Program ___Studio Art_________________
Department _____Art____________________

Number of students enrolled in the program in Fall, 2011__799 total*___(225 majors, 24 minors)**__

*Overall total compiled from online CMS curriculum management data for fall 2011

**Specific numbers on majors and minors collected from SacSend distribution list. These numbers are lower than what the Department compiled.

Faculty member completing template ___Daniel Frye_______ (Date _February 3, 2012____)

**Period of reference in the template: 2006-07 to present**

1. Please describe your program’s learning-outcomes trajectory since 2006-07: Has there been a transformation of organizational culture regarding the establishment of learning outcomes and the capacity to assess progress toward their achievement? If so, during which academic year would you say the transformation became noticeable? What lies ahead; what is the next likely step in developing a learning-outcomes organizational culture within the program?

[Please limit your response to 200 words or less]

Listed on the Academic Affairs assessment web site is an outdated assessment plan submitted by the Department of Art in 2000. It assessed the Studio 48 unit concentration. Studio adopted a 60-unit concentration in AY 2007-2008. The following year, it adopted a new assessment plan model (in the process of being submitted to Academic Affairs) in AY 2008-2009. Different from the previous plan, the new plan provides for an ongoing assessment of the curriculum. (See appendix A) It will take 6 years to complete one full assessment round of Studio courses. The new plan is in its third year.

Studio faculty devised an assessment plan that involves the archiving of imagery of student work. The multiple mediums found in studio practice suggest multiple approaches to learning which in turn suggests a wide variety of learning outcomes. Agreement on outcomes must be carefully negotiated between the mediums to create an inclusive set of learning outcomes. To do this, a qualitative approach to assessment has been established.

At its inception, the operation of the new assessment plan displayed a noticeable change in organizational culture in observing faculty attitude about assessment. Faculty discussion about student work produced a working list of overarching goals or learning outcomes. Assessment reports using the new plan began to describe overlooked data within the concentration that offered measurement of student productivity (e.g. student exhibitions). These reports also
began to reveal areas of concern (e.g. scaffolding of course objectives from beginning through advanced courses and the relationship of the Department with area community colleges).

2. Please list in prioritized order (or indicate no prioritization regarding) up to four desired learning outcomes (“takeaways” concerning such elements of curriculum as perspectives, specific content knowledge, skill sets, confidence levels) for students completing the program. For each stated outcome, please provide the reason that it was designated as desired by the faculty associated with the program.

Currently the Studio concentration has located 4 learning outcomes for all Studio courses. Listed below, with no prioritization, are explanations about these outcomes. Following each outcome is the corresponding outcome from the National Association of Schools of Art and Design, the accrediting body for Studio art.

a) 1. Students will articulate the content of their work and become confident in discussing it with others. **NASAD E.4.c.** Upon graduation, students must possess the ability to make workable connections between concept and media.

Students’ verbal declarations are key in understanding student comprehension about art concepts and their applications. As students learn about concepts and practice with them in assignments, they are able to perceive nuances that may be critical to the content of the work as well as how various art concepts operate within a work of art. This fine-tuning of descriptive language reveals a depth of understanding and is valuable in both criticism of work and the development of ideas fundamental in creating a body of work. It also produces a level of confidence in students as they become more comfortable in applying the terms. The development of confidence allows the student to explore emotional crevasses that may hold significant meaning. Students first learn the language of art and apply it to master works to view how concepts are embedded or manifest within an artwork. Assignments allow students to visually interpret the concepts.

b) 2. Students will independently frame aesthetic problems to solve. **NASAD E.4.b.** Upon graduation, students must possess the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media; **E.4.c.** Upon graduation, students must possess the ability to make workable connections between concept and media.

