

# ART ASSESSMENT REPORT 2014 REVISED

## GUIDING QUESTIONS

### **1. What are the Student Learning Outcomes (SLOs) for your unit? How do you inform the public and other stakeholders (students, potential students, the community) about your SLOs?**

#### **A student who graduates with a Bachelor of Arts degree in Art should be able to:**

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

The Student Learning Outcomes can be found in the UAM catalogue, on all Art course syllabi, and on the School of Arts and Humanities website in the context of assessment reports:

[http://www.uamont.edu/arts\\_and\\_Humanities/assessments/Art%202011%20assessment.pdf](http://www.uamont.edu/arts_and_Humanities/assessments/Art%202011%20assessment.pdf)

The relevant page from the UAM catalog is attached as Appendix A. Sample syllabi are attached as Appendix B. These syllabi are for the Art program's gateway course, Design, and the Art program's capstone course, Senior Thesis.

There is no outside accrediting agency for the Art program.

### **2. Describe how your unit's Student Learning Outcomes fit into the mission of the University.**

#### **The university mission statement:**

The University of Arkansas at Monticello shares with all universities the commitment to search for truth and understanding through scholastic endeavor. The University seeks to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought. The University provides learning experiences which enable students to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.

The University strives for excellence in all its endeavors. Educational opportunities encompass the liberal arts, basic and applied sciences, selected professions, and vocational and technical preparation. These opportunities are founded in a strong program of general education and are fulfilled through contemporary disciplinary curricula, certification programs, and

vocational/technical education or workforce training. The University assures opportunities in higher education for both traditional and non-traditional students and strives to provide an environment which fosters individual achievement and personal development.

**Art Program's student learning outcomes:**

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

**Correlation between university mission and Art program's student learning outcomes:**

SLO 1 reflects the university mission to enable students to “synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.”

SLO 2 reflects the university mission “to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought.”

SLO 3 reflects the university mission “to enhance and share knowledge, to preserve and promote the intellectual content of society.”

SLO 4 reflects the university mission “to enhance and share knowledge, to preserve and promote the intellectual content of society.”

SLO 5 reflects the university mission “to educate people for critical thought” and to act “creatively within their own and other cultures.”

SLO 6 reflects the university mission to enable students “to synthesize knowledge [and] communicate effectively.”

SLO 7 reflects the university mission to enable students “to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.”

**3. Provide an analysis of the student learning data from your unit. How is this data used as evidence of learning?**

**Pre-tests and post-tests:**

A written pre-test is administered to incoming freshman at the beginning of the gateway course, Art 1023 Design. This essay analyses an initial art piece completed by the student and assesses the student's ability to explain and contextualize his or her work.

A post-test/essay at the end of Art 1023 reveals the extent to which students have met course student learning outcomes or objectives.

A post-test in the form of the Thesis Statement Essay in Art 4693 Senior Thesis, the capstone course, provides assessment data about the program, not just an individual course.

These pre and post-tests are evaluated by both full-time Art faculty.

See Appendix C and Appendix D for the Pre and Post-Test instructions and the Scoring Guide, is a 0 – 3 numerical scoring guide, based upon the Art Praxis Scoring Guide.

**Sample Design class pre-test images:**





**Sample Design class post-test images**





	Average Scores: Design Pre-test	Design Post-Test
Understanding Issues:	1	1.7
Details / examples:	0.3	1.7
Topic discussion:	0.1	2.0
Organizational cohesiveness:	0.3	1.3
Observations on materials:	0.7	2.3
Vocabulary:	0.3	2.3
Art History:	0.3	0.3

**Analysis of pre-test and post-test data for Design**

As indicated by the scores on the 0 to 3 scale, no students met the learning outcomes on the pre-test in any of the seven areas being evaluated.

The post-test results demonstrate that students show significant improvement in demonstrating course objectives, especially in topic discussion, observations on materials, and vocabulary. By the end of the course, the faculty determined that students could discuss topics and analyze art works adequately for freshmen completing a gateway course. The use of written analysis in the form of critique sheets (see Appendix E) helps to explain the significant gain students made in the area of design vocabulary.

Despite overall improvement among students, the results show weakness in the ability of students to historically contextualize, use specific examples, and organize a cohesive and clearly written analysis of their work. However, these weaknesses are expected in freshmen.

Experience in these areas is gained through future advanced studio and Art History courses. In fact, Art 1023 Design is structured to introduce and improve competencies primarily in the first two learning outcomes of the major:

1. Understand and be proficient with different art media;
2. Use effective research skills in the discipline of art.

### **Studio course pre and post-evaluation:**

In each studio art course, Art faculty administer a pre and capstone evaluation assessment assignment, relative to the media covered in the particular course. At the beginning of the course, each student is given an assignment that can be completed within a class period; the object the student creates in response to this assignment indicates to the Art faculty the student's level of knowledge and innate abilities. At the end of the course, a similar assignment is given in class to determine the ability of the student to demonstrate student-learning outcomes related to the course. All students who receive a passing grade in a studio course have demonstrated the expected student learning outcomes. Students who receive an A have exceeded expected outcomes. Students consistently demonstrate the SLO's relative to each course.

### **Drawing 2—sample pre-instruction and capstone drawings:**

**Pre-instruction – self  
portrait:**

**Capstone Drawings – celebrity portrait:**

**Pre-instruction – self portrait:**



**Capstone Drawings – celebrity portrait:**



**Pre-instruction – self portrait:**



**Capstone Drawings – celebrity portrait:**



**Pre-instruction – self portrait:**



**Capstone Drawings – celebrity portrait:**



**Ceramics 2—Wheel Throwing:** The following left-to-right rows of images represent typical progression among ceramics students.

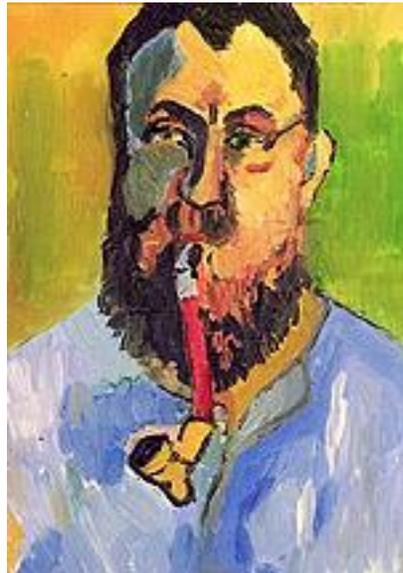


**Samples—demonstration of expected student learning outcomes as students progress through program:**

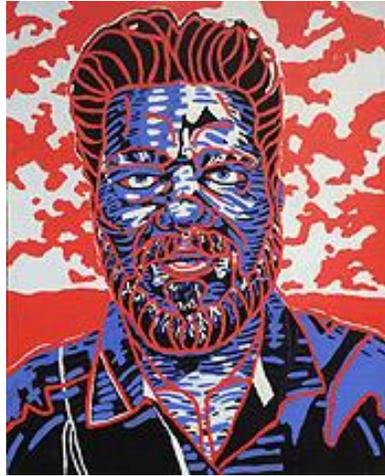
**Painting 1:**



**Painting 2:**

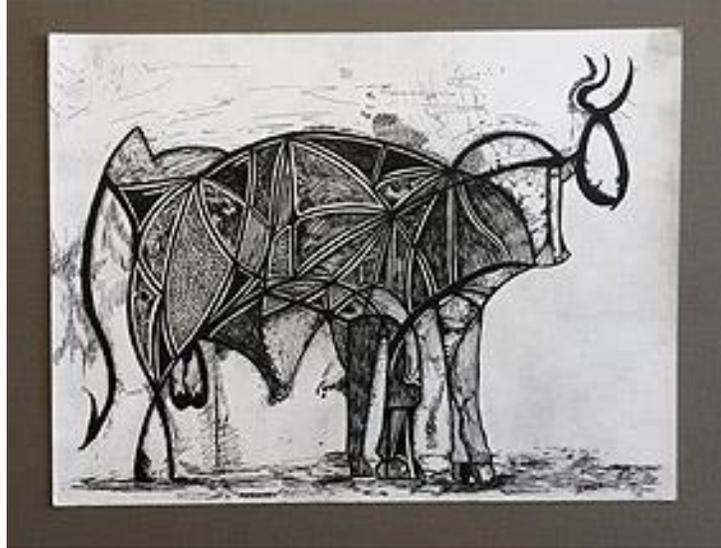


**Painting 3:**



**Advanced Drawing – one student’s work for Senior Thesis exhibition:**





### **Analysis of studio course pre and post-evaluation data:**

The Art faculty look for the demonstration of the first five program SLOs in all studio courses. If there is no evidence of all five SLOs, the art fails. Student who successfully progress through the program are considered to have demonstrated the SLOs.

