class discussions with their students following the events. This approach is no doubt more personal than online communication and it may allow the students to better grasp how the events relate to their curricular and career plans. Aside from that, not much comparatively can be gleaned from the raw data.

Art 299: Portfolio Review

Learning Outcomes:

The purpose of this portfolio review is to determine the students' skill levels in 1) color application, 2) two-dimensional and three-dimensional design, and 3) beginning and intermediate drawing; and to provide students with timely and meaningful feedback as to their level of preparedness for advanced study and how to improve their chances for successful matriculation or resubmission. Students are expected to exhibit basic competencies in representational and abstract drawing and design, in using traditional visual language and varied processes, and in showing evidence of original exploration of concept and form. Merit-based reviews, when conceived and implemented properly as program advancement gates, should measure and reflect increased student preparedness and performance.

Last year, the department submitted a *Request for Undergraduate Course Change* for Art 299 and the University curriculum committee approved that proposal. Now students are eligible to enroll in Art 299 after they successfully complete the Art Foundations Core: Art 214, Art 215, Art 217, Art 218, Art 219 and a minimum of one three credit 300 level studio course (18 credits). However, in order to pass Art 299, students must demonstrate basic competency and the reasonable promise of future creative growth before they complete 27 credits in studio art. Students who do not meet this standard will not be allowed to enroll in additional art and design courses.

In anticipation of this proposal's acceptance, we combined our scholarship award competition with a simulated Portfolio Review on April Assessment Day to condense activities for efficiency, heighten attention on assessment, acquaint students with the criteria we plan to implement and provide the faculty with an opportunity to familiarize themselves with the new protocol. Student outcomes and feedback confirmed our expectations: the event was enjoyable, efficient and empowering because it helped students understand the objectives, which demystified the process and alleviated anxiety. Below you will find an outline and observations (*italics*) of the department's activities in accordance with MU Assessment Day on Wednesday, April 5, 2006.

Reward, Reflect And Review: The Department of Art and Design engaged in three assessment activities that examined: a) how clearly we communicate our expectations to students; b) how we assess student work and reward meritorious visual and scholarly outcomes; and c) to what degree performance reports (portfolio reviews) and incentives (scholarship awards) better prepare student for capstone experiences, graduation, advanced study at graduate level and/or career tracks in art and design.

Reward: Scholarship Competition at the Morris Building Annex Gallery: 9:00-10:30. We conducted a portfolio scholarship competition for art and design students downtown at the Morris Building Annex Gallery 4th Ave./9th St.). Information about eligibility, portfolio requirements/restrictions, and protocol for set up and removal of work was announced the week after spring break. *While off-campus venues are less convenient, the additional professional grade space was a much needed. Students competing for scholarships and the Foundations Review installed their work professionally prior to Assessment Day. The faculty rated each applicant's materials and provided the students with a verbal overview of their portfolio. These points were reinforced with written narrative summaries of faculty assessment. Scores were tabulated to determine winners and nine scholarships and six partial tuition waivers were awarded for AY 2006-07. The scholarship competition was not open to students. However, those students who sought feedback on their foundations portfolios were encouraged to engage faculty during the evaluation phase of the next session.*

Reflect: Art & Design Assessment Luncheon Discussion (Smith Hall 624): 11:00-12:30. Faculty participated in and were satisfied with the university sponsored BBQ. At lunch we discussed: a) How do we know if our students are learning? b) Do the students know what we are looking for? c) Do we agree on what we are looking for? d) How are these indicators being measured/tracked/benchmarked? d) How broadly distributed are the

qualitative outcomes? e) Can the range of these inconsistencies be narrowed? f) How is data collected/disseminated to close the loop? g) What can we do to improve the process? h) Are student outcomes aligned with broader COFA and MU missions?

The feeling was relaxed and upbeat and discussions were light and broad. More focused discussions are planned for AY 2006-07.

Review: (Simulated) Portfolio Review on the 6th Floor of Smith Hall: 1:00-4:00.

Successful completion of Art 299: Portfolio Review is required and is a prerequisite for any advanced art and design courses. Students submitted work from two-dimensional and three-dimensional design; beginning and intermediate drawing, computer skills and select 300 level courses and intermingled with faculty during the assessment process. *The purpose of this non-binding review was two-fold: a) Establish a climate of mutual respect and purpose with students by giving them meaningful face-to-face and written feedback on their work with realistic improvement plans, etc. Based on student comments on this count we were successful; b) Determine whether students receive consistent and quality instruction in foundations courses, how this affects outcomes and what we can do to improve delivery and student outcomes. The degree of success (or failure) on this component was not immediately evident. As expected, to make a definitive judgment, the faculty felt it would be premature to reach any conclusions. More data needs to be collected and reflected upon after we implement the Portfolio Review in AY 2006-07 to have any real sense of where we stand or need to improve.*