Each assignment is an aesthetic problem that students solve with an aesthetic solution. The student is introduced into the program through a series of assignments to develop skill, concept formation, and view how content is embedded within artwork. Assignments become more complex as students move from beginning to advanced study. Assignments also become models for designing aesthetic problems and finding aesthetic solutions. As students develop confidence in designing their own aesthetic
problems, they become more fluent in using their aesthetic voice (an artist’s personal compilation of visual forms used to interpret ideas, thoughts, and feelings).

c) Students will evidence self-motivation in the research, production, and exhibition of their work. **NASAD E.4.b.** Upon graduation, students must possess the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media

Artwork expresses a thought, feeling, or idea through some physical (or virtual) manifestation of the artist. These expressions are not necessarily a whim of the artist but are grounded in events, traditions, observations, etc. Artists have to research content and sometimes the technical aspects of mediums in order to create a work of art. The depth of the research is visually evident in the work as it is able to reveal the nuances of the subject matter.

The student artist must sustain a work ethic that allows for exploration of visual form as well as exploration of the technical aspects of the medium. The exploration of visual form helps to develop the visual language through which the artist will convey content. Exploration of the medium allows the artist to understand what the medium will do.

In addition to creating the artwork, the artist must also find a suitable venue for exhibition. Students have opportunities to exhibit their work in solo or groups shows in the R. W. Witt Gallery. Here, they must secure a faculty sponsor and submit a description of the exhibition to the Department Gallery Committee. They may also have their work exhibited in the student annual Awards Show. Jurors from outside the University select the work.

d) Students will develop skills appropriate for the manipulation of mediums. **NASAD E.4.b.** Upon graduation, students must possess the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media

Each medium has a set of tools, machines, and/or equipment. Students must learn how to correctly operate the equipment in order to create successful work. One might view these tools as means to creating marks that convey meaning. The student learns that each mark can contribute meaning. In some instances, the marks may detract from the meaning. It is then imperative that students learn how to use and operate any piece of equipment used to manipulate the medium.

[Please limit your response per outcome to 300 words or less]
3. For undergraduate programs only, in what ways are the set of desired learning outcomes described above aligned with the University’s Baccalaureate Learning Goals? Please be as specific as possible.  

[Please limit your response to 400 words or less]

As more Studio outcomes emerge, more linkages will be seen with the University Baccalaureate Outcomes. Because art cannot be created in a void, the Studio outcomes are dependent on the University outcomes. This is to say that there are fundamental abilities that students learn in other classes upon which Studio outcomes are built.

In addition, as Studio outcomes emerge, it is imperative that they align with NASAD. NASAD’s guidelines for outcomes are more broad than what has currently emerged as concentration outcomes. Yet, what has emerged is in close alignment. For instance, NASAD guidelines state that “upon graduation, students must possess: (c) ability to make workable connections between concept and medium. This is similar to Studio’s outcome: students will articulate the content of their work and become confident in discussing it with others. In Studio’s outcome is a concern for being able to communicate written or orally the content of the student’s creation.

Sacramento State Baccalaureate Learning goals cover the above in the “Intellectual and Practical Skills” section. This section also includes forms of literacy, inquiry and analysis, and creative thinking. Specifically, inquiry and analysis” is a part of Studio’s outcome: students will evidence self-motivation in the research, production, and exhibition of their work. Students develop competence in creating imagery (real or virtual) through continual investigation of the human experience.

As Studio students learn more about the world around them, they are better able to visually articulate ideas and feelings. Course work across the curriculum provides fodder to foster inquiry about the human experience. In this way, “Knowledge of Human Cultures, focused by engagement with big questions, contemporary and enduring” motivates the students to complete research with accuracy in order to communicate a thought or idea. This also relates to “Competence in the Disciplines.”

4. For each desired outcome indicated in item 2 above, please:
   a) Describe the method(s) by which its ongoing pursuit is monitored and measured.
   b) Include a description of the sample of students (e.g., random sample of transfer students declaring the major; graduating seniors) from whom data were/will be collected and the frequency and schedule with which the data in question were/will be collected.
   c) Describe and append a sample (or samples) of the “instrument” (e.g., survey or test), “artifact” (e.g., writing sample and evaluative protocol, performance review sheet), or other device used to assess the status of the learning outcomes desired by the program.
d) Explain how the program faculty analyzed and evaluated (will analyze and evaluate) the data to reach conclusions about each desired student learning outcome.