### **Senior Thesis course and thesis paper:**

Senior Thesis is the capstone course for Art majors and in that context faculty collect final assessment data to determine the extent to which students have improved in their abilities to demonstrate the Expected Student Learning Outcomes.

See Appendix C and Appendix D for the Pre and Post-Test instructions and for the Scoring Guide (this is a 0 – 3 numerical scoring guide, based upon the Art Praxis Scoring Guide).

Average Scores: Senior Thesis (Capstone Program Post-Test)

Understanding Issues: 3

Details / examples: 3

Topic discussion: 2.7

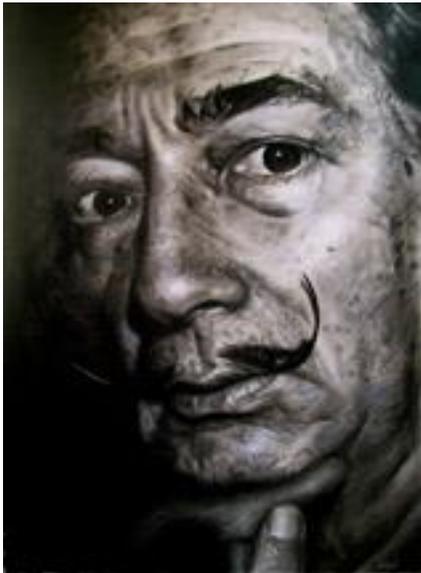
Organizational cohesiveness: 2.7

Observations on materials: 2.7

Vocabulary: 3

Art History: 3

### **Sample images: Senior Thesis (individual art pieces):**





Students enrolled in the program’s capstone course, Senior Thesis, are required to write a thesis statement defending and contextualizing the work presented. This exhibition and thesis statement assure that Art majors demonstrate the following expected student learning outcomes:

- Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
- Plan, promote, and hold an exhibition of their work
- Present a concise portfolio of their work that would allow them to apply for further study or

secure employment in the arts.

See Appendix C-III for the rubric evaluating student demonstration of the three SLOs.

**Analysis of capstone, Senior Thesis, data:**

The following chart demonstrates through average scores the significant growth of students from start of the program to end:

	Average Scores: Design Pre-test	Design Post-Test	Senior Thesis
Understanding Issues:	1	1.7	3.0
Details / examples:	0.3	1.7	3.0
Topic discussion:	0.1	2.0	2.7
Organizational cohesiveness:	0.3	1.3	2.7
Observations on materials:	0.7	2.3	2.7
Vocabulary:	0.3	2.3	3.0
Art History:	0.3	0.3	3.0

Although the progression of these average scores is probably skewed by the attrition of weaker students who never graduate from the program and may not even complete the gateway Design course, there is no doubt that students completing the program demonstrate SLOs at an impressive level.

**4. Based on your analysis of student learning data in Question 3, include an explanation of what seems to be improving student learning and what should be revised.**

**What works:**

Given the results of data gathered in Senior Thesis, it appears that this small program produces highly competent artists; however, the faculty recognize at the same time that changes need to be made to their assessment process.

**What should be revised:**

Faculty realize it would be helpful and would enhance the validity of data if they track the scores of individual students from Design through Senior Thesis and not just gather class averages.

Likewise, Art faculty will more meticulously and consistently track individual student progress with photographs of student work.

In addition, faculty see the need for a pre-test and post-test specifically for Art History to better determine proficiency in that area.

They also see the need to more clearly relate pre-tests and post-tests to the program's seven Student Learning Outcomes.

**5. Other than course level/grades, describe/analyze other data and other sources of data whose results assist your unit to improve student learning.**

**Syllabi review:**

Syllabi review is conducted annually by the Art faculty to assure consistency of standards and student learning outcomes. Review of syllabi reveal that full-time and part-time faculty are consistent regarding course expectations, course content, class policies, and grading standards. The syllabus for each Art class has been revised to reflect efforts to assure student learning consistent with the applicable SLOs for the class.

**PRAXIS:**

Art graduates have historically performed poorly on the art history section of the PRAXIS. In order to address this problem, the faculty have begun offering additional Art History courses beyond the two survey courses. Specifically, four out of five Art graduates taking the PRAXIS failed the Art History portion of the test. Because it was obvious to the Art faculty that two semesters of broad historical survey were inadequate, they designed additional Art History classes focusing on periods such as Modern Art and the Renaissance. Data reflecting the effect of these curriculum changes are not yet available.

**Strategic Plan:**

Creating, implementing, and reviewing the 2013-2014 Strategic Plan for the School of Arts and Humanities involved much discussion, observation, and analysis on the part of the Art faculty in regard to how SAH might better serve students. See Appendix G.

**Alumni Survey:**

The Art faculty are designing a survey to disseminate to alumni who graduated from the program at least two years prior and therefore have had time to establish themselves in jobs or graduate programs. The thrust of the survey will be to obtain the opinions of alumni regarding what they believe the UAM Art program did and did not do to prepare them for jobs and/or advanced studies.

**6. As a result of your student learning data in previous questions, explain what efforts your unit will make to improve student learning over the next assessment period. Be specific indicating when, how often, how much, and by whom these improvements will take place.**

**To improve student learning, the Art faculty will be implementing the following:**

- pre and post-test assessment in Art History Survey courses (focus on SLOs 3 and 4) – Tom Richard, Fall 2014.
- individual student critiques in studio courses (focus on SLOs 1 and 5) – both Art faculty, Fall 2014.
- student group exhibitions (focus on SLO 6) – both Art faculty, all Art students, Spring 2015.

- tracking of individual student progress with photographs of student work (focus on SLOs 1 and 5) – both Art faculty, Fall 2014.

**7. What new tactics to improve student learning has your unit considered, experimented with, researched, reviewed or put into practice over the past year?**

**In the past year, in an effort to improve student learning, the Art faculty have:**

- Considered having students do individual pre and post critiques in Studio courses;
- Offered Design and Drawing I as intensive 8-week course so that both courses could more easily scheduled and completed by students in their first semester;
- Used Blackboard for the submission of writing assignments in studio courses, including written analysis of visiting artists' work in the UAM galleries;
- Offered Special Topics Art History courses beyond the two survey courses to enhance student knowledge of art history;
- Covered matting and Framing covered in Drawing 2 (was not previously addressed until 3000/4000 level courses);
- Emailed demo videos to individual students enrolled in specific courses so that students could access these with their mobile devices and view as needed.
- Enhanced Drawing I course by requiring fewer completed drawings, thereby allowing more time for writing assignments and critiquing/discussing.

**8. How do you ensure shared responsibility for student learning and assessment among students, faculty and other stakeholders?**

**Course/student evaluations:**

Students' written comments are reviewed by the dean before being forwarded to individual instructors.

**Student evaluations of senior exhibits:**

Since Fall Semester 2010, all Art majors attending Senior Thesis Exhibits were asked to indicate on a rubric whether the student having the exhibit has met various student learning outcomes.