To aid in this process and to ensure we are gathering the right things, assessing them properly and taking measured corrective actions. To do this, we are trying to improve the evaluation tool. The Portfolio Review rating sheets and summary forms are being reconsidered/revised to make them more precise, complete and effective. These preliminary discussions are ongoing at the Foundations Committee level and a final form was not approved at the time of this assessment report. *For context, in previous years each faculty member reviewed students' work individually and completed a rating sheet on each student. The review form contained a numerical evaluation based upon a five point scale—4 was deemed excellent, 3 good, 2 satisfactory, 1 poor, and 0 failure and a section for narrative comments. After completing the scoring forms the faculty met and discussed the students' progress and assigned CR or NC to each student. To pass, or earn a grade of CR, students need to receive passing scores from a faculty review team in the majority of categories on the evaluation form'. Students who collectively earned CR received encouragement to continue to strive for quality work and to address weaknesses noted in their evaluation. Those not receiving credit (NC) were referred to their advisors and/or the chair to create an improvement plan. Each student who requested to see the final summary of his/her review was to receive completed rating forms within two weeks. These and all other Portfolio Review records and precipitating actions remain on file in the Department of Art and Design.*

Data Collection:

Beyond subjective extrapolations from the (simulated) Portfolio Review last spring, there is no data for Art 299 because it was not offered in AY 2005-06. In general, the raw

numbers in Art 299 have been comparatively similar to the ratios found in Art 200, which might lead one to extrapolate falsely that the methods and outcomes were successful. *However, statistics, while useful, do not ever tell the whole story. Prior to the Spring 2005 term, with the support of COFA Dean Donald Van Horn, the Department of Art and Design faculty indefinitely suspended the Portfolio Review (Art 299) for reconsideration and revision. A number of factors went into the decision to suspend (and then subsequently reintroduce) the Portfolio Review including:*

a) Despite considerable strides made in the Foundations program, many attributable to the area coordinator, Professor Claire Sherwood, delivery idiosyncrasies and inconsistencies (particularly with adjunct and graduate instructors) created an uneven environment for portfolio assessment. *To address these factors, Professor Sherwood is working closely with the faculty to ensure course instruction is consistent with goals in upper division studio courses. She has also holds regular planning sessions with adjunct and graduate instructors. Preliminary indicators suggest the increased coordination has improved student satisfaction and output. The faculty is also looking for ways to address workload equity for positions requiring considerable coordination activities and time.*

b) Incongruent objectives and/or inflated grading in prerequisite classes wrongly supplied students with faulty performance and advancement expectations. Course content is being standardized and delivery competence (which created an uneven environment for portfolio assessment) can be minimized with improved hires, training and curricular oversight (presently underway). Incongruent and/or inflated grading led students to believe they were adequately prepared for the rigors of advance study and assessment when they were clearly not. This problem is not confined to this unit or institution. Regardless, more clearly defined expectations and consistently applied assessment criteria are needed. Grade distributions will be used as a starting point for this discussion. *Concomitantly, we are trying to furnish better training for adjunct and graduate instructors to help encourage, establish and enforce more realistic grade distributions. Additionally, in a number of courses: Art Appreciation (Art 112); Foundations (Art 214, Art 215, Art 217, Art 218, Art 219); and Senior Capstone (Art 499), we are introducing better coordination (generally under the supervision of one person). We are also looking at connecting Art 299 (if only philosophically) to Art 499. In the same way that recruitment, retention and alumni activities and branding are relational, we believe that art appreciation (for non-majors) and foundations and capstone experiences (for majors) can set the stage for heightened awareness, accomplishment and advancement.*

c) Foundation courses are tailored toward developing reliable work habits and basic skills. Measuring too early (or ardently) denies students a chance to develop confidence/competence and be fairly evaluated. Given the mixed results it became clear the process was flawed. Students and faculty had conflicting expectations about the assessment criteria and feedback. *We increased the credit requirements for when a student is eligible to enroll in Art 299 to 18-27 credits (there was no cap before) and tightened our advising practices, when we discovered students were performing poorly in Foundations courses (often failing to successfully complete the 15 credit Foundations Core), while somehow managing to enroll in upper division sequences before*

demonstrating necessary competencies at lower levels. This adjusted window should also reduce recidivism and raise standards because students must successfully complete the Art Foundations Core and a minimum of one three credit 300 level studio course —18 credits) before they can enroll in the Portfolio Review (Art 299). Students who do not meet this standard will not be allowed to enroll in additional art and design courses.

d) Numerical and narrative faculty assessments were overly harsh for inexperienced learners and should be more objective, instructive and appreciably more constructive. While challenging and candid criticism might be appropriate in the graduate or professional ranks almost always has the opposite effect on inexperienced learners and is often perceived as destructive and condescending. Improving our assessment process will likely translate into improved programmatic quality and recruitment and retention rates. *Therefore, our efforts to retool the evaluation forms and how the reviews are conducted, while challenging, are direct forms of redress. The faculty are also taking a more active role in how the content of foundations relates to the areas they teach. Ongoing and open discussions at the unit level are beginning to shift faculty perceptions from individual-area specific concerns to a collective outlook. In addition, faculty are being encouraged (and are making strides) to understand that students are our clients and that we need to be more constructive and instructive in delivering criticism to students, many of which have had limited contact with senior faculty and the rigor of upper division art history and studio art courses at this stage of their academic careers.*

Art 489: Graphic Design Portfolio and Art 490: Apprenticeship / Field Training

Learning Outcome:

Graphic design students should be able to complete successfully an internship in a professional venue with an average score or better and a supervisor's positive recommendation and evaluation. They must earn a grade of C or better on a portfolio to be used as a tool for job interviews.