[Please limit your response to 200 words or less per learning outcome]

Outcome 1 Articulate content of their work

a) Monitored in Art 20A through 97, 120 through 129, and 141 through 192A. These are content courses (lower and upper division) and independent study courses within a discipline. In addition to periodic critiques throughout the semester, some courses require a written statement about the content of the work (artist statement). Critiques become more specific and acute as the student progresses from beginning through advanced classes.

b) The assessment plan asks the instructor to select the top five assignments within a five-week period. Data are collected three times per semester: fifth, tenth, and fifteenth week. These samples are photographed and archived. On the lower division level, work can be selected from majors, minors, and general education students as well as those students who take the courses for personal or professional enhancement. Upper division courses include mostly the work of majors and minors with the possibility of those who are seeking enhancement on a more in depth level. These courses are not G.E. courses. Art 192A Senior Seminar is open to only majors.

c) Included is a page (appendix B) from Final Cut Server, the archive for assessment. On the left side appear each class that has been assessed, the semester the course was assessed, and the Professor’s name that taught the class. The name highlighted in blue is the Professor whose student’s work is being viewed. In the field of the page are the images collected during each period of data collection. Each image is labeled with the course number, semester work was created, Professor’s name, and student’s name. A single work can be enlarged to view details or compiled in a group of 4 works across a page.

d) Images are projected onto a screen and analyzed according to what they display. Faculty then comment on and provide anecdotal stories surrounding the image. This format allows faculty to raise germane points about process, product, and other contextual issues. For outcome 1, faculty talked about the quality of the student critique in which the artwork was viewed in class.

Outcome 2 Independently frame aesthetic problems

a) Monitored in Art 120-129, 141-189, 192A, and 199. Students may have an assignment of “choice” in an intermediate class. By the time they arrive at an advanced level, they are expected to select themes that fit within assignment guidelines. Independent study
courses (i.e. 129, 149, 199, etc.) are arranged at the student’s request. Students must submit a written proposal describing what they will accomplish within a semester. Independent study courses have a critique component.

b) Intermediate and advanced level students can be majors, minors, and those students seeking enhancement of their skills. Typically, only upper division majors take independent study courses. Art 192A is open only to seniors in the major.

c) (see appendix B) In addition, Studio faculty developed the Studio Grading Rubric to assess student projects (see appendix C).

d) (see 2.1.d)

**Outcome 3 Evidence self-motivation**

a) Monitored in Art 120, 122B, 124B, 129, 142, 143, 150, 153, 159, 169, 176, 179, 183, 189, and 192A. Upper division advanced course typically include an open assignment in which the student may experiment in establishing an aesthetic problem to solve. As described above, independent study courses are specifically designed to encourage student independence. These courses are also assessed using the Studio Grading Rubric.

b) Advanced level courses typically involve the major but minors can also take these courses. Independent study courses are usually taken by the major but can be taken by minors. Again Art 192A is reserved for only majors

c) (see appendix C)

d) In addition to reviewing work submitted from advanced level classes in the formal assessment plan, student works are also reviewed in solo and group exhibitions in the Witt Gallery. Students will often take an independent study course with the purpose in mind to hang a show in the Witt Gallery. Students receive feedback from their faculty sponsor as well from viewers who attend the exhibition.

Another source of feedback comes from jurors of the Student Art Award Show. Students elect to participate by submitting work for judging. Jurors are selected from various art organizations from outside the University. For instance, this year’s jurors were faculty from area community colleges.

**Outcome 4 Develop skills**

a) Monitored in all Studio courses. Students’ skill acquisition is measured by the grading rubric.

b) (see appendix B)
c) (see appendix C)
d) (see 4.1.d)

(If the requested data and/or analysis are not yet available for any of the learning outcomes, please explain why and describe the plan by which these will occur. Please limit your response to 500 words or less.)

