

STUDENT LEARNING ASSESSMENT REPORT

PROGRAM: Art/Art Education
SUBMITTED BY: Mark Trowbridge
DATE: 30 September 2017

BRIEFLY DESCRIBE WHERE AND HOW ARE DATA AND DOCUMENTS USED TO GENERATE THIS REPORT BEING STORED:

Data was gathered from faculty, and is stored electronically (word *.doc and portable document files *.pdf) on the department chair's hard drive and backed up on a Google drive site shared with Fine Arts faculty. Access is available on request.

EXECUTIVE SUMMARY

Program description from the Course Catalog:

(This copy is taken from the 2016-17 catalog & relevant to the assessment cycle; it has been amended for the 2017-18 catalog.)

Art (B.A.)

The art program provides an education in diverse media and focuses on creating, studying, and evaluating art. The program capitalizes on Marymount faculty's expertise in fine arts and profits from easy access to the many art galleries and museums in the greater Washington, DC region.

Upon successful completion of the art program, students will be able to,

- skillfully differentiate, select, and apply visual arts media, techniques, and processes;
- differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical context;
- integrate academic knowledge with work environment; and
- effectively present and exhibit portfolio-quality work.

Foundation courses in design, drawing, and art history introduce basic skills of observation and visual communication, and many are open to all Marymount students. The studio courses provide rigorous training in the necessary skills for creating art in any medium, and art history courses supply a background in the traditions of visual art, and the opportunity to analyze works of art in greater detail. At the end of the sophomore year, students demonstrate skills from the foundation studio courses by preparing a professional portfolio, which is required to continue in the major.

After completing the foundation curriculum, art majors broaden their studio experience by enrolling in courses that apply their foundation skills in a variety of artistic media. Art majors also take upper-division courses in art history, one of which focuses on art in the modern world, and complete an internship in a regional art agency, gallery, or museum, or an apprenticeship under a professional artist. Students complete their studies at the senior level by creating a body of work that demonstrates their breadth of talent and by assembling a new portfolio of work that highlights their skills and achievements. Their work is evaluated by departmental faculty and invited guests, and juried for a group exhibition on campus that is open to the public.

The art major leaves a sufficient number of university electives to pursue a minor, allowing students the opportunity to prepare themselves for a professional career in the arts. The Department of Fine Arts has consulted with other departments to determine the best set of courses for the following careers:

Art Therapy: Art majors interested in art therapy must pursue an advanced degree for a career as a practicing art therapist, and should earn a psychology minor, selecting a set of courses to prepare for graduate school in close consultation with their major advisor.

Art Management: Art majors who wish to pursue a career in art management, with work in art galleries, museums, and other arts organizations, should earn a business minor with management, management science, and marketing classes selected in consultation with their major advisor.

Communication and Media Design: Art majors who wish to prepare for non-management positions in art galleries, corporations, nonprofit organizations, and government agencies might earn a minor in communication or media design, which further develops skills in communication, writing design techniques, new technologies, and their graphic and media applications.

Illustration: Art majors hoping to pursue illustration commissions, employment, and graduate studies should pursue a minor in illustration, and consult with their advisor to choose the proper elective courses in traditional and digital art.

Art History: Art majors interested in an advanced degree in art history, leading to possible careers in museum work or higher education, or students who are simply interested in expanding their knowledge of art, should choose from the list of interdisciplinary courses that comprise the minor in art history.

Students should also consult with a School of Arts and Sciences advisor about the interdisciplinary plan for liberal studies majors and the interdisciplinary media and performance studies minor.

Art with K-12 Teaching Licensure (B.A. in Art)

This program of study allows students to complete a baccalaureate degree in art and also be licensed to teach art at the K-12 levels at the end of four years. Students pursuing licensure in this manner complete all requirements necessary for Virginia licensure, including field experience and student teaching.

Admission Requirements: Students in this program must seek admission to the teacher licensure program and apply for student teaching. See the education section for admission requirements and procedures.

Degree Planning: Students in this program must take courses as specified to ensure fulfillment of state licensure requirements. In addition to working with an art advisor, students should see an education advisor in the School of Education and Human Services for further information.

