

ART ASSESSMENT REPORT 2010

GUIDING QUESTIONS

1. List the student learning outcomes (goals) for your unit. Include the specific website address where the learning outcomes can be accessed.

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.

These learning outcomes can be found on the School of Arts and Humanities website:

http://www.uamont.edu/arts_and_humanities/assessments/2009_Art%20Assess.pdf

2. Demonstrate how your unit's specific student learning outcomes (goals) are linked to the mission of UAM. Please use your enumerated list from Question 1 to complete the section to the right.

	UAM MISSION STATEMENT	Unit Learning Outcomes
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<p>The mission the University of Arkansas at Monticello shares with all universities is the commitment to search for truth, understanding through scholastic endeavor.</p> <p>The University seeks to enhance and share knowledge, to preserve and promote the intellectual content of society, and to educate people for critical thought.</p> <p>The University provides learning experiences that enable students to synthesize knowledge, communicate effectively, use knowledge and technology with intelligence and responsibility, and act creatively within their own and other cultures.</p> <p>The University strives for excellence in all its endeavors. Educational opportunities encompass the liberal arts, basic and applied sciences, selected professions, and vocational/ 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 that fosters individual achievement and personal development.</p>	<p>Goals 1 & 2</p> <p>Goals 3, 4, & 5</p> <p>Goals 6, 7</p>
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3. Provide specific evidence of the ways that your unit communicates student-learning outcomes to prospective and current students (Examples: website, catalog, syllabi, brochures).

Course Syllabi: Student learning outcomes are stated on all Art course syllabi. **See Appendix A for sample syllabi.**

Catalogue: Student learning outcomes are listed in the university catalogue with the Art curriculum. Prospective and current students can access the catalog online or by requesting a catalog from the appropriate office.

Website: They are on the School of Arts and Humanities website:

http://www.uamont.edu/arts_and_humanities/assessments/2009_Art%20Assess.pdf

4. Provide specific evidence of how your unit assesses whether students have achieved your unit's student learning outcomes.

Syllabi Review: Syllabi review is conducted annually by the Art faculty to assure consistency of standards and student learning outcomes.

Capstone Course: Senior Art majors are all required to present a capstone thesis exhibition, which also includes a written thesis statement defending and contextualizing the work presented. This exhibition and thesis statement should 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.

In 2009-2010 Five students had a capstone thesis exhibition. In the opinion of the Art faculty, these students were able to demonstrate the appropriate student learning outcomes.

Pre-test, Post-test: A pre-test assesses knowledge of incoming freshmen Art majors in the Design class and a post-test is given to graduating seniors in the Senior Thesis capstone. These tests are evaluated by both full-time Art faculty using a simple rubric indicating whether the student has failed to meet the outcomes, met the outcomes, or exceeded the outcomes. **See Appendix B for Design pre-test and post-design, scoring guide, and average scores.**

Thesis Paper: Students write a thesis paper in ART 4693: Senior Thesis. **See Appendix C for Senior Thesis paper guidelines and average scores.**

Studio Course Pre and Post Evaluation: In studio art courses Art faculty currently give 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.

PRAXIS: The committee feels that the students would benefit greatly from taking the Art Praxis but found the cost prohibitive. The committee did consider the rubric questions from the Art Making Praxis when writing the questions for the Program Pre and Post tests given in Design and Senior Thesis.

5. Provide evidence of the measures of student performance that your unit collects and analyzes regularly (Examples: retention rates/pass rate for classes, teacher made tests, research papers, recitals, field experiences, etc.). Give specific examples of how analyses of student performance have been used to improve unit decisions.

Enrollment/Retention Data:

A chief goal of the Art faculty is to increase the number of Art majors and minors.

Majors by class, 2005-2006 2006-2007 2007-2008 2008-2009 2009-2010

Pre-Freshman	1	3	2	1	1
Freshman	11	13	10	4	11
Sophomore	6	2	10	5	6
Junior	2	4	4	5	5
Senior	3	4	5	3	6
Post-Bachelors			1	1	1
Total	23	26	32	19	30

Minors by class, 2005-2006 2006-2007 2007-2008 2008-2009 2009-2010

Pre-Freshman	---	---	---	----	----
Freshman	---	1	2	1	1
Sophomore	1	---	---	2	1
Junior	---	1	1	1	2
Senior	---	1	4	5	4
	<u>1</u>	<u>3</u>	<u>7</u>	<u>9</u>	<u>8</u>

The increase in minors perhaps indicates that, while students are wary of making Art a primary focus, they nonetheless attracted to the discipline.