5. Regarding each outcome and method discussed in items 2 and 4 above, please provide examples of how findings from the learning outcomes process have been utilized to address decisions to revise or maintain elements of the curriculum (including decisions to alter the program’s desired outcomes). If such decision-making has not yet occurred, please describe the plan by which it will occur.

[Please limit your response to 200 words or less per item]

Faculty will discuss data and findings from assessment reports to improve the concentration. An initial improvement has been in the design of the 60-unit concentration and new assessment plan. Faculty used a similar process as the new assessment plan to determine the need for increased units to the concentration. They observed work produced in the Senior Seminar. Although data is still being complied on the operation of the new concentration, findings from assessment reports have suggested a closer look at the relationship between the Department of Art and area community colleges. The 2010-2011 assessment report’s “Looking Ahead” section focuses on some of these concerns. These concerns were used as a basis to meet with some of the chairs of art departments at community colleges (the chair of CSUS Department of Art met individually with community college chairs). These discussions were fruitful in locating some flaws (such as academic advising at the community college level) as well as making more clear the nature of the community college (they actually serve three audiences, two of which have nothing to do with transferring students). It is clear that we need to maintain a closer relationship with our counterparts. This will lead us to creating a more seamless transfer experience for our students.

6. Has the program systematically sought data from alumni to measure the longer-term effects of accomplishment of the program’s learning outcomes? If so, please describe the approach to this information gathering and the ways in which the information will be applied to the program’s curriculum. If such activity has not yet occurred, please describe the plan by which it will occur.

[Please limit your response to 300 words or less]

A formal plan involving measurement of long-term effects of learning outcomes has yet to be developed. Studio faculty however, are aware of graduate accomplishments, especially if the student is able to get into a graduate program. That a student is able to get into a graduate program indicates on some level the success of the undergraduate curriculum.
In the future, Studio faculty may create an email bank of graduates to at least request the completion of a survey regarding the student’s experiences after graduation. Such information could indicate missing pieces to the curriculum as well as those parts that should be maintained as is.

7. Does the program pursue learning outcomes identified by an accrediting or other professional discipline-related organization as important? Does the set of outcomes pursued by your program exceed those identified as important by your accrediting or other professional discipline-related organization?

[Please limit your response to 300 words or less]

Please, review question 2.

As the Studio faculty develop more learning outcomes, it will do so with an eye toward the NASAD guidelines. At this point, what has been developed exceeds NASAD’s outcomes. For instance, NASAD stipulates, “Upon graduation, students must possess the technical skills, perceptual development, and understanding of principles of visual organization sufficient to achieve basic visual communication and expression in one or more media (NASAD E.4.b).” This corresponds with the Studio outcome, “Students will evidence self-motivation in the research, production, and exhibition of their work.” The Studio outcome is concerned with how students develop in communicating visually as NASAD does. But the Studio outcome is also concerned with the research and exhibition aspects of creating artwork.

8. Finally, what additional information would you like to share with the Senate Committee on Instructional Program Priorities regarding the program’s desired learning outcomes and assessment of their accomplishment?

[Please limit your response to 200 words or less]

The Studio faculty is moving with great purpose in defining its learning objectives even if it takes time to do so. There are six disciplines with very different mediums represented in the Studio concentration. The NASAD handbook shows each discipline with its own set of guidelines in addition to the generic ones mentioned above. Upon completing a full round of assessment with all of the Studio courses, we should be closer to defining our overall outcomes in addition to subsets concerning individual disciplines. To keep this process sincere and worthwhile, we must move along at our current pace.