During their senior year, graphic design majors enrolled in Art 490 (Apprenticeship / Field Training—3 credits) work at a professional site related to their area of specialization. At the conclusion of their internship, their supervisor completes an evaluation form. This form, similar to the Art 299 form, has separate questions that the supervisors answer, such as how should the value of the project be rated and what grade should the student receive. After a student finishes the apprenticeship/field training, the student's supervisor completes an internship evaluation form based on a five-point scale. The completed forms are on file in the Department of Art and Design. This course helps students learn how to professionally present their work to prospective clients, and is meant to be a tool for job interviews in design related businesses. Near the end of each semester regional designers review students presentations and their portfolios. Consistent with Marshall's grading policy, graphic design faculty use the A to F grading scale to grade a student's internship and portfolio (Art 490). *One forthcoming change that will affect this course (and the department, campus, local and regional communities) will be the addition of two full-time tenure-track graphic design faculty members (Hayson*

Harrison and Brent Patterson). Their training, experience, practical skills, interests and boundless energy will broaden the curricular and conceptual potential of the program.

Data Collection:

A statistical summary for 2005-06 reveals that Art 489 (a recent course, and number, was devised to gauge/improve students market preparedness by having their portfolios assessed by field experts). Fall 2005 enrollment for Art 489 was 12, with 11 (92%) receiving passing grades and 1 (8%) withdrawal. Concurrently impressive are the numbers for Art 490, which reflects a total enrollment of 12 students, with 10 (83%) passing, 1 (8%) withdrawal and 1 (8%) incomplete. Spring 2006 enrollment figures for Art 489 totaled 11 students with all 11 (100%) students receiving passing grades. Concurrently impressive are the perfect enrollment to passing ratios from Art 490, with 8 students enrolled and all 11 (100%) passing. *Comparatively, Art 489 (a recent course) was not offered in Fall 2005. That same semester in Art 490 total enrollment was 6; of which 4 students (66.6%) received a passing grade and 2 (33.3%) received incompletes. Spring 2005 enrollment figures for Art 489 totaled 15 students and Art 490 had 14. Correspondingly, 14 students (93.3%) and 12 students (85.7%) passed respectively. Residual numbers reveal that 1 student (6.6%) withdrew from Art 489 and 2 (14.2%) received incompletes in Art 490.*

Again, comparatively, not much can be gleaned from raw and incomplete data. However, if a partial program assessment can be based on the matriculation percentages and encouraging feedback from external professional evaluators; then these courses are meeting (if not exceeding) market standards. While no major changes are planned in how the course is organized, some adjustments in the assessment process should yield a more complete picture of program quality. The instruction will also be varied (and should broaden if not improve) with several new market savvy designers taking turns teaching the class. Things we hope to improve in graphic design (and collectively at the unit and emphasis area levels) include: *a) Close the loop by tracking students who received incompletes to get a better read on who meets expectations and receives a passing grade (C or better); b) Look deeper into outcomes beyond pass/fail to include grade distribution; c) Include internship supervisors observations in qualitative and quantitative assessments; d) Identify additional instruments/approaches to gauge program quality.*

Art 499: Senior Capstone Project and Review

Learning Outcome:

Each students should produce a professional body of work for a group exhibition, present it, document it, write an artist's statement, and earn a grade of C or better on studio faculty critiques. A high degree of craftsmanship, originality, installation, and evidence of facility with the chosen medium and technique define quality work. During the graduation semester, students enroll in Art 499 (Senior Capstone Project—1 credit). An articulate artist's statement, participation in a senior exhibit, and documentation of his or her work are requirements in this course. The department receives a copy of each statement and visual documentation in slide and/or digital format. The studio faculty

critiques the exhibition on an individual basis similar to the process used in Art 299. Each teacher completes a form with a five-point scale: 4 is deemed excellent, 3 is good, 2 is average, 1 is poor, and 0 is fail. The form has a comment space. Faculty scores are averaged into one grade for the student's exhibition. The capstone professor, the student, and the student's advisor meet to discuss the results of the evaluation.