**Student critiques in foundation courses:**

Student evaluate each other's work starting in the gateway course, Design.

**Faculty and faculty-student meetings:**

See Appendix H for minutes.

**9. Describe and provide evidence of efforts your unit is making to recruit/retain/graduate students in your unit/at the university. (A generalized statement such as “we take a personal interest in our students” is not evidence.)****Online and hybrid courses:**

To accommodate the lifestyles and scheduling challenges Art students frequently face, the Art faculty are offering a variety of online and hybrid courses, including Art History classes, as well as some studio classes.

**High school art events:**

The art faculty consistently attend and participate in art events sponsored by local high schools and by statewide student art organizations.

**Use of technology:**

The faculty are making good use of Blackboard, Weevilnet email, texting, and Smart Room technologies to communicate with students and to enhance students' educational experiences.

**Exhibitions:**

In addition to serving the cultural needs of Southeast Arkansas, the exhibitions in the UAM art galleries allow for students to interact with art first hand. Exhibiting artists spend a day with students presenting their life “path,” holding individual critiques, and demo-ing how they make their work.

**Additional student-worker position:** The Art faculty split the 3 student-worker positions into 4 positions. Data show that retention of student workers is high. All four student workers were retained as students. Two graduated.

**Internships:**

Three Art students were placed into unpaid, for-credit internships working with local artist Alice Guffy Miller in Spring 2013.

## **APPENDIX A—2013-2015 UAM Catalogue, pages 70-71**

### **Art Major**

#### **Student Learning Outcomes**

Students who graduate with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media.
2. Use effective research skills in the discipline of art.
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance.
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view.
6. Plan, promote, and hold an exhibition of their work.
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

# **APPENDIX B--Sample syllabi with student learning outcomes stated**

## **Appendix B-I Design Syllabus**

**ART 1023 DESIGN**

**FALL 2013**

UNIVERSITY OF ARKANSAS AT MONTICELLO  
SCHOOL OF ARTS AND HUMANITIES  
COURSE SYLLABUS  
Fall 2013  
M W 9:10 – 11:25

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Tom Richard  
Art Complex  
870-460-1338  
richardt@uamont.edu

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### Office Hours:

M W F by appointment

T H 9:00 – 11:00 and by appointment

- by appointment (Blackboard shell for instructions on how to schedule an appointment.)

If you have taken an art studio course before, you are aware of the flexibility in the professor's schedule (generally in the middle of the classes). Usually a studio class begins with a critique of homework/previous assignments, a demo, a lecture, or a project/assignment explanation. Then the remainder of the class time is spent with students working on their assignments, with individual attention from the professor. For some assignments, intense oversight is needed. For others, students are working with intentionally little monitoring. This changes from assignment to assignment.

Because of this dynamic, office hours can be scheduled (ahead of time) by following instructions in Bb (and in some cases during the middle of one of the professor's courses). Interrupting a studio course is not permitted without prior approval.

Also, because of the nature of the field of study of art, be aware that during office hours the professor might not be possibly be sitting by the phone awaiting a call, but could be somewhere on campus executing assignments or tasks that relate to the field of art. Therefore, it is strongly recommended that you schedule an appointment by email to verify the success of the meeting happening.

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### **ART 1023 DESIGN, 3 credit hours, 6 hours laboratory**

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This course is a basic study of the use of line, shape, texture, value, and color and their relationships in composition. Comprehensive study of design elements and principles as basic means of organizing two-dimensional space will be covered. Emphasis on inventiveness in the use of different media will be explored.

### Course Objectives:

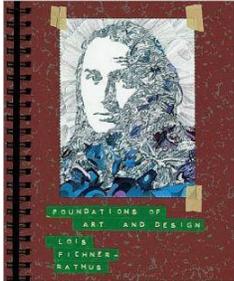
At the end of this course, you should be able to:

- Effectively manipulate the elements and principles of two-dimensional design to create non-objective, abstract and representational compositions.
- Create photo-based collages and narratives.
- Develop inventive concepts using various problem-solving strategies, such as convergent thinking, divergent thinking, collaboration, brainstorming and idea maps.

- Speak and write critically about personal and peer artworks and propose alternatives.
- Research an idea and develop an extended series of related images.

There is no prerequisite for this course, but it is strongly recommended that you take this course concurrently with ART 1013.

Required Textbook:



Title	Foundations of Art and Design
Author	Lois Fichner-Rathus
ISBN	978-0-534-61338-9

Supplies:

Always bring 9"x12" sketchbook, pencil, ruler, X-acto knife, scotch tape, a pocket calendar, and scissors.

9"x12" sketchbook,

pencils

markers

metal ruler,

X-acto knife,

scotch tape

masking tape

scissors

glue stick

illustration boards

paint brush

portfolio

shoe box or tackle box or other small box for storing and transporting supplies

**DO NOT BUY SUPPLIES UNTIL THEY ARE DISCUSSED IN CLASS**

A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show improvement in BA Art outcomes: 1 and 2.

<u>Grading</u>		<u>Grading Scale</u>
participation	20%	100-91 A
assignments	60%	90-81 B
final project	20%	80-71 C
		70-61 D
		60-0 F

Grades will be defined as follows:

A = Outstanding. Expansive investigation of the specific processes and demonstrated visual knowledge of those concepts. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and processes; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D= Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Participation

Class participation includes attendance, work ethic, effort, and participation in class activities, discussions, and critiques (this does not mean attendance alone).

Critiques

Group critiques will be held on days when homework is due, and occasionally to discuss class work. Positive participation in critiques is crucial to the class and will be reflected in your grade. Critiques are held throughout the semester. During these discussions we will talk about the parameters of the project, progress thus far, and progress expectations. All students are required to participate. Your suggestions are greatly appreciated by myself and your fellow students.

Attendance

Two absences result in a one letter drop in your grade. Three absences result in a two letter drop in your grade. If you miss four times, the highest grade you can receive is an F. Two late arrivals will count as an absence. Attendance after 30 minutes of class starting will not be considered late, but will be an absence.

Homework

Assignments will be required on time for a grade. No late work will be taken. Work will be evaluated entirely upon its accomplishment of the goal assigned. A sketchbook must be kept throughout the semester that serves as a thinking pad for you to work through ideas both visually (as sketches) and verbally (through notes and writing). To receive any credit for these they must be turned in at mid term and finals.

Portfolio

A neat, ordered, chronological portfolio of one drawing per class is required at the conclusion of the semester for grading. This portfolio should contain the work labeled (name, date, and assignment), flat, and easily accessible. It is recommended that at the conclusion of each class drawings are labeled, assessed, and the most successful one is chosen to be placed in the portfolio.

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### Clothing

Be sure to wear clothing that can get dirty (or even ruined) to class. Some of the media we will be exploring can make a mess, so don't wear articles that will inhibit the creative process. If necessary, change before and after the class, (but do so before to ensure that you are prepared to begin the class).

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### Blackboard

Students will need to set up a username and password within the University's Bb course distribution software site. The content of the site will include Helpful Tips, Content Descriptions, Assignment Explanations, Assignment Deadlines, Links to important information, and a Gradebook.

All written assignments for the course will be submitted in Bb.

TECHNICAL SUPPORT INFORMATION: Include the information below in your syllabus:

Issues with Blackboard:

Contact Office of Academic Computing; phone 870-460-1663.

Open Monday-Friday, 8 a.m.-4:30 p.m.

Help Desk at [fendley@uamont.edu](mailto:fendley@uamont.edu) or phone 870-460-1663.

The computer section in the Library is open during regular Library hours. Click here to see when the Taylor Library is open: <http://www.uamont.edu/library/>

Issues with Email: Contact the Office of Information Technology; phone 870-460-1036; open Monday-Friday, 8 a.m. – 4:30 p.m.