Also, course rotations vary and not every course is available each semester. Individual advising is important to ensure meeting all major and teaching licensure requirements.

List all of the program’s learning outcomes: (regardless of whether or not they are being assessed this year)

Learning Outcome	Year of Last Assessment	Assessed This Year	Year of Next Planned Assessment
1. Skillfully differentiate, select, and apply visual arts media, techniques, and processes	2015--16	x	2019-20
2. Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical context	2013-14, 2014-15 **	x	2019-20
3. Integrate academic knowledge with work environment	2014-15		2019-20
4. Effectively present and exhibit portfolio-quality work	2015-16	x	2019-20

** The 2016-17 Catalog was revised because the department determined that two of our learning outcomes were redundant:

Outcome 2. Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts, and communicating their findings in written and visual form.

Outcome 4. Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)

These two learning outcomes were combined into the new Outcome 2 listed here, and subsequent learning outcomes were renumbered accordingly.

Describe how the program’s outcomes support Marymount’s mission, strategic plan, and relevant school plan:

The parallels between the departmental mission statement and the university’s mission are clear:

Department of Fine Arts Mission	MU Mission
<p>As part of an independent, Catholic, liberal arts institution, Marymount University’s art programs educate students to skillfully create art, and to critically study and evaluate elements of the visual arts from past to present as individual, cultural and historical human expression.</p>	<p>Marymount is a comprehensive Catholic university, guided by the traditions of the Religious of the Sacred Heart of Mary, that emphasizes intellectual curiosity, service to others, and a global perspective. A Marymount education is grounded in the liberal arts, promotes career preparation, and provides opportunities for personal and professional growth. A student-centered learning community that values diversity and focuses on the education of the whole person, Marymount guides the intellectual, ethical, and spiritual development of each individual.</p>

By studying the visual aspects of human expression, our department plays a unique role in the comprehensiveness of the university, in the education of the whole person, and in the intellectual and spiritual growth of the individual. The critical study and evaluation of art offers unique opportunities for personal growth, and inspires intellectual curiosity. Analyzing art from various regions, and from the past and present, helps foster a sense of global perspective. The art studio classroom in particular is a student-centered learning environment, and the training in those classes helps prepare our students for a career in the visual arts.

The Learning Outcomes we have listed above all derive directly from our department’s mission statement. When students “Differentiate, select and skillfully apply visual arts media, techniques and processes,” they are indeed preparing for a career in the visual arts. They are also working toward educating the whole person as part of the comprehensive Catholic education, working with non-verbal media to present their ideas. This outcome is addressed by a broad range of studio art courses across our curriculum, and is reinforced by the study of visual art in our art history classes.

Understanding visual communication is also emphasized by our second Learning Outcome, “Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical context.” This Outcome offers many opportunities to develop an intellectual curiosity about art, and analyzing art from other periods and cultures can help develop students’ global perspectives and their respect for the diversity of man. Furthermore, such study often cuts to the heart of how the mankind expresses its spirit and intellect. Students are able to engage in these questions in both studio art and art history courses. This outcome also relates directly to one of the Liberal Arts Core’s Learning Outcomes, Information Literacy, linking the creation of art directly to in-depth research. This goal is linked across the curriculum, from introductory studio classes where students read reviews of contemporary art shows, to art history classes where they research works of art in greater depth, to Senior Project where they synthesize these different experiences in the light of their own work. This Learning Outcome also provides further grounding in the liberal arts by asking them to address how their work relates to a range of trends and traditions. By focusing on the messages that students are trying to communicate, this outcome helps guide the intellectual, ethical, and spiritual development of each student.

Our third Learning Outcome, “Integrates Academic Knowledge with Work Environment,” is directly related to the university’s mission of providing opportunities for professional growth. Proficiency with media and professionalism in execution and presentation are emphasized in many of our courses, and forefronted in the Senior Project, Senior Portfolio, and Internship classes. We have also added a Sophomore Portfolio class that also addresses the issue of professional presentation of work; it was offered for the first time in Spring 2015. Students are also encouraged to integrate their art historical studies into their studio work, and vice-versa by researching topics that are relevant to their interests.