Discoveries have been made in the three years that the Studio faculty has changed its assessment plan. Faculty discussed what they thought the concentration provided. But these thoughts were not among the objectives for their classes. Review of Senior Seminar revealed issues inside the concentration as well as outside. Discussions have already started with chairs of art departments at area community colleges.
The assessment plan we have developed is most appropriate for the visual arts. What better means could there be than viewing student work to observe what students have learned in a semester? Unfortunately, the assessment plan hinges on the ability to view and archive student work. Our biggest problem concerning the current assessment plan is the ability to hire a student to photograph and archive student work. It is more than probable that we will need to change the plan.
AY 2008-2009 STUDIO ART
FALL 2008 – 5 SECTIONS
Art 22 – Beginning Painting (3)
Art 122a – Intermediate Painting (1)
Art 122b – Advanced Painting (1)
SPRING 2009 – 14 SECTIONS
Art 20a – Beginning Drawing (8)
Art 20b – Intermediate Drawing (2)
Art 120 – Advanced Drawing (2)
Art 192a – BA Seminar (2)

AY 2009-2010 STUDIO ART
FALL 2009 – 6 SECTIONS
Art 70 – Form, Space, Vision (1)
Art 86 – Clay Sculpture (1)
Art 88 – Beginning Sculpture (1)
Art 182 – Intermediate Sculpture (1)
Art 183 – Advanced Sculpture (1)
Art 192a – BA Seminar (1)
SPRING 2010 – 10 SECTIONS
Art 40d – Basic Printmaking Relief (1)
Art 97 – Beginning Electronic Art (2)
Art 142 – 3D Computer Modeling (1)
Art 145 – Adv Printmaking Studio (2)
Art 197 – Intermediate Electronic Art (1)
Art 198 – Advanced Electronic Art (1)
Art 192a – BA Seminar (2)

AY 2010-2011 STUDIO ART
FALL 2010 – 7 SECTIONS
Art 24 – Beginning Watercolor (1)
Art 27 – Beginning Color (1)
Art 123 – Figure Drawing (1)
Art 125a – Life Painting (1)
Art 126 – Painting and Drawing in Field (1)
Art 127 – Collage and Assemblage (1)
Art 192a – BA Seminar (1)
SPRING 2011 – 9 SECTIONS
Art 50 – Beginning Ceramics (3)
Art 53 – Beginning Hand-Built Ceramics (2)
Art 150 – Advanced Ceramics (1)
Art 153 – Hand-built Ceramics Technique (1)
Art 192a – BA Seminar (2)

AY 2011-2012 STUDIO ART
FALL 2011 – 8 SECTIONS
Art 74 – Beginning Jewelry (2)
Art 75 – Beginning Metalsmithing (1)
Art 174 – Intermediate Jewelry (1)
Art 176 – Advanced Jewelry (1)
Art 222 – Studio Critique Seminar (1)
Art 283 – Graduate Sculpture (1)
Art 192a – BA Seminar (1)
SPRING 2012 – 7 SECTIONS
Art 148 – Barrio Art for Ethnic Group (2)
Art 161 – Photography Field (2)
Art 162 – Alternative Photo Process (1)
Art 192a – BA Seminar (2)

AY 2012-2013 ART HISTORY
FALL 2012 – 9 SECTIONS
Art 1A – Stone Age to end of Middle Age (3)
Art 1B – Renaissance to Present (2)
Art 3A – Traditional Asian Art (1)
Art 5 – Native American Art (1)
Art 7 – Intro to Art + Visual Culture (1)
Art 192a – BA Seminar (1)
SPRING 2013 – 9 SECTIONS
Art 106 – Renaissance Art (1)
Art 109 – Modern Art (1)
Art 111 – Latin American and Latino Art (1)
Art 113b – Asian Art + Mythology (1)
Art 117a – Art India and Southeast Asia (1)
Art 118a – Modern Architecture (1)
Art 119 – Direct Research Art History (1)
Art 192a – BA Seminar (2)

AY 2013-2014 ART EDUCATION
FALL 2013 – 9 SECTIONS
Art 133 – Understanding and Creating Art (6)
Art 137 – Art For Exceptional Child (2)
Art 192a – BA Seminar (1)
SPRING 2014 – 9 SECTIONS
Art 133 – Understanding and Creating Art (6)
Art 305 – Art in Public School (1)
Art 192a – BA Seminar (2)
California State University, Sacramento Art Department  
STANDARD GRADING RUBRIC FOR ART STUDIO COURSES