The Student Handbook for Distance Education is available at the following link:

<http://www.uamont.edu/AcademicComputing/>

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### MINIMUM TECHNOLOGY REQUIREMENTS:

For minimum technology requirements, visit:

<http://kb.blackboard.com/pages/viewpage.action?pageId=38830689>

Access to a working computer with Internet capability.

Operating System: Windows 2000, XP, Vista or Macintosh OS X

Hardware: 256 MB of RAM, 1GB free hard disk space

Microsoft Office 2007 recommended

Connection to the Internet: (broadband connection, such as RoadRunner, Satellite Internet or DSL, is preferred). Broadband connections are recommended for assessments.

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### FEEDBACK SCHEDULE

Most often, a student can expect a response to email within 24 hours Monday through Thursday. No emails will be answered after 3 p.m. on Thursday until the following Monday. There will be times during the semester that the professor is unavailable and does not have access to the internet. On those dates, a message will be posted in the announcements on Blackboard.

### DIRECTIONS FOR EMAILING

Here are the directions for sending a correct email, which will get a response:

- In the subject area, place the course number, a colon, then condense your issue. ie. "Art 1023: *concerns*"
- In the body of the email, list your correct name, which course you are in, the section number, and day/time of the course.
- State your concern in complete sentences and using correct grammar and spelling.
- You must use correct English. Do not use "text speak", abbreviations, slang, or other languages.
- Try to go into specific detail with your concern or issue, so I can address it specifically.
- If it is a technological issue, contact IT. So you don't have to send me this email.

- If it is an issue related to missing deadlines, you don't have to send this email. I do not take late assignments.
- If you have typed this email in ALL CAPS, that means you are screaming at me. And I do not respond well to screaming.

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#### METHOD OF DELIVERING ASSIGNMENTS

Please submit work as a RTF document sent to Blackboard. Use Times New Roman, 12 point font with 1" side margins. All submissions should be titled with your last and first name and course title (e.g., Smith, Joe EDUC2225). Be sure to have anti-virus software installed on your computer and update it regularly. All work must be submitted inside our Blackboard course site. You need to save all documents as .rtf files, in English. Images should be saved as jpeg files. Assignments will not be credited when turned in through any other format. This includes mailboxes, under office doors, handing to me directly, and emailing it to me, saving files as wpd, csv, or any format that my computer cannot open. I can open all rtf and jpeg files, which is why that is the acceptable format. If for some reason I cannot open your rtf or jpeg file, I will contact you via Blackboard private mail and ask you to re-submit it in order to receive credit. Once you have gained access to your Blackboard course site I expect no communication outside your course site. It has an email tool for communication needs. If you contact me outside of Blackboard, I will most likely not reply or acknowledge your requests as I will be checking Blackboard primarily and will not notice you see your requests. If I do not correct your behavior upon incorrectly handing in assignments it does not mean that I have accepted your assignment and will give you credit. If I reply to your voicemail or UAM email, it does not mean I will reply to future requests. In short save UAM email for emergencies, like not being able to get back into your Blackboard course.

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#### EMERGENCY OR INTERRUPTION IN COMPUTER SERVICE POLICY

Prepare for unexpected problems and emergencies. Understand that problems and glitches do occur in online learning as they do in any learning environment. Have a back-up plan such as using the computers at a local library for submitting assignments in case your computer crashes or your service is interrupted.

##### Computer/Connectivity Issues:

I cannot take your word that you had a problem beyond your control with any computer related issue. I have to have some actual scientific evidence. You will get that evidence by immediately calling IT to report your problem and then they will make a log of the event if it occurred. If they cannot document your issue, I cannot believe it existed. What time of day your Internet is best capable of managing the course work is up to you to discover. Typically the most popular times of the day to do work on the Internet result in a "bottleneck" much like rush hour traffic. I recommend doing your work when your specific connection and computer work the best to avoid any technical issues.

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##### Computer Access:

Computer and Internet access is provided on campus for all students. You may choose to get Internet access at home for your conveniences however off campus computer issues are not an excuse for late or unfinished work.

I would recommend high speed Internet and a college level of computer literacy. Tutorials on how to use Blackboard and other University Computer Resources are available for students Via the UAM IT Department accessible through the UAM homepage. Tutorials for using Blackboard are also available through Blackboard. Unless it is a question about my course content your answer is most likely available faster through tutorials than by asking me. You may ask me, however the tutorials will get faster results.

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##### Working off campus

You will need access to the Internet and a computer. I recommend a high-speed connection. A slow connection may impede your ability to complete the exams properly. This is provided on campus at various locations including the library. If you cannot find library access hours that fit your schedule, you will need to make you own adjustments.

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##### Enrollment restrictions:

The purpose of this course is to support and fulfill the requirements for the Bachelor of Arts degree in Art. This is a required course for the Art Major, and is a prerequisite to other upper level studio courses.

The physical course space is limited, and the enrollment capacity is based upon the physical plant limitations of the Art Complex.

For these reasons, enrollment availability is prioritized as follows:

1. Art Major – Sophomore standing
2. Art Major – Freshman standing
3. Art Major – Senior standing
4. Art Major – Junior standing
5. Art Minor – Senior standing
6. Art Minor – Junior standing
7. Art Minor – Sophomore standing
8. Art Minor – Freshman standing
9. BA Degree Seeking – Senior standing
10. BA Degree Seeking – Junior standing
11. BA Degree Seeking – Sophomore standing
12. BA Degree Seeking – Freshman standing
13. General Studies Major (undeclared)
14. BS Degree Seeking – Senior standing
15. BS Degree Seeking – Junior standing
16. BS Degree Seeking – Sophomore standing
17. BS Degree Seeking – Freshman standing
18. Non-Degree Seeking

In the event that the course enrollment reaches and/or exceeds the enrollment capacity, students will be administratively withdrawn from the course according to priority at any point in the semester.

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University Fall 2013 Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/Schedules/>

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Students with disabilities:

It is the policy of the University of Arkansas at Monticello to accommodate individuals with disabilities pursuant to federal law and the University's commitment to equal educational opportunities. It is the responsibility of the student to inform the instructor of any necessary accommodations at the beginning of the course. Any student requiring accommodations should contact the Office of Special Student Services located in Harris Hall Room 121; phone 870 460-1026; TDD 870 460-1626; Fax 870 460-1926; email: [whitingm@uamont.edu](mailto:whitingm@uamont.edu).

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Student conduct statement:

Students at the University of Arkansas at Monticello are expected to conduct themselves appropriately, keeping in mind that they are subject to the laws of the community and standards of society. The student must not conduct him/herself in a manner that disrupts the academic community or breaches the freedom of other students to progress academically.

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Academic dishonesty:

Cheating: Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:

Copying from another student's paper;

Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;

Substituting for another person during an examination or allowing such substitutions for oneself.

Collusion: Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

Duplicity: Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.

Plagiarism: Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be a failing grade for the course.

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## **Appendix B-II Senior Thesis Syllabus**

**ART 4693 SENIOR THESIS**

**SPRING 2014**

UNIVERSITY OF ARKANSAS AT MONTICELLO  
SCHOOL OF ARTS AND HUMANITIES  
COURSE SYLLABUS  
Spring 2014, T 8:10 – 9:30

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Tom Richard  
Art Complex  
870-460-1078  
richardt@uamont.edu

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As I am teaching 9 studio courses, I will be keeping limited “scheduled” office hours. These will be: Monday: 8:10 – 9:10, 11:10-12:10; Tuesday: 7:40 – 8:10, 12 – 1; Wednesday; 8:10 – 9:10, 12 – 1; Thursday: 8:10 – 9:40, 12 – 1; Friday: 8 – 3 by appointment

To schedule an office visit, email me at: [richardt@uamont.edu](mailto:richardt@uamont.edu) with a specific time that you would like to meet. This should be done 24 hours in advance of your suggested meeting time and I will email back a confirmation if that time is acceptable or agreeable. You must email me from your UAM account (all other email addresses are blocked by the spam filter and will be deleted). In the subject line type: “requesting office visit.” In the body of the email state your name, student ID number, course, and time that the course meets. Request the day that you wish the office visit to be. Also state the concern or go into detail as to the issue that you wish to address. I will send a reply email with the time or times that I am available that day.