Data Collection:

Statistically, like most capstone courses, Art 499 shows well. Fall 2005 enrollment shows 17 with 16 students (94%) passing and 1 (6%) student who withdrew. Spring 2006 shows 13 students registered and 12 (92%) passed. Likewise residual student numbers reveal 1 (8%) did not receive credit. *Put side-by-side, these enrollment and matriculation numbers mirror last year. Fall 2004 showed 16 students enrolled in Art 499 with 13 students (81.2%) passing, while 2 students (12.5%) withdrew and 1 student (6.2%) got an incomplete. During the Spring 2005 term all 21 students (or 100%) enrolled in Art 499 received credit.*

Annual Juried Exhibition

Two outside professionals in the art field evaluate the Annual Juried Exhibition. Works judged strong in concept and in the principles of design are exhibited in Birke Gallery. Students receive prizes for the "best of" in several categories such as best in design, best painting, best in show, etc. Enthusiastic donors give generous prizes to the winners, and the opening reception is well attended. Jurors complete evaluation forms to rate the overall quality of the exhibit and the quality of individual areas of work and which may also include a written statement for individual exhibitors (but this is optional and not always practiced).

Data Collection

While making or judging artwork entails a fair amount of subjectivity, the annual juried competition is one indicator for measuring the degree of success in a studio arts program. However, advancing individual and departmental goals will require some way to benchmark the data and/or to entertain other approaches or measurements.

C. Results

29 students graduated with a B.F.A. degree in 2005 – 2006

- 21----graphic design
- 1----photography
- 1----painting
- 5----sculpture
- 1----ceramics
- 0----printmaking

Comparatively, 31 students graduated with a B.F.A. degree in 2004 – 2005

*21---graphic design
4---photography
1---painting
2---sculpture
2---ceramics
1---printmaking*

No sets of standards/benchmarks have either nation-wide acceptance or general adoption by art departments in colleges and universities. The College Art Association (not an accrediting organization) and the National Association of Schools of Art and Design (the premier art and design accrediting agency) do make recommendations; however, neither offers standards that have been widely adopted nationally. More accurately, the success of college/university art programs seems to be more closely tied directly to the quality of the individual programs advising practices, faculties, facilities, degree offerings, peer reputation, steeped in sound recruitment and retention practices.

Program assessment is an ongoing reflective process: Changes that emerged from observations made over the previous two years proved insightful and led to some encouraging changes in 2005-06. Art 101 for art majors provided a more in-depth study of the medium, elements, and composition of artworks. Still (aforementioned) pass rates are not at acceptable levels. There is a push to further connect the curriculum of Art 101 to foundations courses. Moreover, we propose making successful completion of Art 101 a condition for enrolling in Art 299. Art 412: 20th Century Art presents a balanced amalgam of recent movements and issues.

Faculty analyses of ratings of student portfolios in Art 299 and Art 499 led to the formation of committees to address three aforementioned needs: 1) The various sections of the fundamentals classes needed more uniform quality, and 2) students need help with articulating a clearer art and design statements to accompany their exhibitions. Thirdly, Art 499 evaluations suggest that a different instrument for rating graphic design majors may be necessary because of the nature and goals of Senior Capstone Projects for designers necessarily differs from those in the studio arts.

The faculty continues to assess programmatic strengths and weaknesses in the curriculum and need more time to gather data to make informed decisions or revisions. *Next fall a new design history course titled, 'Special Topics: The History of Design 1850-present' will be offered by Heather Stark (an adjunct) to compliment the material covered in Art 412 (with an emphasis on design). Another colleague (Peter Massing) plans to co-teach an interdisciplinary course with the Department of Religious Studies titled: 'Special Topics: Religion and Art'. These new course offerings (and others) challenge and charge both faculty and students and need to be encouraged and supported.*

Notable improvements have been made to our teaching spaces but more is needed. The inception of the Art Warehouse two years ago dramatically improved the three-

dimensional studio art facilities. Mindful of the curricular driven need for more and better-equipped space for sculpture and ceramics, the Provost, Sarah Denman and COFA Dean, Donald Van Horn secured and ensured a phase one move-in renovation of a facility shared with MU Shipping and Receiving on the campus periphery. This arrangement makes sense because easy truck access for delivery and pick-ups are relevant to both units. The Art Warehouse 3D Arts teaching/research spaces are among of the most spacious in the region. *However, this building does not meet all of the space needs in the studio or design arts (nor claim to). Unfortunately, it is separate from the rest of our programs. This diminishes the visibility of our 3D art programs and impedes collaborative and coincidental opportunities and erodes a necessary sense of community. More design space is needed especially with the anticipated enrollment potential in design given our two successful graphic design searches that come on board Fall 2006.*

Recent improvements to the digital arts lab have substantially helped graphic design students improve their projects and portfolios, which enhances their prospects for employment and advanced study. In turn, this increased demand for design courses and computer access. *However, renovations are needed on the 6th floor of Smith Hall to enhanced the academic ambiance and expand the visual-training spaces for a burgeoning design area. The Birke Art Gallery also needs to be remodeled. The dingy carpet covered walls are at least thirty-five years out of style and do not unnoticed by prospective, parents and students as well as gallery artists and campus guests.*

II. BOT Initiative 3 Compliance

Essential skills and knowledge learned in the art program are: the principles of art and design and how to apply them to the study of production of art; the history of art and how it shapes contemporary thought about art; the language of art—how to read art, how to reflect upon it, and how to write about it. Course syllabi, student work, evaluations by instructors, outside jurors, employers, and collected data allow us to measure the success of student learning and the effectiveness of the program.