Grade Distributions (ALL Art classes):

In Spring 2006, 28.8% of Art students earned an A, 21.5% a B, 11.3% a C, 6.8% a D, 13.0% an F, and 18.6% a W.

In Spring 2007, 42.1% of Art students earned an A, 15.8% a B, 16.8% a C, 3.7% a D, 6.3% an F, and 15.3% a W.

In Spring 2008, 32.8% of Art students earned an A, 23.4% a B, 11.9% a C, 7.5% a D, 6.0% an F, and 17.4% a W.

In Spring 2009, 48.4% of Art students earned an A, 14.0% a B, 9.0% a C, 7.2% a D, 4.1% an F, and 16.7% a W.

In Spring 2010, 42.7% of Art students earned an A, 19.7% a B, 12.7% a C, 4.7% a D, 9.9% an F, and 10.3% a W.

The percentage of all Art students earning a grade of A or B has steadily risen:

<u>Year:</u>	<u>Percentage of Students with grade of A or B:</u>
2006	50.3
2007	57.9
2008	56.2
2009	62.4
2010	62.4

Art faculty believe the increase in A's and B's is a reflection of improved teaching methods.

Although the data below show that the percentage of Art Appreciation students receiving an F or a W increased to 29% this Spring Semester from 24% in Spring 2009, the percentage is still far below the 38% of Spring 2006 prior to the revision of Art Appreciation to better accommodate at-risk students.

Art Appreciation

Grades:	Spring 2006	Spring 2007	Spring 2008	Spring 2009	Spring 2010
A's.....	28(25%).....	39(31%).....	25(29%).....	60(39%).....	47(36%).....
B's.....	20(18%).....	22(18%).....	17(20%).....	23(15%).....	23(18%).....
C's.....	12(11%).....	26(21%).....	11(13%).....	19(12%).....	15(12%).....
D's.....	8(7%).....	7(6%).....	11(13%).....	16(10%).....	7(5%).....
F's.....	17(15%).....	9(7%).....	4(5%).....	9(6%).....	20(16%).....
W's.....	25(23%).....	21(17%).....	18(21%).....	27(18%).....	17(13%).....
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	110	124	86	154	129

Essay Assignments, Projects, Presentations: In Art History classes--through student presentations, essay writing, and exams--the Art faculty assess students' critical interpretation and knowledge of art forms from a historical perspective.

Advisement:

Through advisor checks of transcripts and conferences with students, the Art faculty monitor each major's successful completion of the required major courses.

Assignment Sheets:

In 2006, the implementation of "assignment sheets" with detailed desired outcomes and timelines was initially added to foundations courses. Mediocre students showed a dramatic improvement in the understanding of desired assignment outcomes. As a result assignment sheets were subsequently implemented into intermediate and advanced courses. These assignment sheets are still being used.

6. Provide specific evidence of how your unit utilizes information, other than student performance, to determine necessary unit decisions. Describe how your unit analyzes and selects a course of action. Attach documentation that supports your determination.

(Examples: senior surveys, alumni surveys, professional meetings, minutes from faculty or committee meetings, etc.)

Senior Interviews: Seniors showed interest in internship opportunities. Three internships were arranged for students to work as studio assistants with artist Alice Guffy Miller in Fall 2010. One internship was arranged for a student to work at the Historic Arkansas Museum in Spring 2010. The student did well; subsequently, the Art faculty have been invited to send other applicants.

Faculty Meetings:

Faculty held "stakeholders meetings" with students, both Art majors and Art Appreciation students.