I will generally be on campus during the week, Monday – Thursday from 8:00 until 3. While I am here on these days, I will rarely be sitting in my office awaiting student questions. I will be using this time: to prep for the classes, which includes physical manipulation of the equipment and furniture of the individual class rooms, working on demonstration projects in those classrooms, researching image use, prepping image presentations, etc; to work in the two galleries on campus; to manage student workers; and to work on art pieces inside the art complex. There are also times where I will be on campus but in committee meetings, working in the gallery, or doing work that cannot be interrupted. So I will not be sitting by my phone to await a call, so definitely schedule an appointment.

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**ART 4693 SENIOR THESIS, 3 credit hours**

This course is intended to assist the student in planning and having their Senior Art Exhibition. It does not involve the making of the artwork for the exhibition, but does include the finishing and presentation of existing or new work. The course concludes with a successfully held Art Exhibition. A special project can be substituted for a senior exhibition, if approved by instructor on the first day of class.

Prerequisites: Advanced standing and permission of the instructor or the School Dean

Corequisite: The 3000 – 4000 level studio course that corresponds to the thesis focus.

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Required textbook:



PRACTICAL HANDBOOK FOR EMERGING ARTIST: ENHANCED ED (P)

Author: LAZZARI

Edition: 2ND

ISBN: 9780495910268

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A student who graduates with a Bachelor of Arts degree in Art should be able to:

1. Understand and be proficient with different art media
2. Use effective research skills in the discipline of art
3. Have a basic knowledge of the history, practice, and use of art in history.
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view
6. Plan, promote, and hold an exhibition of their work
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts.

Student Learning Outcomes:

By the conclusion of the course you should be able to show proficiency in BA Art outcomes: 5, 6, and 7.

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Grades will be defined as follows:

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time, with at least one extra credit project presented. Insightful contributions to critiques. Goes substantially beyond minimum requirements.

B = Above average. Substantial investigation of concepts and compositions; excellent craft. All assignments completed on time, insightful contributions to critiques.

C = Average. All assignments done competently and completed on time. Strong participation in critiques.

D = Marginal work. Two or more late projects, limited investigation of ideas, poor craft or incoherent compositions, or excessive absences. Limited contribution to critiques.

F = Unsatisfactory work. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences.

Grading Scale:

A= 90—100

B= 80 — 89

C= 70 — 79

D= 60 — 69

F= 59 and below

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University Spring 2014 Calendar

Detailing specific important dates and Final Exam Schedule:

<http://www.uamont.edu/Schedules/>

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**Academic dishonesty:**

**Cheating:** Students shall not give, receive, offer, or solicit information on examinations, quizzes, etc. This includes but is not limited to the following classes of dishonesty:

Copying from another student's paper;

Use during the examination of prepared materials, notes, or texts other than those specifically permitted by the instructor;

Collaboration with another student during the examination;

Buying, selling, stealing, soliciting, or transmitting an examination or any material purported to be the unreleased contents of coming examinations or the use of any such material;

Substituting for another person during an examination or allowing such substitutions for oneself.

**Collusion:** Collusion is defined as obtaining from another party, without specific approval in advance by the instructor, assistance in the production of work offered for credit to the extent that the work reflects the ideas of the party consulted rather than those of the person whose name is on the work submitted.

**Duplicity:** Duplicity is defined as offering for credit identical or substantially unchanged work in two or more courses, without specific advanced approval of the instructors involved.

**Plagiarism:** Plagiarism is defined as adopting and reproducing as one's own, to appropriate to one's use, and to incorporate in one's own work without acknowledgement the ideas or passages from the writings or works of others.

For any instance of academic dishonesty that is discovered by the instructor, whether the dishonesty is found to be cheating, collusion, duplicity, or plagiarism, the result for the student(s) involved will be a failing grade for the course.

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**Senior Art Show Checklist and Deadlines**

_____	3-2 mo. before	establish opening and closing dates
_____	3-2 mo. before	establish date and time of reception
_____	4 weeks before	collect images and information for announcements
_____	3 weeks before	press release with image
_____	3 weeks before	design announcement (mailer or flier)
_____	3 weeks before	design web page
_____	3 weeks before	write artist's statement
_____	2-1 week before	mail announcements/post fliers
_____	2-1 week before	finish artwork - matting, framing, pedestals, presenting
_____	2-1 week before	make a description label for each artwork
_____	2-1 week before	write price list

_____	2-1 week before	line up refreshments and helpers to serve
_____	2-1 week before	purchase and gather hanging/installation materials
_____	1 wk - 2 days before	hang/install artwork
_____	1 wk - 2 days before	lighting, labels, clean gallery
_____	Day before	assemble binder with artist's statement, images, pricelist
_____	Day before	set up refreshment table
_____	Day before	set up guest book, and artist's binder
_____	Day Of	Have Fun! (be prepared to be early and stay late)
_____	During	schedule private tours, lock and unlock gallery
_____	Day after	take down art show
		deliver pieces to people who bought them –
		collect money
		clean gallery

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# APPENDIX C—Pre-Test/Program, Post-Test/Design, Pre and Post Test Scoring Guide, and Design Project Critique Sheet

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## **APPENDIX C-I:**

**PRE-TEST FOR PROGRAM (ADMINISTERED THE FIRST DAY OF CLASS IN THE FIRST STUDIO COURSE TAKEN: ART 1023 DESIGN)**

### **Design Assessment Pre-Test**

Write an essay that is a critique of your first project that you completed.

*(The students were first asked to make a unique and original art piece that expressed their own personal style. In this essay, the student analyzed that piece.)*

Save this document as a “doc”, a “docx”, or a “rtf” and attach.

Also cut and paste it into the body area.

Be sure your name, course number and section number, time of the course, and date at the top of the paper.

### **Aspects to include in the essay are:**

- How the theme of the work was selected and how that theme is expressed.
- What knowledge was gained as part of the process of creating the work?
- How the work was generated from inception to final work.
- What were the art-related and other influences on the art making process (and how does it show up in your work)
- How you assessed, critiqued, and evaluated the work at different stages of completion.
- Which tools, material, and techniques were used in making the work?
- What place the work holds in your personal artistic development.
- How the art elements and principles of composition were incorporated in the work.

### **Format your paper as follows:**

#### **PART A**

Identify and explain specific influences.

#### **PART B**

How did this knowledge and experience affect the choice of medium or your style and technique?

#### **PART C**

Describe the expressive or thematic ideas you explored as you planned and carried out this work. Why did you include them?

#### **PART D**

Why is this work significant to you? What does this work say about your personal artistic development, or about current art issues, current theoretical issues, or current social issues?

#### **PART E**

Briefly discuss any new directions in expression that this work could lead you to explore in future works. What would you like to do next that builds on what you learned in creating this work?

## **APPENDIX C-II:**

### **POST-TEST FOR DESIGN (ADMINISTERED THE LAST DAY OF CLASS IN THE FIRST STUDIO COURSE TAKEN: ART 1023 DESIGN)**

#### **Design Assessment Post-Test**

Write an essay that is a critique of your last project that you completed.

*(The students were first asked to make a unique and original art piece that expressed their own personal style, that utilized skills learned in the course, and that visually explained one of the visual elements and principles of design. In this essay, the student analyzed that piece.)*

Save this document as a “doc”, a “docx”, or a “rtf” and attach.

Also cut and paste it into the body area.

Be sure your name, course number and section number, time of the course, and date at the top of the paper.