Our last Learning Outcome, “Effectively present and exhibit portfolio-quality work,” is crucial to the career preparation of our students. It ties together all the other Outcomes as students thoughtfully consider the meaning of their own work, its place in larger trends, and its relevance for any viewing audience.

Provide a brief description of the assessment process used including strengths, challenges and planned improvements and provide evidence of the existence of a culture of continuous improvement based on assessment:

The department chair gathered assessment data on 3 of the learning outcomes (4 using the old catalog description) from 10 different faculty, teaching 13 different classes, some in multiple sections. These classes spanned all levels of the program, a major improvement on last year's assessment:

Studio art:

FA 103 Two-Dimensional Design (2 sections)
FA 105 Drawing I (7 sections)
FA 205 Drawing II
FA 209 Figure Drawing
FA 213 Painting
FA 295 Sophomore Portfolio
FA 395 Advanced Studio
FA 422 Senior Project
FA 427 Senior Portfolio

Art history:

FA 201 Intro to Art History: Ancient to Medieval
FA 202 Intro to Art History: Renaissance to Modern (3 sections)
FA 410 Topics in Art History: Impressionism & Post Impressionism
FA 410 Topics in Art History: Renaissance Venice

The report also draws on a graduating student survey distributed and processed by PIE.

The breadth of classes, across all levels of the program, and the range of faculty participating in the assessment were particular strengths. These things were a vast improvement on last year's assessment.

Another strength is the set of shared studio skills that the department devised a few years ago. These are introduced at the foundation level (FA 103, FA 105), and are developed at the higher levels of the program. While we do not track individuals at the different levels, we can see whether students as a whole are performing better at the higher levels.

One challenge was faculty misunderstanding the ratings forms. (Data from 3 sections of FA 103 had to be discarded because two different faculty misread the directions.) Another challenge lay outside this report: the department wants to look at student works of art relative to the

Enrollment in the higher-level studio art classes is low, and the assessment results vary widely year to year. A smaller sample of students is more prone to be inordinately strong (or weak) in any given year, making it difficult to connect the data directly to the strengths or weaknesses of the curriculum.

Describe how the program implemented its planned improvements from last year:

Outcome	Planned Improvement	Update <i>(Indicate when, where, and how planned improvement was completed. If planned improvement was not completed, please provide explanation.)</i>
Skillfully differentiate, select, and apply visual arts media, techniques, and processes.	<ul style="list-style-type: none"> Assess more sections of the lower-division classes, and include the middle section of the program in the assessment. 	<ul style="list-style-type: none"> 9 sections of lower-division studio classes assessed (vs. 3 in 2015-16) 5 different studio classes at 200- and 300-level assessed in two outcomes
	<ul style="list-style-type: none"> Discuss the assessment process more thoroughly with faculty. Ask them to link specific projects to each of the skills, and then document works of art for each of the levels. 	<ul style="list-style-type: none"> google drive set up for faculty to document works linked to skills; faculty participation was spotty at best
	<ul style="list-style-type: none"> Present assessment data to faculty in detail. Focus on areas with 20% or more “below average” ratings (facility with gesture; rendering the human figure). 	<ul style="list-style-type: none"> did not happen: 1) new faculty being mentored in first year of activity; 2) short-handed with 1 of 3 positions left unfilled; 3) engaged with national search for new faculty
	<ul style="list-style-type: none"> Explore the possibility of implementing figure drawing as a module in all drawing classes. 	<ul style="list-style-type: none"> discussed but not implemented; curriculum of FA 105 Drawing I already crowded. monetary issue: models cost money; no budget line in 2016-17. Fees increased on FA 105 Drawing I with the idea of including the figure, and course fees are coming directly to the department beginning in 2017-18. will discuss again this year as the results are better conveyed to faculty
	<ul style="list-style-type: none"> Discuss how to motivate majors, and in particular seniors, to move from “average” work to “above average” work. 	<ul style="list-style-type: none"> faculty retirements resulted in change to leadership of many classes, in particular (but not solely) FA 395 Advanced Studio and FA 422 Senior Project. Anecdotally, this has directly resulted in better student works of art. The department believes that the 2016-17 Senior Show was one of the better exhibitions in recent years.