Students' comments and suggestions:

- ◆ The majority of Art Appreciation students surveyed recommended the offering of an evening section and expressed a desire for larger classes with much less group discussion. (Only a minority of students believed that the hands-on activities and discussion added value to their education. A similar minority in online courses felt discussion added value and were taking the online class merely because they had a full time day job).
- ◆ In the area of the Art major and minor, students electing the "General" track expressed the appeal of focusing on more Art History and less on studio classes. Many of our seniors minored in history and found they doubly enjoyed Art History because it encompassed both of their academic passions. Students also expressed an interest in taking a photography class.

Actions taken by faculty:

- ◆ This year an evening Art Appreciation class was offered for the first in many years, and the course proved very popular.
- ◆ In Fall Semester 2010, Tom Richard will offer a "super-sized" class in the MCB Auditorium with an enrollment cap of 150.
- ◆ Scott Lykens is researching the options for adding Intro to Film, Art History of Africa, and Modern Art to his list of online classes. He has begun the review of texts and will be offering Intro to Film Spring Semester 2011 as an pilot course. Based on course success we will consider curriculum changes.
- ◆ Tom Richard offered a digital photography class Summer I Term 2010.

In addition to the meetings with students, the Art faculty met formally on four occasions. [See](#)

Appendix D for minutes.

Alumni Meetings: Tom Richard has created a UAM Art Gallery Facebook page, and Alumni have begun to interact on the social networking site. Facebook extends alumni discussions beyond the time frames of a reception and allows for Alumni to comment and interact directly with students in a forum with fewer faculty-controlled parameters. Alumni are generally in agreement that being required to do the Thesis Exhibit was of major consequence to the success of their post-graduation career paths. Some alumni expressed dismay that more internship options have not been available. Subsequently, an internship agreement has been implemented successfully with the Historic Arkansas State Museum.

Public School Networking: The Art faculty periodically meet with southeast Arkansas Art educators to discuss plans for addressing the needs of incoming students. The Art program is now offering as many entry-level studio classes as possible. Area high-school students and faculty saw the historic lack of entry-level studio courses as reason to avoid UAM.

Course Evaluations: The Art faculty continue to use written feedback from students in course evaluations to modify course content and pedagogy. Partly in response to course evaluations, the Art faculty updated curriculum and requested funding to update and repair much of the equipment. Students had cited the poor condition of equipment, the building, and the tools as contributing to their lack of success and interest in courses.

Professional Meetings: In 2009-2010, the two full-time Art faculty attended two professional conferences where assessment was a topic of formal and informal discussion. In addition to national and international involvement with faculty from other institutions, the UAM Art faculty frequently interact with regional Art faculty at exhibitions in Little Rock, Hot Springs, Alexandria, Baton Rouge, New Orleans, and Mississippi.

Strategic Plan: Creating, implementing, and reviewing the 2009-2010 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. The Art faculty also contributed to the SAH 2010-11 strategic plan:
<https://synergy.uamont.edu/sites/stratplan/20102011%20Strategic%20Plan%20Documents/Forms/AllItems.aspx>

7. Based on your answers to Questions 5 and 6 regarding student learning outcomes, prioritize your unit's future course of action. Include plans for what will be done, by whom, to what extent, and how often.

The following activities are listed in order of priority. Both faculty, Tom Richard and Scott Lykens, share the work and responsibilities equally.

New Emphasis on Depth: Students have commented that the issue with our BA degree had been that they learn a little bit about everything and become an expert at nothing. As a result, we are increasing the number of upper-level courses in the areas of expertise of each faculty member. For example, in the spring semester many of the majors expressed interest in being formally trained in the use of a digital camera rather than have it be part of upper level studios in other media. As a result, Dr. Richard offered a Digital Photography course Summer I Term 2010.

MAT/PRAXIS Preparedness: In 2006 the Art Education Degree was absolved. The only art education training in the region involves an individual earning a BA in Art and then enrolling in either the Nontraditional Licensure program (NTL) or the Master of Arts in Teaching program (MAT). Many of the area Art teachers have a degree from UAM, and the faculty maintain a connection with those teachers. This year, for the first time, UAM Art faculty invited UAM teaching alumni to interact and mentor current Art majors interested in a teaching career. Students are informed that the Generalist option for Art majors provides the best preparation for the PRAXIS. Because additional Art History courses would better prepare students to pass the Art Praxis, Scott Lykens is researching the offering of additional Art History courses.