#### **Aspects to include in the essay are:**

- How the theme of the work was selected and how that theme is expressed.
- What knowledge was gained as part of the process of creating the work?
- How the work was generated from inception to final work.
- What were the art-related and other influences on the art making process (and how does it show up in your work)
- How you assessed, critiqued, and evaluated the work at different stages of completion.
- Which tools, material, and techniques were used in making the work?
- What place the work holds in your personal artistic development.
- How the art elements and principles of composition were incorporated in the work.

#### **Format your paper as follows:**

##### **PART A**

Identify and explain specific influences.

##### **PART B**

How did this knowledge and experience affect the choice of medium or your style and technique?

##### **PART C**

Describe the expressive or thematic ideas you explored as you planned and carried out this work. Why did you include them?

##### **PART D**

Why is this work significant to you? What does this work say about your personal artistic development, or about current art issues, current theoretical issues, or current social issues?

##### **PART E**

Briefly discuss any new directions in expression that this work could lead you to explore in future works. What would you like to do next that builds on what you learned in creating this work?

### **Appendix C-III**

#### **SCORING GUIDE: PRE-TEST PROGRAM, POST-TEST DESIGN, AND POST-TEST PROGRAM**

This Scoring Guide comes from the Art Making (0131) portion of the Praxis Test presented by Educational Testing Services. *(Amended in 2013 to include an Art History contextualization component)*

##### Score of 3

- shows full understanding of the issues and concept
- provides sufficient, appropriate, and accurate details or examples to support and amplify general statements
- discusses all topics appropriately
- response shows superior organization, clarity, focus, and cohesiveness
- makes insightful observations about textual and/or visual materials; thoroughly analyzes relational issues when these are implied
- uses an extensive art vocabulary that is accurate and appropriate
- fully contextualizes the historical aspects of the work by citing specific artistic influences throughout history that have been beneficial in the direction of the work; fully describes how these influences have manifested in the work

##### Score of 2

- shows basic understanding of the issues and concept
- provides appropriate details or examples to support and amplify general statements
- discusses major parts of the topic adequately
- response shows acceptable organization, clarity, focus, and cohesiveness
- makes accurate observations about textual and/or visual materials; clearly analyzes relational issues when these are implied
- uses an adequate art vocabulary that is accurate and appropriate
- adequately contextualizes the historical aspects of influences by citing specific artists throughout history that have been influential in the direction of the work

##### Score of 1

- shows little or no understanding of the issues and concept
- provides inappropriate details or no details or examples to support and amplify general statements
- ignores major parts of topics
- response is unfocused, lacks cohesion, and exhibits serious flaws in communication skills
- makes illogical or inappropriate observations about textual and/or visual materials; misses many relational issues
- uses an incorrect or no art terminology
- does not contextualize the historical aspects of influences by citing specific artists throughout history that have been influential in the direction of the work

##### Score of 0

- blank or off-topic response

**Appendix C-IV**

**CRITIQUE SHEET (USED IN ART 1023 DESIGN)**

**Below is a critique sheet that is filled out by each student for each project completed in Art 1023 Design. These handwritten notes are then used in studio classes to facilitate class discussions.**

**ART 1023 Design**

Name:

Date Due:

Date Turned in:

Assignment:

**CRITIQUE: (Honesty Required and Fill Out Completely)**

**List the visual elements and principles of design that were utilized in this project. Define these terms in your own words. Describe how each was used. Begin with the most important.**

*(-Space for student to write-)*

**CIRCLE APPROPRIATE RESPONSE:**

Excellent      I need more: thought / time / planning / research

I did not follow the assignment

**Technical Skill:**

Excellent                  Good                  Average                  Fair                  Poor

**Organization/Composition:**

Excellent      Fair      Need to have single dominant subject      Use rule of thirds

Fill the composition      Amputated subject      Frame the subject      Dominant focal point

All-over composition                  No specific focal point                  Hierarchical movement

**Creativity:**

Excellent      Motivating      Ordinary      Passable      Substandard

**Personal Expression:**

Superior      Unique      Inspiring      Blaaaahh      Needs work

**Presentation/Finishing:**

Exceptional      Okay      Inferior      Shoddy

**What I learned from this assignment:**

*(-Space for student to write-)*

**Other comments not listed above:**

*(-Space for student to write-)*

**SCORING:** (Give yourself a grade. With all assignments objectives met average quality = 75 “C”)

Better than average      100 A+            95 A            90 A -            85 B            80 B-

Average to below average:            75 C            70 C -            65 D            60 D-

**INSTRUCTOR COMMENTS AND FINAL GRADE ASSESSMENT. (Late project deduction, 10 points per class).**

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## **APPENDIX D—Post-Test/Program**

### **POST-TEST FOR PROGRAM (ADMINISTERED THE LAST DAY OF CLASS IN THE CAPSTONE COURSE: ART 4693 SENIOR THESIS)**

#### **Thesis Statement**

Write an essay that explains your body of work presented in your Senior Exhibition. In other words write a detailed thesis statement.

Topics to be covered in relation to your art work are:

- Which processes were used to make the work and why they were chosen.
- What artistic concepts underlie the work.
- How the theme of the work was selected and how that theme is expressed.
- What knowledge was gained as a part of the process of creating the work.
- How the work was generated from inception to final work.
- What were the art-related influences on the art making process (use both historical and contemporary artists).
- What were other (non art) influences on the art making process.
- How the work was critiqued and evaluated.
- Which tools, materials, and techniques were used in making the work.
- What place the work holds in your personal artistic development.
- How the art elements and principles of composition were incorporated in the work.

These topics should be covered in such a way that is important in explaining your work in a detailed manner. For each individual, certain topics will be more important than others, but each should be addressed. Be sure to make the essay “yours” (– in other words, cover each topic, but not necessarily in the order printed above.)

#### **Be sure to address:**

- Identify and explain specific influences.
- How did this knowledge and experience affect the choice of medium or your style and technique?
- Describe the expressive or thematic ideas you explored as you planned and carried out this work. Why did you include them?
- Why is this work significant to you? What does this work say about your personal artistic development, or about current art issues, current theoretical issues, or current social issues?

# APPENDIX E—Sample Assignment Sheet

## Art 1023 Design

### Animal Project

#### Gestalt principles of visual perception and organization

##### The gestalt theory:

The parts of a visual image may be considered, analyzed, and evaluated as distinct components. The whole of the visual image is different from and greater than the sum of its parts.

##### The five principles:

1. **Figure ground**- allows us to 'read' imagery
2. **Closure**- closed shapes are more stable than unclosed shapes. We have a natural tendency to close gaps and complete an unfinished form.
3. **Continuation**- organization in perception leads the eye to continue along and beyond a straight line or curve.
4. **Proximity**- perceptual grouping are favored according to the nearness of parts. Closer parts form groups by visual unity.
5. **Similarity**- identical visual units will be seen together in groups. Similar objects are defined by shape, size, color, and direction.

##### Animal Symbol (part 1)

- Pick animal
- Study photographs and the appearance of that animal
- Try to discover what visual characteristics of the animal distinguish it from other animals and make it quickly identifiable.
- Study not just the overall shape of the animal's body, but also the characteristics of face and markings.

Make gesture drawings with different media

##### Animal Symbol (Part 2)

In this assignment you are to choose one of your gesture drawings and, using that drawing as a template, develop a symbol demonstrating your mastery of formal composition skills and craftsmanship. You are being asked to apply the gestalt principles of casual perception when designing the symbol and to explain your decision making in those terms.

The process

- Research
- Thumbnails –gesture drawings
- Roughs- create at least 6l studies on tracing paper, using a photocopy of your gesture as a template/underlay.
- Layouts- create at least 6 tight marker renderings of symbols edited and revised from the first 6.
- Mechanical- ink the final symbol on illustration board (large).