Exhibit portfolio-quality work and effectively present one's work.	<ul style="list-style-type: none"> Discuss the extent that students are having difficulty with deadlines, and its impact on the rest of the work that they do. Research whether anyone has devised strategies to deal with this. 	<ul style="list-style-type: none"> this has been discussed, and it remains a problem.
	<ul style="list-style-type: none"> Investigate ways to improve oral communication and active participation in group critiques at every level of the curriculum. 	<ul style="list-style-type: none"> faculty do this, but the department needs to find a way to prioritize it in the studio
	<ul style="list-style-type: none"> Writing is already embedded well in our curriculum, but students do not transfer those skills to the studio classroom, particularly at the senior level. Investigate ways to help them make those connections. 	<ul style="list-style-type: none"> Writing was still intermittent in studio classes in 2016-17; it has been mandated in all studio art classes beginning Fall 2017
	<ul style="list-style-type: none"> From last year's survey, try to establish assessment norms for internship supervisors, beginning with sharing these rubrics that we use for professional conduct in the studio. 	<ul style="list-style-type: none"> did not occur; will institute in 2017-18

Provide a response to last year's University Assessment Committee review of the program's learning assessment report:

I. Executive Summary (exemplary)

"This is an exemplary mission statement, especially in its articulation of how the program's outcomes clearly distinguish it from other programs and how this program is so beautifully integrated with the Catholic tradition of the institution, and how its curricular outcomes reinforce the overall curricular outcomes for a Marymount education."

- Gosh, thanks. I originally rewrote that entire section on this year's report, but given this glowing assessment I decided to repeat most of last year's report. I did make changes, however, where the wording of our learning outcomes had changed.

II. Implemented Improvements from Previous Year (acceptable)

"The 2015-2016 template was not used."

- We made sure we used the most recent template this year.

"The department should be commended for its efforts to ensure outcomes for different sections of the same course are achieved and assessed in a similar fashion, for its efforts to assess outcomes across the curriculum, from the beginning to the end of the program, in order to determine how students are progressing in a developmental fashion, and for its work on integrating a focus on the developmental support of writing across the curriculum."

- We are planning on extending this to other classes in the curriculum, in particular FA 104 Color Theory (~6 sections/year).

"The department faced personnel challenges which made it difficult to pursue certain assessments and planned improvements, but it seems as though leadership stability and new hires will only increase the level of thoughtfulness, already exhibited, in how the department assesses, analyzes data, and reflects on the implications of that analysis for future practice."

- This is indeed what we think has taken place. Moving new professors into the courses in the upper levels of the curriculum has, in our opinion, begun to improve the quality of student work, and the general tenor of the art community.

III. Outcomes (exemplary)

“All outcomes are clearly worded and reflect a focus on higher level thinking and skill development tied to the discipline and to overarching university outcomes for a four year degree. The diversity of curricular strands within the discipline of art (studio, art history, art and culture, professional experience) is well-reflected in the outcomes. The dis-aggregation of results by major/non-major is a useful strategy, and it’s heartening to see that the majors continue to develop their skills in areas introduced early in the curriculum.”

- We plan to continue doing this every year -- it’s helpful for us too.

“(A minor point – on the charts provided for outcome 1, it would be useful to label the columns that identify percentages of students working at a specific level with a heading that indicates this is what is being presented.)”

- I’m not sure I understand precisely what is intended here. I have included numbers and percentages on this year’s chart, so perhaps that will address this concern.

IV. Assessment measures and targets (acceptable)

“The department assesses both outcomes through direct measures at various levels in the curriculum so they’re able to see, over time, how students progress in their development as they move through the curriculum. As the department continues to evolve in its sophistication with assessment, perhaps engaging in conversation that could lead to descriptors of what “above average,” “average,” and “below average” look like would help ensure consistency across instructors – and might provide students with more guidance as well.”