III. Plans for the Current Year

Vision: The Department of Art and Design faculty will revisit the self-study that began two years ago when they considered seeking accreditation from the National Association of Schools of Art and Design (NASAD). While a formal application remains a consideration, it is a ways off. Besides, the unit would be well advised to identify meaningful ways to develop and align their vision with the interdisciplinary model envisioned by President Kopp and other forward thinkers like Daniel Pink, author of, *A Whole New Mind*. When the arts are combined with science and business, it does not mean abandoning traditional media and methods. Rather, and much like initiative at MIT and San Diego State University, it is represents an expanded playing field where art and design students, educators and professionals actively collaborate with campus and industry partners from seeking to harness the superior creative, analytical and economic power of integrated thinking that will distinguish Marshall as a leader in the 21st century.

Art 499: Senior Capstone Project: The numbers for Fall 2005 and Spring 2006 in Art 499 (94 % and 92% respectively) reflect encouraging matriculation rates. While these numbers look good, in truth, there is no qualitative capstone measure in place by which to make accurate comparative assessments of student preparedness or outcomes.

Philosophically, while a majority of the faculty believes that competent visual and verbal articulation is accurate and desirable benchmarks of successful art and design professionals; in a number of cases the visual output is more advanced than the conceptual framework (as evidenced by their inconsistent written and spoken statements). Whether Marshall students are under prepared and/or disinclined to commit themselves to researching and writing about art and design history and theory or we do a poor job of conveying the importance; we can, and need to do a better job of introducing, requiring, measuring and rewarding more rigorous research/writing activities. If we are successful students should see reading, writing, thinking and making as interdependent activities; gain confidence, and see improvement in their studio work.

However, there are some pragmatic challenges. Chiefly, with the exception of graphic design, we are primarily one deep in our emphasis areas. In the past, faculty with full teaching and service loads are expected to absorb this rotating responsibility (which further erodes time for creative and scholarly work). This approach saps morale and does not engender the desired learning outcomes; because either students in the subject area of the faculty with the 'extra assignment' get less time/instruction or those enrolled in the capstone class). Secondly, the pool of qualified adjuncts in the region is limited (especially for the prevailing wage for a one-credit class). One solution might be to increase the credit value (from 1 to 3). This would make the credit weight more inline with expectations for both teacher and student. It also makes it easier to hire an adjunct to coordinate Art 499 (because the pay would go up) or to assign it to a tenure-track faculty as part of their full-time workload. Last spring, with the support of our Dean, we hired an adjunct faculty (Emily Ritchie, also the Birke Art Gallery Director) to teach Art 499 last spring. She brought a fresh perspective and new accountability and consistency to the class. This action also relieved the full-time faculty from this class as a rotating overload. In the end, we need to strike a better balance between the institutions fiscal realities and need for equitable/efficient faculty teaching loads, with those that also foster creative and scholarly activity (which co-informs teaching, replenishes the spirit and brands the institution) within those recalibrated realistic parameters.

Our first step is to be open to change and hold candid, reflective, accountable and student-focused discussions. We also need to do a better job of tracking students who received incompletes to get a better read on who meets expectations and receives a passing grade (C or better). Changing the credit conditions for the course and looking deeper into outcomes beyond pass/fail to include grade distributions would also be helpful exercises. Being less insular, by involving external reviewers and internship supervisors in qualitative and quantitative assessments may yield unexpected strengths, areas for improvement. We would also be wise to solicit and act on student observations as well as looking for additional instruments/approaches to gauge program quality. Lastly, we need to look to programs (both in and out of our field) with recognized

capstone experiences and identify meaningful and measurable ways we can elevate student expectations outcomes.

Annual Juried Student Exhibition: This event is one indicator (albeit narrow) for measuring success a studio arts program. In order to make the process more credible as an assessment tool, the juror(s) must be required to furnish a written evaluation of the overall exhibit and individual assessments of student participants. While improved accountability in adjudication feedback may indicate rising student performance, even this a will not provide a sufficient benchmark for gauging programmatic quality. In principle, we conclude our assessment process can (and perhaps should) be expanded to include measurable short and long term tracking mechanisms for concurrent performance factors that include: professional jobs secured by graduates; admission to quality graduate programs (along with assistantships and/or scholarships offered/accepted); national/regional exhibitions entered/secured and awards earned by continuing students and alumni; client driven and community service learning projects, published student writing, grants applied for and received, and membership and involvement in professional organizations.