The symbol which you render must be hard edged line art, and mechanically hand drawn. The objectives of this assignment are many. Compositionally the objective is to apply gestalt principles to a basic form, a simple gestalt is better than complexity with no compositional structure. In terms of process the objective is to introduce you to the graphic design process in a very simple way while still touching on most of the steps in the process. The last major objective is craftsmanship.

## **APPENDIX F— Demonstration of Expected Student Learning Outcomes based on viewing Senior Thesis Exhibitions (the scoring guide for the Praxis also applied here)**

Learning Outcomes:

1. Understand and be proficient with different art media: N/A
2. Use effective research skills in the discipline of art: N/A
3. Have a basic knowledge of the history, practice, and use of art in history: 3
4. Recognize and demonstrate knowledge of major periods, artists, and artworks of importance: N/A
5. Produce artworks from a variety of conceptual, theoretical, or inspirational points of view: 3
6. Plan, promote, and hold an exhibition of their work: 3
7. Present a concise portfolio of their work that would allow them to apply for further study or secure employment in the arts: 3

## APPENDIX G—Strategic Plan

Objectives and strategies directly pertaining to Art are **highlighted**.



### Strategic Plan 2014/15 School of Arts and Humanities UAM is Dedicated to Providing Educational Opportunities

Strategic Goals	Objectives	Strategies- Measures-Owners
Enhancement of Resources	<ul style="list-style-type: none"> <li>▪ Recruit, develop and retain a quality faculty and staff.</li> <li>▪ Build partnerships through networking and collaboration.</li> <li>▪ Enhance the university’s image, visibility, and influence.</li> <li>▪ Develop internal and external resources.</li> <li>▪ Recruit, retain and graduate students.</li> </ul>	<ul style="list-style-type: none"> <li>○ See page</li> </ul>
Enhancement of Academics	<ul style="list-style-type: none"> <li>▪ Improve academic quality standards.</li> <li>▪ Share academic opportunities across units.</li> <li>▪ Increase opportunities for faculty/student research and creative activities and increase experimental and service learning opportunities.</li> <li>▪ Improve internal and external communications.</li> <li>▪ Provide the latest technology to our students and faculty.</li> <li>▪ Accommodate the diverse needs of students.</li> <li>▪ Enhance UAM’s image.</li> </ul>	<ul style="list-style-type: none"> <li>○ See page</li> </ul>
Enhancement of Quality of Life	<ul style="list-style-type: none"> <li>▪ Accommodate the diverse needs of students.</li> <li>▪ Develop and implement a comprehensive student retention plan.</li> <li>▪ Promote healthy lifestyles for students, employees, and communities</li> </ul>	<ul style="list-style-type: none"> <li>○ See page</li> </ul>

*School of Arts and Humanities*

**Strategic Goal 1: Enhancement of Resources**

<b>Objectives</b>	<b>Strategy</b>	<b>KPI/Measure/Target</b>	<b>Strategy Owner</b>
1.1 Recruit, develop, retain a quality faculty and staff.	1.1A Apply to Fulbright/IIE to host two Fulbright International Teaching Assistants (FLTA).	Host two Spanish FLTAs for the academic year.	Dean, Bacon
	1.1B Determine critical-need areas and seek qualified Graduate Assistants through class announcements and advertisements.	Employ two Graduate Assistants in any of the disciplines of SAH and employ one Debate-Communication GA. Also employ two English Graduate Assistants who are students in the MFA program.	Dean, SAH GA Selection Committee, Director of Forensics, MFA Director
	1.1C Continue to seek Faculty Mentors for MFA program as necessary. Their qualifications should meet AWP Hallmarks of at least one book, graduate degree, and successful university teaching experience.	Have enough Faculty Mentors that MFA students work with a new faculty member each semester in ENGL 517V Writer's Workshop.	Dean, MFA Director
	1.1D Hire a non-tenure-track Instructor of English.	Advertise, interview, and hire an individual who can begin employment in January or August 2015.	Dean, English Faculty

1.1	Recruit, develop, retain a quality faculty and staff.	1.1A	Apply to Fulbright/IEE to host two Fulbright International Teaching Assistants (FLTA).	Host two Spanish FLTAs for the academic year.	Dean, Bacon
1.2	Build partnerships through networking and collaboration.	1.2	Enhance communication and collaboration with secondary schools in the region with the purpose of recruiting and of enhancing the preparation of high-school students for college.	Lead professional-development workshops for public-school English teachers. And host visiting scholars or writers whose areas of expertise go beyond the disciplines of SAH, thus leading to collaboration with other academic units.	Bloom, Walter, Borse, Platt, Dean

***School of Arts and Humanities***

***Strategic Goal 1: Enhancement of Resources***

<b>Objectives</b>	<b>Strategy</b>	<b>KPI/Measure/Target</b>	<b>Strategy Owner</b>
1.3 Enhance the university's image, visibility, and influence.	1.3 Plan and organize events that attract the public and particularly high-school students.	Host a high-school debate tournament, a foreign-language festival, a foreign-language film festival, and art exhibitions.	Director of Forensics, Bacon, Richard, Lykens, Jean-Francois
1.4 Develop internal and external resources.	1.4A Generate funds from custom-published Composition, World Literature, and Spanish texts with the purpose of using funds in ways that will benefit significant numbers of students and faculty.	Earn royalties of at least \$1,500 and spend those royalties on equipment and scholarships.	Dean

1.3	Enhance the university's image, visibility, and influence.	1.3	Plan and organize events that attract the public and particularly high-school students.	Host a high-school debate tournament, a foreign-language festival, a foreign-language film festival, and art exhibitions.	Director of Forensics, Bacon, Richard, Lykens, Jean-Francois
		1.4B	Prepare for Higher Learning Commission re-accreditation visit.	Gather and organize necessary documents. Contribute to writing of Self-Study. Complete Self-Study by August 2014. Be ready for HLC visit October 2014.	All faculty
		1.4C	Enhance Writing Center Services.	Make improvements in Writing Center services based on assessment data and have improvements reflected in long-range assessment-data trends..	Writing Center Director
		1.4D	Maintain the size of the debate team.	Continue to have current number of students travel to tournaments.	Director of Forensics
		1.4E	Design concentration in Applied Communication.	Gain approval from Curriculum and Standards in Fall 2014 and implement new concentration in Fall 2015.	Communication faculty, Dean
		1.4F	Explore feasibility of enhancing Professional Writing concentration in English or developing a distinct program.	Have a plan for development of enhanced or distinct Professional Writing program by spring 2015.	Platt, Graziano, Waddell
1.5	Recruit, retain, and graduate students.	1.5A	Increase number of Modern Languages majors.	Have 20 majors by Spring Semester 2015.	Bacon, Francois

1.3	Enhance the university's image, visibility, and influence.	1.3	Plan and organize events that attract the public and particularly high-school students.	Host a high-school debate tournament, a foreign-language festival, a foreign-language film festival, and art exhibitions.	Director of Forensics, Bacon, Richard, Lykens, Jean-Francois
		1.5B	Increase number of graduates in Communication and Art.	Have 8 Communication graduates and 6 Art graduates in 2015.	Communication Faculty, Art Faculty

*School of Arts and Humanities*

*Strategic Goal 1: Enhancement of Resources*

Objectives	Strategy	KPI/Measure/Target	Strategy Owner
1.5	1.5C Increase the number of Communication, Art, and English majors.	Have 30 Communication majors, 30 Art majors, and 60 English majors by Spring Semester 2015.	Speech Faculty, Art Faculty, English Faculty
	1.5D Reach program viability standard for graduates in Modern Languages.	Graduate 4 Modern Languages majors in 2015.	Bacon, Francois