- I will include this in our faculty discussion of the assessment this year, now that we are back to full strength in faculty numbers. Ideally we should apply some sort of rubric. We have a shared rubric for student projects in FA 103 2D Design and FA 105 Drawing I that might provide the foundation for this.

V. Analysis of Results and Implications (exemplary)

“For both outcomes, the department has been honest and clear in its analysis of where students, especially majors, are not yet achieving at desired levels, and they have been able to generate hypothesis for those lower-than-anticipated performance levels. They’re also aware of steps they can take to increase the rigor of the actual assessment process across sections and across the curriculum.”

- We increased the scope of the assessment process, and I think that some of our changes to faculty have also increased the rigor; work remains to be done in that regard, and your suggestion to work on rubrics for below/average/above will help in that regard. I also plan to revisit my 2015-16 hypotheses as I analyze this year’s results.

VI. Use of Assessment to Improve Effectiveness (exemplary)

“The level of reflection on the multiple possible implications for improvement is commendable; training of faculty, curricular changes, and improvements in the actual assessment process are all mentioned, outlining a multi-pronged approach to continuing to collect data that will help the department better ensure students achieve intended outcomes at all levels of the program.”

- We put through very few curricular changes this year, and plan even fewer next year, so we can now focus more sharply on improving the individual classes, and thus the student experience in the program.

Other Comments:

“In spite of staffing challenges, the department has written a clear, easy-to-follow report that provides a wealth of data, and, more importantly, reflections on that data for program improvement purposes. Well done.”

- Our staffing changes are also at an end for now, so the chair can now delegate more of the assessment project to our stable, permanent faculty.

Outcomes Assessment 2016-2017

Learning Outcome 1:

Skillfully differentiate, select, and apply visual arts media, techniques, and processes.

Assessment Activity

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define and explain acceptable level of student performance.</i>	Data Collection <i>Discuss the data collected and student population</i>	Analysis <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Evaluation of student artwork in 2 foundation classes, FA 103 and FA 105; in 4 classes from the middle of the curriculum, FA 205, FA 209, FA 213, and FA 395; and in the senior capstone class, FA 422.	75% of students should meet the rating of “average” as defined by the assessment committee. This is the benchmark used in previous assessments.	<i>See below.</i>	<i>See below.</i>

Data Collection

Data for this learning outcome was gathered from 14 sections of 7 different studio art classes, taught by 6 different faculty, both permanent and adjunct. The courses were as follows:

- FA 103 Two-Dimensional Design (2 sections, 1 faculty)
- FA 105 Drawing I (7 sections; 4 faculty)
- FA 205 Drawing II
- FA 209 Figure Drawing
- FA 213 Painting
- FA 395 Advanced Studio
- FA 422 Senior Project

These courses cover the breadth of the curriculum: 2 are from the Foundation level of the program (FA 103, FA 105), 4 are from the middle section of the program (FA 205, FA 209, FA 213, FA 395), and 1 is the senior Capstone (FA 422).

Each faculty member was asked to assess student success in a series of common studio art skills that are introduced at the foundation level, and detailed in each syllabus. Faculty teaching the upper levels of the curriculum were asked to assess the same skills even though they are not detailed on the later syllabi, simply because majors should continue to develop these foundational skills through the course of their studies.

Analysis

In every class, faculty members were asked to rank each student's level of achievement in each skill area:

Above average=	<i>excellent; work is above the expected level and meets the requirement</i>
Average=	<i>satisfactory; work is sufficient to meet the requirement; adequate</i>
Below Average=	<i>poor; work is insufficient to meet the requirement</i>

Interpretation of Results

Extent this learning outcome has been achieved by students (*Use both direct and indirect measure results*):

Direct measure

75% or more of our majors were ranked as Average or Above Average in every category, and at every level. These numbers were also consistent with non-majors. (The sample of non-majors at the Foundation level of FA 103 2D Design was just 1, however, making difficult any comparison or deeper interpretation of those results.) Furthermore, in a great many categories of our advanced classes, 50% or more of our majors were ranked Above Average.