Curriculum Changes: The major and minor were altered in Spring 2009 to provide students with three options: Painting/Drawing, Ceramics, or General Studio.

Implementation of Curriculum Changes: The option of three distinct tracks has proved to be very popular with Art majors.

Determination of Need for Additional Curriculum Changes: Dr. Richard and Dr. Lykens will continue to meet throughout the academic year to look at assessment data, consult faculty at other institutions, and consult students and alumni.

8. Specifically describe how your unit is making student learning accessible, including, if applicable, alternative modes of instruction (CIV, WebCT, weekend, Early College High School, etc.). Address historical patterns and trends.

Smart Room: The faculty have an independent smart room in the Visual and Performing Arts Complex to show images in studio courses and for student presentations.

Exhibitions: In addition to serving the cultural needs of Southeast Arkansas, the exhibitions in the UAM art galleries also allow for students to interact with art first hand.

Online Courses: Online Art Appreciation was offered for the first time Summer I 2006, and at least two sections have been offered every semester since. In Fall 2010, four

sections are scheduled. In 2009-10, the Art History courses were offered online for the first time. The online sections are popular, and the instructors see no loss of academic integrity in these sections or increased possibility of cheating. The online classes always fill to capacity (20 or more students). Faculty discern no significant difference in grade distributions between online classes and traditional classes.

Night classes: A night section of art Appreciation is in the Fall 2010 schedule.

Early College High School: Art Appreciation was taught CIV by the educational co-op as part of the Early College program in Fall 2009 but not in Spring 2010. Plans to offer the course in the future are uncertain because of the absence of qualified faculty.

Alternative Methods of Instruction				
ART				
	CIV	WEBCT & ONLINE	Southeast Arkansas Community Based Education Center	EARLY COLLEGE HS
05-06		Art Appreciation (ART 1053)		
06-07		Art Appreciation (ART 1053)		
07-08		Art Appreciation (ART 1053)		
08-09		Art Appreciation (ART 1053) Art History II (ART 3413)		Art Appreciation (ART 1053)

09-10		Art Appreciation (ART 1053) Art History I (ART 3403) Art History II (ART 3413)		Art Appreciation (ART 1053)
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9. Specifically describe how your unit involves students directly in the assessment process.

Course Evaluations: Students' written comments are reviewed by the dean before being forwarded to individual instructors. Courses are some times revised in response to student comments—specific examples will be provided in future reports. Student's written comments on the lack of an ability to obtain 18 credits in one media concentration prompted the offerings of Ceramics V and VI as Special Topics courses. In 2008-2009 these courses were formally assigned course numbers and added to the catalog. Art History is now offered online as a response to course evaluations.

Student Evaluations of Senior Exhibits: Beginning Fall Semester 2010, all Art majors attending Senior Thesis Exhibits will be asked to evaluate whether the student having the exhibit has met various student learning outcomes. An evaluation rubric will be developed early Fall Semester by both art faculty.

10. Describe and provide evidence of the efforts your unit is making to retain students in your unit and/or at the university.

- ◆ Students keep asking to hold classes on Tuesday/Thursday from 12:30pm-3:30pm. We will continue to ask permission to offer the students what they have asked for.
- ◆ Students have asked for a larger facility with additional faculty; we will continue to suggest to the administration that we need additional space and additional faculty.
- ◆ We increased the number of online courses for major and minors.
- ◆ We increased the number of online sections of Art Appreciation.
- ◆ We offered practical hands-on courses that lead to employment option. For example, Gallery Management, Public Art Internship.
- ◆ Art Majors noted that their inclination to drop out of college increased when they had to wait for a needed or desired studio course to be offered. As a result we

have increased the number of studios offered. In 2004-05 a total of 15 seats were offered in Ceramics I-III combined. In 2007-08 60+ seats were made available in Ceramics I-VI.

- ◆ We offered additional seats in Painting courses after we were given additional space in Jeter Hall.
- ◆ We also now offer 60 seats a year in Drawing I. These additional seats are filled with both Art majors/minors and students filling elective needs. Students have noted a desire to take classes they “enjoy,” these recreational classes allowing them to decompress from concentrating on courses they are “required” to take. As their knowledge of creating Art increases, their ability to think innovatively and creatively increases, thereby reducing their total frustration level and increasing the likelihood they will stay in school.