Excellent Work (A)  
(90 - 100%)  
Regarding Class Work: student demonstrates outstanding skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is excellent, and it is integrated with exceptional creativity.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction outstanding ability to discuss and assess work, communicating how visual elements and strategies are used. The student demonstrates extensive use and understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment in all aspects and creatively exploits possibilities within open-ended assignments. The work demonstrates skill, good judgment, and application of principles. For written assignments, oral presentations, and research, the work/presentation/document, presents sound research and is well written and well presented.

Better Than Average Work (B)  
(80 - 89%)  
Regarding Class Work: student demonstrates moderate skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is good, and it is integrated with some creativity.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction a solid ability to discuss and assess work; communicating how visual elements and strategies are used. The student demonstrates competent use and understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes the assignment and fulfills more than minimal requirements. The work demonstrates some skill, judgment, and application of principles. In the case of written assignments, oral presentations, and research, the work/presentation/document, presents research and is reasonably well written and suitably presented.

Average Work (C)  
(70 - 79%)  
Regarding Class Work: Student demonstrates average skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work is modest, and it is moderately integrated.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction an average ability to discuss and assess work, communicating how visual elements and strategies are used. Though the discussion and assessment of work is substantially complete, the communication of some visual elements and strategies is incomplete or missing. The student demonstrates a superficial rather than thorough understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student completes most of the assignment and fulfills the minimum requirements. The work demonstrates modest skill, some judgment, and in parts, application of principles. In the case of written assignments, oral presentations, and research, the student makes a modest effort as evidenced by a satisfactory presentation/document. Research may be incomplete, or lacking in organization.
Below Average (D)  (60 – 69%)
Regarding Class Work: Student demonstrates lack of skill, discernment and understanding of visual principles in accomplishing his or her work. The quality of work submitted is less than acceptable, and it is poorly integrated.
Regarding Participation: student demonstrates through discussion, critique, and studio interaction a limited ability to discuss and assess work, while communicating at a minimal or perfunctory level how the visual elements and strategies are used. Poor effort is made to relate an understanding of the art concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and fulfills only minimal requirements or submits work late. The work demonstrates lack of skill, weak judgment, and little application of principles. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

Failing (F)  (40 – 59%)
Regarding Class Work: Student fails to demonstrate skill or understanding of the issues involved. Quality of work submitted is insufficient, and poorly integrated.
Regarding Participation: In discussion, critique, and studio interaction, the student states an opinion vaguely or does not assess the work and shows little to no evidence of an understanding of how visual elements and strategies are used. No effort is made to relate an understanding of concepts and terminology used in the discipline.
Regarding Homework: In the case of studio assigned homework (activity) the student does not complete the assignment and does not fulfill requirements. In the case of written assignments, oral presentations, and research, the work /presentation/ document, presents faulty or negligible research and is not well written and/or presented.

Incomplete (I)
Incomplete: Student does not complete work and discusses this with the instructor. The department has a petition that must be signed by both the student and the instructor if an “I” grade is to be awarded. A grade of incomplete will be granted in instances such as medical emergencies where there is evidence the student understands the material and remaining assignments but has been prevented by outside forces from completing the work. The period allowed for completion is described in the petition for the incomplete and must be determined by the faculty member granting the grade (the University maximum is one year). In effect, the petition is a contract between student and faculty.

Withdrawal Unauthorized (WU)
The WU grade is assigned by the instructor if student withdraws from the class without notification, or fails to attend after University assigned deadlines. It is treated like an F in GPA calculations but, under some circumstances, can be removed by petition.

Authorized Withdrawal (W)
The “W” grade is assigned by the University if a student formally withdraws from a course after the University’s census date, but within the deadlines (a “W” cannot be assigned by instructor).