*School of Arts and Humanities*

*Strategic Goal 2: Enhancement of Academics*

Objectives	Strategy	KPI/Measure/Target	Strategy Owner
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2.1 Improve academic quality standards.	2.1A	Pilot proposed changes in Composition I and II in selected sections. These changes will involve course requirements, teaching methods, technology, and texts. Coupled with this piloting will be the use of composition program assessment as the basis for making program improvements.	Make decisions about proposed changes in composition by Fall 2015.	Director of Composition and Composition Committee
	2.1B	Continue to Pilot McGraw-Hill online remediation program.	See marked improvement in end-of-course testing (ASSET) and supplement or replace Fundamentals of English with McGraw-Hill online program.	Provost, Dean, Fundamentals Committee
	2.1C	Further revitalize the English program by placing emphasis on close readings, theory, grammar, and writing.	Have assessment data show improved performance of English majors in the areas of literary history and close readings.	Dean, English Faculty
	2.1D	Assure quality and academic standards of online classes.	Observe online courses and peruse course evaluations.	Dean, Director of Composition, MFA Director

2.2	Share academic opportunities across units.	2.2	Promote the interdisciplinary film-studies concentration and the professional-writing concentration within the English major.	Have at least 5 English majors elect the Film Studies concentration and at least 5 the Professional Writing.	Borse, Stewart, Dean, Platt, Waddell, Graziano
2.3	Increase opportunities for faculty/student research and creative activities and increase experimental and service learning opportunities.	2.3A	Develop additional articulation agreements with off-campus sites for placement of Communication interns.	Place students in internships as a result of at least one new agreement.	Communication faculty
		2.3B	Support faculty professional growth.	Support faculty through travel funds and recognition of professional achievement (publicity, annual evaluations, salary increases).	Dean

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*Strategic Goal 2: Enhancement of Academics*

Objectives	Strategy	KPI/Measure/Target	Strategy Owner
2.3 Increase opportunities for faculty/student research and creative activities and increase experimental and service learning opportunities (Continued).	2.3C Create a “reading” series for students and faculty who wish to give presentations of scholarly or creative work, especially in preparation for giving presentations at regional or national conferences.	Have one such “reading” each semester.	All faculty, Sigma Tau Delta
2.4 Improve internal and external communications.	2.4 Revise and keep updated SAH “Let’s Communicate” web page.	Publish new “Let’s Communicate” each year.	Meeks

2.5	Provide the latest technology to our students and faculty.	2.5	Increase number of “SMART” classrooms.	Add one Smart room to Wells or MCB by Summer 2015.	Dean
2.6	Accommodate the diverse needs of students.	2.6A	Maintain offerings in Japanese language and culture.	Offer one Japanese class each semester.	Shepherd
		2.6B	Maintain offerings in Latin classes.	Offer one or two Latin classes each semester.	Francois
		2.6C	Offer an adequate variety of French classes to serve Modern Language majors, French minors, and BA students.	Offer five or six sections of French courses each semester.	Francois
		2.6D	Maintain offerings of German classes.	Offer one German class each semester.	Strong
		2.6E	Offer Special Topics Art courses related to regional internship opportunities.	Provide an internship to at least one student per year.	Richard, Lykens
2.7	Enhance UAM’s image.	2.7	Continue series of nonmusical plays.	Produce one play a year.	Walter and/or Williams

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**Strategic Goal 3: Enhancement of Quality of Life**

Objectives	Strategy	KPI/Measure/Target	Strategy Owner
3.1 Accommodate the diverse needs of students.	3.1A Expand offerings of online classes, including upper-level classes in all disciplines when feasible and when there is a student need/demand.	Add new online courses to SAH offerings during the academic year if appropriate.	Dean, online faculty
	3.1B Expand the number of hybrid courses.	Offer at least two hybrid courses in every discipline.	Dean, faculty
3.2 Develop and implement a comprehensive student retention plan.	3.2 Retain SAH students through a variety of strategies as developed in the annual Retention Report.	See improvement in retention of SAH majors.	Dean, all SAH Faculty
3.3 Promote healthy lifestyles for students, employees, and communities.	3.3A Support activities of student organizations and honor societies: The Creative Society, Journalism Club,, Sigma Tau Delta, Delta Zeta Epsilon, Alpha Chi.	Provide logistical assistance with planning and publicity. Encourage faculty to attend events.	Organizational sponsors, Meeks

## **APPENDIX H—Minutes of faculty meetings**

### **August 19<sup>th</sup> 2011**

Assessment Meeting Minutes

Present: Tom Richard, Scott Lykens, Mark Spencer

Dean Spencer reviewed the success of the 2011 report. Discussion followed

Mr. Richard suggested submitting reports every three years rather than annually.

Mr. Lykens provided examples of other programs only doing reports every three years that were not maintaining 6 graduates per academic year.

Dean Spencer suggested gathering data every year with the intent of writing reports every three years.

Dean Spencer suggested looking at other art programs assessment.

Mr. Richard provided examples of other programs that we have already looked at.

Mr. Lykens suggested we continue to assess program entry in Design, and program exit in the capstone known as Senior Thesis.

Mr. Richard and Dean Spencer concurred.

### **Jan 13<sup>th</sup> 2012**

Assessment Meeting Minutes

Present: Tom Richard, Scott Lykens, Mark Spencer

Discussion centered on recently gathered data.

### **August 17<sup>th</sup> 2012**

Assessment Meeting Minutes

Present: Tom Richard, Scott Lykens, Mark Spencer

Discussion centered on recently gathered data.

Continued practice of gathering data in design class.

Possibility of Curriculum changes

### **Jan 11<sup>th</sup> 2013 Assessment Meeting Minutes**

Present: Tom Richard, Scott Lykens, Mark Spencer

Discussion centered on recently gathered data.

Continued practice of gathering data in design class.

Discussed Portfolios and sophomore review.

Mr. Lykens provided examples of sophomore review for prerequisite for upper division Art credits, noting how peer institutions tie sophomore review to assessment.

Dean Spencer suggested inviting art majors to drop out of the program was not a stellar idea.

Mr. Richard provided documentation of previous students motivational issues relative to self-retention.

Mr. Lykens provided examples of other peer institutions with insufficient art faculty that have chair positions to allow for time in preparing better reports.

Dean Spencer discussed his willingness to have department chairs in arts and humanities.

Dean Spencer provided examples of administrative conversations on the subject providing appropriate faculty load release and compensation for administrative duty well beyond the role and scope of faculty service to university

### **Aug 17<sup>th</sup> 2013 Assessment Meeting Minutes**

Present: Tom Richard, Scott Lykens, Mark Spencer

Discussion centered on recently gathered data.

Possibility of need for curriculum changes

Also discussed need for New Gen Ed Class that would satisfy Dept of Education mandate for k-6 degree.

Mr. Richard pointed out that Gen. Ed Art classes in no way serve Art Majors, and only pull resources from Majors.

Mr. Lykens pointed out that no full time art faculty are certified to teach education courses, had no course training in teacher education, nor elementary methods.

Mr. Richard pointed out that additional full time faculty member would need to be hired to teach this course.

Mr. Richard then pointed out that we had spent the brunt of our assessment meeting discussing a new Gen Ed course that does nothing to serve the Art Major.

It was agreed that Design is still the best course to do entry-level assessment in and that Senior Thesis the capstone exit assessment.

### **Jan 10<sup>th</sup> 2014 Assessment Meeting Minutes**

Present: Tom Richard, Scott Lykens, Mark Spencer

Discussion centered on recently gathered data.

Possibility of need for curriculum changes

Dean Spencer Reviewed standards for k-6 degree at peer institutions.

Mr. Richard noted up to 5 courses in art education for all k-6 majors taught by art education faculty at peer institutions.

Mr. Richard mentioned that neither art faculty have course work in teacher education, nor art education certification.

Mr. Lykens noted that we were again not discussing data relevant to the major and that we would simply not teach the class.

The possibility of gathering documentation of student growth through images was discussed. Dean Spencer noted that the Music History courses might be relative to Art History courses and shared the Music Programs use of Music History as related to their assessment procedures.