Although it has been run effectively for a number of years we can always look for ways to improve. One significant change that is more even-handed would be to add an adjudicated student writing competition that parallels the timing and tone of the studio arts event. Our aim is to reward student scholarly achievement and faculty effort in art history. This augmentation is being driven, in part, by an alarming lack of commitment and performance in our Art History core by our majors, especially in the entry level (Art 101) and Art 201 and Art 202. The entire faculty recognizes a need to collectively share responsibility for the visibility, viability and connectedness of our art history program to our curriculum. We agree this change cannot be cosmetic, is only one step, will take time and effort and is vital to our goals of enhancing student visual, verbal and contextual competencies. This process coupled with appropriate action items should reveal a more complete picture of program quality and how to improve it. A short list of considerations include: a) do a better job of tracking students who enter and are admitted to the show (and receive awards); b) look deeper into objectives and try to determine if they are being evidenced by observed outcomes c) develop qualitative and quantitative benchmark assessments; d) determine if outcomes can be improved by adjusting the curriculum and/or delivery; and e) Involve external reviewers in assessment.

Facility improvements and safe practices: A number of initiatives are underway to dramatically enhance occupant safety and compliance in facilities we occupy. A short list includes a) hiring a full-time lab technician to oversee equipment training/use, ensure safe practices during/outside class hours, repair equipment and implement an online safety training program for at the Art Warehouse; b) installing eye wash stations and showers where needed; b) enforcing eye and ear protection compliance in appropriate labs; c) upgrade first aid kits in departmental spaces; d) working with the Physical Plant on long-range HVAC air quality solutions in all our facilities.

On/Off Campus Partnerships: The department also seeks to develop alliances that will name brand the institution, advance our unit's vision, increase opportunities for all students, and strengthen value and viability of art and design both on and off-campus. One example of a highly visible and valuable one-year agreement we forged with a local building manager place last year was a cost free gallery quality space in the Morris Building on 4th and 9th in downtown Huntington. This town-n-gown arrangement immediately addressed the need for more display space on campus for faculty and student work. The show calendar was filled last year with displays and public critiques/receptions of student art and design projects. This off-campus venue helps establish a level of professionalism in out students that will be expected as they matriculate through our program and into the professional ranks. It also creates an opportunity for faculty to share their creative work with the campus and local communities (which has been rare in recent years due to the small size of the in the Birke Art Gallery and a schedule packed with student shows due to rising enrollment/retention). Sadly, that agreement expired and we are ardently trying to procure a new space for this year.

Art Education: We are conducting a tenure-track search to fill an existing line in art education that we were unsuccessful at filling last year. While we lost a seasoned scholar and educator, and have a one-year appointment in place, and look forward to securing a qualified candidate to cement this vital position in our unit.

Distance Education: Like many units on campus and across the nation, the Art and Design faculty are being encouraged to incorporate electronic assets into their classrooms. Furnishing assets to students electronically is a convenience for students who want to obtain them remotely and/or readily. It is also efficient because it can save time and departmental money to photocopy, print and distribute hard copies. Electronic learning communities also stimulate dialogue outside of class that benefits everyone, especially reticent students who often prefer composing their ideas in comfortable private surroundings before the presenting them in a public (online) forum.

Curriculum: Evaluate current curriculum and add/delete courses as needed.

Recruitment & Retention: Encourage faculty to play a more active role, revised website and recruitment materials, redesigned advising forms and advising practice to make them more clear and consistent.

Annual New York City Field Trip: Preparation for this popular annual fieldtrip for art and design students and faculty is ongoing. In addition to the exciting and enriching artistic, social and cultural experiences New York proffers, this year the trip is scheduled to coincide with the College Art Association's national conference (February 14-18, 2007). This judicious planning will allow art and design students to access to an abundance of diverse lectures by internationally acclaimed educators, practitioners and scholars. They can also participate in a free student portfolio review with market experts. We also plan to incorporate studio visits into the itinerary. Recently, we secured a studio visit invitation for sixty students and faculty from the world-renowned art and design

team of Christo and Jeanne-Claude. This opportunity to visit acclaimed artists in the privacy of their studio is a rare opportunity.

Birke Art Gallery: The director has scheduled distinguished lecturers and artists for this year and is working on collaborative efforts with campus and non-campus entities to stretch scarce programming funds, share credit, diversify audiences, and stimulate new partnerships, which ultimately benefit our students.

IV. Assistance Needed

Funding: Costs for operating viable art programs are increasing steadily. This is particularly true in technology driven areas like photography and graphic design that must stay abreast of the most recent technological developments; and equipment dependent areas like ceramics and sculpture that require specialized facilities and equipment to allow students a comprehensive and competitive curriculum. Internal support coupled with grants from outside the University help to defray costs, but additional resources are needed. On both counts the Dean of COFA devotes considerable time and effort to helping the unit meet evolving needs. Conversely, the unit needs to be more proactive in determining what is essential and work toward developing revenue streams and partnerships that help accomplish these priorities.