APPENDIX A—sample syllabi

Art Appreciation – Art 1053 –all sections online____
Spring 2010

Professor: Scott Lykens / [web](#) ct course mail

You will never meet in person for this class. You will not need to ever see my face for anything. Do not freak out if it takes a little time to reply to your emails

Office Hours are virtual and held via Web CT private mail, or a designated chat room announced via Web CT private mail

Additional electronic Hours are available by email appointment, confirmed at least one day in advance. I am not available for private tutoring of Web CT or any other computer software, please contact the IT dept or the Tutoring program.

Turn off your pop up blocker, or better yet, de-install it.

Description

Introduction to Art is a course designed to acquaint the student with concepts, functions and purposes involving visual arts. It should stimulate the student toward a greater visual awareness of and responsiveness to visual social and environmental conditions of the world’s cultures by examining the intricate relationships that exist between art and the visual human experience. It should provide a basis for students to understand, enjoy and evaluate the art they see around them, especially that of their time. It is a course that explores visual art in its many manifestations, both as fine art and the applied arts, through the use of art history, art criticism, concepts and aesthetics. By no means do we turn our backs on the past. It is a clear and simple approach to the visual arts world of architecture, sculpture, painting, graphics, and crafts. By no means do we turn our backs on the past.

In fact, art from all parts of the world and all periods has taken on new significance as a living expression of the ideas of cultures that are remote from us in time and space. As you progress through the course, you will see that many historic master works are included because of their lasting significance. The Visual Arts Department believes that visual familiarity with historic art not only gives great aesthetic pleasure, but also increases our understanding of contemporary trends. Also note: This is an introductory

survey of the visual arts. Exploration of purposes and processes in the visual arts including evaluation of selected works, the role of visual art in various cultures, and the history of visual art.

Required Text:

"The textbook for this course is Sayre, World of Art, 6th edition. Along with your classroom experience, this text is a crucial resource for test preparation, homework and reading assignments. The book and its resources will help you achieve a better grade.

Book Companion Website: www.prenhall.com/sayre (not a substitute for WebCT quizzes and sometimes incorrect)

Course Objectives: upon completion of this course, successful students will be able to:

1. Critically evaluate the application of art principles in everyday life.
2. Use existing and emerging computer technologies to enhance the learning environment.
3. Demonstrate an understanding of basic concepts of computer hardware, software, and peripherals
4. Analyze the nature and function of the visual arts.
5. Identify and analyze visual elements and principles of design.
6. Identify varied media associated with visual art processes.
7. Identify visual characteristics of a given period of art.
8. Identify selected works of various artists.
9. Identify and analyze the role of art in various cultures.

***Modes of instruction/ learning outcomes:** Upon completion of the course the successful student will be able to complete the course objectives numbered 1-9. These items specifically adhere to the ADHE course transferability program as listed on the ADHE website. All instruction will take place via your appropriate Web CT course. Some assignments make take place outside the course shell; however you will get your directions inside Web CT before leaving the course site, and submit them only through the site

APPENDIX B—Pre-test and post-test for design, scoring guide, and average scores

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.

Design Pre Test

HOMEWORK #1: BIOGRAPHICAL STATEMENT

Due: Wednesday, August 30

The purpose of this assignment is to provide me with some background on your work and to give you practice writing about your ideas. Write anything you want, one to three typed pages, double-spaced, 11 or 12 point. Please proofread, and use spell-check!

Consider: How long and for what reason have you made art? What are the sources of your ideas? Under what conditions do you learn the most?

Sample:

"Every child is an artist. The problem is how to remain an artist once he/she grows up." –Picasso

“When I was about six years old, I drew a Christmas card with a stable, the star, sheep, Mary and the baby Jesus. I was very proud of this card, and when I showed it to my mother, she photocopied it and sent it to relatives.

“In fact, if my parents hadn't been so supportive of my creativity, I doubt that I would have pursued art beyond making cutouts and mud pies. I have worked hard to get to this point in my life. I've had to teach myself many things and have used instinct on the rest. All along the way, the gentle critiquing and positive reinforcement my parents offered helped me gain confidence.