At the Capstone level, however, a majority of our majors were ranked as just Average in many categories. This was probably due to a single faculty ranking the Capstone students in a single class, versus a wide range of faculty rating the advanced students in different classes.

Indirect measure

The graduating student survey does not address this learning outcome.

Program strengths and opportunities for improvement relative to assessment of outcome:

The program is fairly strong in this category, although the data revealed some skill areas that still more work, in particular the compositional concept of Unity, and in drawing, a strong sense of Contour, skill with Perspective, and skill with the Figure. These problems did not affect the threshold of 75% being ranked Average or Above Average.

Discuss planned curricular or program improvements for this year based on assessment of outcome:

- Develop a senior survey that addresses this learning outcome.
 - Have additional faculty rank the Capstone students.
 - Ask faculty to focus more sharply on Unity as a compositional principle in FA 103 2D Design, and on Contour as a drafting skill in FA 105 Drawing I.
 - Continue to focus on Perspective as a drafting skill in FA 105 Drawing I, and add additional focus on that skill in the Advanced classes.
 - Return figure drawing to FA 105 Drawing I (cut in 2016-17 for budget reasons), using a combination of live model and other methods (e.g. drawing from outside observation; from other works of art).
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Curriculum Map

These will be sent for review and feedback to the Liberal Arts Core Committee.

UNDERGRADUATE CURRICULUM MAP

Degree Program: Art/Art Education

Year: 2016-17

Program Outcomes:

Program Outcome	Critical Thinking	Inquiry	Information Literacy	Written Communication
Skillfully differentiate, select, and apply visual arts media, techniques, and processes	X	X		
Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts, and communicating their findings in written and visual form	X	X	X	X
Integrate academic knowledge with work environment	X	X		X
Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)	X	X	X	X
Exhibit portfolio-quality work and effectively present one's work	X	X		X

Curriculum Map:

For each course, indicate which competencies are included using the following key. Please refer to the director of assessment in Planning and Institutional Effectiveness if you need more detailed explanation of the four core competencies.

Level of instruction: I – Introduced, R-reinforced and opportunity to practice, M-mastery at the senior or exit level

Assessment: PR-project, P-paper, E-exam, O-oral presentation, I-internship, OT-other (explain briefly)

Required Course	Critical Thinking		Inquiry		Information Literacy		Written Communication	
	Level	Assess	Level	Assess	Level	Assess	Level	Assess
FA 103 2D Design	I	PR, O	I	PR,O			I	P
FA 104 Color Theory	I	PR, O	I	PR, O				
FA 105 Drawing I	I	P, PR, O	I	P, PR, O			I	P
FA 107 Hand-Blt. Ceramics ¹	I	P, PR, O	I	P, PR, O	I	P, O	I	P

¹ Majors choose FA 107 or FA 215.

FA 205 Drawing II ²	R	PR, O	R	PR, O				
FA 209 Figure Drawing ²	R	PR, O	R	PR, O				
FA 210 3D Design	R	P, PR, O	R	P, PR, O	I	P, O	I	P
FA 211 Printmaking	R	PR, O	R	PR, O				
FA 213 Painting	R	PR, O	R	PR, O				
FA 215 Wheel Ceramics ¹	I	P, PR, O	I	P, PR, O	I	P, O	I	P
FA 295 Soph. Portfolio	R	PR, O	R	PR, O			I	PR
FA 395 Adv. Studio	M	PR, O	R	PR, O				
FA 400 Internship	M	I, P	M	I			R	I, P
FA 422 Senior Project	M	P, PR, O	M	P, PR, O	M	P, PR, O	M	P, PR, O
FA 427 Senior Portfolio	M	PR					M	PR
FA 202 Intro Art History	I	P, E	I	P, E	I	P, E	I	P, E
FA 380 Modern Art	M	P, E	M	P, E	M	P, E	M	P, E
FA 410 Topics Art History	M	P, E	M	P, E	M	P, E	M	P, E

¹ Majors choose FA 107 or FA 215.

² Majors choose FA 205 or FA 209 (curriculum change proposed 2016-17)