Safety: In order to meet current and future curricular and safety needs in Sculpture and Ceramics, one urgent need is for funding to establish a full-time classified staff position to supervise and maintain the equipment and facility. Like students working in other hands-on labs on campus with tools and materials that possess inherent but manageable safety risks, sculpture students need more training and supervision outside of class to complete their assigned work. While eliminating the power equipment and range of materials can reduce risk exposure; this move backwards would put our 3D graduates at a competitive disadvantage and cripple the program (because it truncates the curriculum and it's appeal, which predictably would reduce enrollment and program credibility). Therefore, hiring a Studio Arts Shop Technician to train students to use power tools wisely, supervise them working outside of class and keep the equipment in good repair is a top priority. In turn, the instructor(s) can invest more time into teaching because they have to devote less time maintaining equipment or manning the lab on weekends to help student complete assigned work. Lastly, a properly scheduled and trained person is secured, they could serve larger student numbers from a variety of studio art (and/or collaborative interdisciplinary units) that require safe access to tools and materials to completed assigned work.

Degree Options: *M.F.A. degree.* Conduct a feasibility study for implementing an M.F.A. studio art and design program. Having the terminal degree in the studio arts will attract better students and establish and enforce the Marshall brand every time they leave here with a degree and go on to teaching, research and/or scholarly excellence. As it stands now, the M.A. degree does not carry sufficient market credibility to qualify students for art and design teaching positions. Major League Baseball provides a good analogy. In short, we are an art farm team for the majors. The result is the same in both scenarios:

good prospects stay away or ask for trades (before and after completing the M.A.) to organizations that offer the better more competitive (M.F.A.) opportunities. The rewards are numerous and tangible and can be accomplished with little or no new revenue (as we serve a large number of students in the M.A. program presently). If our aggregate graduate population remained the same and were simply split between M.A. and M.F.A. candidates (even though qualitative and quantitative growth are credible expectations), the benefits would be recurring and conspicuous.

Interior Design degree: The department and college routinely field questions about the availability of a four-year interior design program. Regrettably, we have to direct students to the associate degree program in interior design at the Marshall Community and Technical College. Along with the graphic arts, applied design fields like interior, furniture, product and industrial design, are amongst the fastest growing disciplines in departments and schools of art nationwide. Preliminary discussions with the MCTC indicate a strong interest in creating a two + two program for students who would be interested in pursuing the four year degree. We are confident we could have a substantial number of students in an interior design program quickly and that could lead to development of additional applied design programs at Marshall. Moreover, the department has a strong textile area and that complements an interior design program.

M.A and B.A. degrees: If M.A and B.A. degrees in Fine Arts with an art history major are desired (though I am not convinced there is support for this notion presently at the unit level), one additional full-time faculty with an emphasis in modern art and design theory and practice would ensure the appropriate number of class offerings for both degree tracks. Another option is a combined faculty/staff position with partial delivery responsibility and a concurrent role in the visual resource center (digitizing and organizing images for our studio art, design, art history and art appreciation classes). This alternative, which has its appeal, would require the resident faculty in art history to rethink the curriculum and develop and teach new courses.

Software/Hardware: Another area that requires short and long term attention, is upgrading the computing hardware and software in the art and design computer lab in Smith Hall. Limited financial and technical support for the Macintosh platform on this campus strains departmental and college resources. In addition, it raises some etiquette (perhaps delicate ethical) questions about how student computer fees are spent. Art and design students (as well as a number in JMC) pursue professional degrees where Macintosh is the preferred/prevalent platform in their chosen field. Moreover, Mac Users, while a smaller proportionally, pay the same course and computing fees as student PC users; yet they see little direct benefit of their tuition/fee dollars in the form of regular computing (hardware/software) upgrades and support. Why? Changing platforms is not an answer. Macs are not going away on this campus or in creative fields (Music, Art, Design, Journalism, Advertising, etc.). Our students deserve to work on hardware and programs that meet the current industry standard. Not doing so adversely affects curricular goals, qualitative output, market preparedness and student/faculty recruitment and retention. To address the shortage of available Macintosh computers for our collective students, this on a temporary basis we have formed a Mac Lab sharing

partnership with JMC. This does not completely meet current need and does not allow for anticipated growth in both programs. In short, we will need better institutional support if we are to meet, let alone exceed, the universities enrollment growth objectives.

V. What one lesson has this Assessment Report taught the reporter?

This assessment is well geared to encourage the Department of Art and Design to articulate sets of goals clearly and to improve its system for measuring program effectiveness, especially from an administrative point-of-view. This assessment document urges the establishment of a prescribed set of goals that can be rated quantitatively, especially from an academic point-of-view. While the assessment process may work well for measuring the prescriptive programs; it tends toward “rewarding” the pragmatic, pedagogical and pedantic perhaps at the expense of poetic and pluralistic opportunities/outcomes. Moreover, this activity is time consuming and inwardly focused. This insular tendency also encourages parochial outlooks, behaviors and/or assessments that are individual or unit defensive and in contrast to the vision President Kopp and a growing number of believers subscribe to. In short, we may find that we over assessing and under delivering on the things that matter the most.