“I do not know why I have always drawn. As a child, I knew that it was something that set me apart from my friends. Even though being able to draw gave me a certain prestige, it also scared away some of the kids, who were interested in sports or music. I kept drawing, though, constantly trying to make things look more realistic.

“As I entered middle school, I was labeled as the weird artist type. I hated middle school. High school was a big improvement. I found so many ways to express myself and got involved in everything from drama to soccer. Unfortunately, my happiness was short lived when I realized that my school's art department was extremely weak.

“Instead of giving up, I looked elsewhere for guidance and experience. I took painting lessons with a local artist, learning a lot about color in the process. I was also able to take a series of workshops at a junior college, studying ceramics and watercolor. I even took a clown class!

“As a result, I have many sources of inspiration. That, however, doesn't make it easy for me to create things. On the contrary, I'm the kind of artist that has to get things just right or not at all. I always see the flaws in my work and want to start over. As a result, it is hard for me to finish

things. I hope that this class will help me get past this perfectionism so that I can enjoy all aspects of the creative process.”

Design Post-Test

Write an essay that is a critique of your final project.

Aspects to include 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.

PART A

Identify specifically any 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 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?

Email to me as a .doc attachment, also copy essay into the body of the email.

richardt@uamont.edu

SCORING GUIDE

This Scoring Guide comes from the Art Making (0131) portion of the Praxis Test presented by Educational Testing Services. It has been slightly altered to fit our needs:

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

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

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

Score of 0

- ◆ blank or off-topic response

Average Scores for Design Pre-test

Understanding Issues: 1

Details / examples: 0.2

Topic discussion: 0.1

Organizational cohesiveness: 0

Observations on materials: 0.2

Vocabulary: 0.2

Average Scores for Design Post-Test

Understanding Issues: 2.5

Details / examples: 2

Topic discussion: 2

Organizational cohesiveness: 1.5

Observations on materials: 1.5

Vocabulary: 2.5

The post-test results indicate significant growth in the design knowledge Art students possess. No students meet the learning outcomes on the pre-test in any area being evaluated. Although results are marginal in “organizational cohesiveness” and “observations on materials,” the improvement from pre-test to post-test is significant, nonetheless.

APPENDIX C--Senior Thesis paper guidelines and average scores for all papers

Paper Guidelines

Email paper as an .rtf and .doc attachment to:

richardt@uamont.edu

The subject heading for the email should be “Senior Thesis – Thesis Paper”.

Save your paper this way

Firstname_lastname_thesis.doc or .rtf

Your name and the date completed should be in the paper.

The essay should be 500 – 2000 words.

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.)

Also, this is a senior level university paper. Correct grammar, spelling, etc. is imperative.

This is due the last day of the semester – but you can email it early.

Average Scores for Senior Thesis Papers

Understanding Issues: 2.5

Details / examples: 2.75

Topic discussion: 2.75

Organizational cohesiveness: 2.5

Observations on materials: 2.5

Vocabulary: 2.95

APPENDIX D—minutes of faculty meetings

August 20

Present: Tom Richard, Scott Lykens

Discussed:

Syllabi changes

Physical space set up

Jeter Hall – upper level painting and senior studio spaces

Gallery Scheduling

October 15

Present: Tom Richard, Scott Lykens, Jeffery Trotter, Jennifer Boykin, Rusty Nail

Discussed:

Spring Courses

Approved Scoring Guide for Assessment Rubric

Jeter Hall

Internships

Student Exhibition opportunities

Textbooks

Visiting Artist Lectures

Art Club Sale

February 18

Present: Tom Richard, Scott Lykens

Discussed:

Summer Courses

Addition of Photography – student poll results

Viability Report

Jeter Hall

Internships

Gallery Schedule

Fall courses

Art Appreciation class sizes – student discussion results

Trends in Higher Education: assessment, budget, scheduling, and course offerings. (Information gleaned from regional and national conferences)

June 17

Present: Tom Richard, Scott Lykens

Discussed:

Assessment Report

Retention Report

Future additional course offerings

Gallery moving

Senior Thesis Assessment Rubric to include student participation in assessment