As faculty across campus diligently pursues the goals to be assessed, some already view the process as merely asking for more with less. Although this does not have to be the rule, on an evolving campus trying to grow (up) into an interdisciplinary 21st century research institution, there will be some resistance to change when workloads remain tied to a teaching school model driven by heavy contact hours. This perceived disincentive is exacerbated when institutional expectations for teaching and research activity increase but available time and resources remain static or in decline. Certainly, the recent equity and merit pay raises will help with morale. However and unfortunately, where I see so much promise, there also exists a palpable counter productive view that entering into new creative and critical thinking, teaching and research partnerships; no matter how fertile these collaborations and their potential outcomes may be, will inversely strain schedules and budgets. Our task, and it is formidable, is to grow responsively and responsibly, but in a way that converts obstacles into opportunities for divergent people and programs while advancing our progressive institutional profile and purpose.

Submitted by _____ *Date:* _____

*Byron D. Clercx, Chair,
Department of Art and Design*

Marshall University
Assessment of Student Outcomes: Component/Course/Program Level
Component Area/Program/Discipline: B.F.A. Visual Arts, College of Fine Arts 2005-06

Component / Course / Program Level

Student Outcome	Person or Office Responsible	Assessment Tool Or Approach	Standard/Benchmark	Results/Analysis	Action Taken
To be exposed to artist's and different modes of expression and concepts	Chair, faculty	Art 200 events attended by students	Departmental—students need 3 events per semester to receive CR	Student attendance is stable, and 56% of 2005-06 students received CR (a 7% drop from last year).	The approach was changed from online essays back to attendance slips
Exhibition of basic competencies, drawing and 2D/3D design skills	Chair, faculty	Art 299, Portfolio Review	Standards represented in texts used in drawing and 2D/3D design class. Textbooks illustrations used for models.	Not held last year	The review was reintroduced. Held a mock run last semester with revised assessment criteria.
Successful preparation of a graphic design portfolio and an effective job interview	Chair, graphic design faculty	Art 490 rating form, written critiques, supervisor's evaluation of interns, faculty and graphic arts professionals' evaluation of job interview.	Standards adopted by faculty and by professionals in the industry	96 % of students enrolled in Art 489 passed while 90% of those enrolled in Art 490 passed (a 3% increase and 0% change respectively from last year)	Hired two new designers, hosting a Graphic Design Symposium, developing new studio and history design classes, partnering with JMC on shared computing labs to increase hours of access and reduce costs to individual units.
Demonstrate a mastery of principles and practices of art and design that culminate in a Senior Capstone Project (Exhibit)	Faculty, chair	Art 499 rating evaluation forms completed by faculty	Assess quality of: artworks, statement of intent, and overall presentation of work on a 5 point scale. A minimum of 3 or better is necessary to pass.	93 % passed the Senior Capstone Project Show (a 12% increase from last year)	Plans to improve the artist's statement in the Senior Capstone Project
Demonstrate mastery of strong conceptualization and principles of design of artworks in the Annual Student Juried Art Exhibit	Faculty, chair, and outside jurors	Written ratings and jurors' evaluations	Number of entries and categories of media	Students see the success of their peers whose artistic efforts become models for all.	Introduced Writing Competition to compliment successful Student Juried Art Show

College of Fine Arts

Student Satisfaction Survey of Facilities and Equipment

DEPARTMENT _____ ART & DESIGN _____

ACADEMIC STANDING

FRESHMAN 3
 SOPHOMORE 8
 JUNIOR 10
 SENIOR 21
 GRADUATE 2

My Level of Satisfaction

- 1 – Not Satisfied at all
- 2 – Somewhat Dissatisfied
- 3 – Somewhat Satisfied
- 4 – Very Satisfied
- 5 – Not applicable

Please check appropriate box

1. The spaces (facilities) allotted to teaching (lecturing) in my major
2. The areas allotted to studio work/ performance in my major
3. The areas allotted to departmental storage in my major area
4. The storage areas for a student's personal equipment and supplies
5. The environmental conditions in my major department's facilities
6. The safety and security issues in my major department
7. The computer equipment for work in my major was adequate
8. The other equipment available for work in my major
9. The repair/ upkeep of equipment in my major area
10. The availability of expendable supplies necessary for work in my major area

	FR	SO	JR	SR	GR
1. The spaces (facilities) allotted to teaching (lecturing) in my major	3.66	3.25	3.1	2.55	3.5
2. The areas allotted to studio work/ performance in my major	3.66	3.63	2.7	2.3	2.5
3. The areas allotted to departmental storage in my major area	4	3	2	2	2
4. The storage areas for a student's personal equipment and supplies	3.33	3	2.6	2.14	1.5
5. The environmental conditions in my major department's facilities	4	3.25	3	2.67	3
6. The safety and security issues in my major department	3.33	3.25	3.3 3	3.11	3.5
7. The computer equipment for work in my major was adequate	3.63	3.5	3.2	2.11	3
8. The other equipment available for work in my major	4	3.13	2.8	2.52	2.5
9. The repair/ upkeep of equipment in my major area	3.63	3.25	2.7	2.62	2.5
10. The availability of expendable supplies necessary for work in my major area	3.33	3.13	2.2	2.33	2.5

You are invited to make comments about any of the areas indicated in the questions above
