



WILLIAM WOODS
UNIVERSITY

Art (BA/BFA) Program Review 2024

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Program Review 2023-2024

Art BA

Program Profile

History

Provide a brief history of the program at WWU. Discuss relevant trends and issues with the program and its connection to the institution. If a program has one or more concentrations, each concentration should be discussed separately. (300 words or less)

The Art Department has changed significantly in the past five years. There has been a total of 11 full-time faculty members, with none of the original faculty. In 2020, the degree program was restructured with a BA and BFA, three concentrations in each: Graphic Design, Photography, and Studio Art. Concentrations were adjusted to address trends in the field, such as expectations of technological expertise and a global outlook. For example, we added Animation as a requirement in the Graphic Design Concentration and the Art History survey courses use a global, rather than a Western, perspective.

Each semester, the department serves the rest of the campus through approximately four on-ground general education courses and at least ten LEAD activities.

The Art Education BA, once housed in the Art Department, now resides in the Education Department, in alignment with similar programs.

Art and Art Therapy minors have been added. Art Therapy minor enrollment increased from the 22-23 AY to the 23-24 AY from 1 to 9, an 800% increase.

Graphic Design

As has been the trend, Graphic Design is the most popular concentration. The 22-23 AY to the 23-24 AY BA in Graphic Design concentration grew from 4 to 7, 133% increase. The 22-23 AY to the 23-24 AY BFA in Graphic Design concentration has stayed consistent from 2 to 2. The Introduction to Adobe Creative Cloud, while a gen ed, is still integral to the Graphic Design major and now requires a second section. While Animation and Digital Illustration are the most technologically relevant courses for Graphic Designers, there has been a demand for students to learn more about 3D rendering software and character design for game design. Unfortunately, the technology the students have access to is not equipped to handle 3D rendering software, and the department does not provide the iPads necessary for both the digital illustration and animation courses, we rent these from the library, and they are dated. If we wish to continue to build on this concentration already in demand, we must update our technology.

Photography

The photography concentration has grown in enrollment over the last 5 years, 400% from 1 to 5 enrollments in 2023/2024 year. Photography as a career has remained steady in the wider career market over the last five years. The photography department lacks a few tangible technological items to help our students gain access to the full range of what the career has to offer. A check out system of digital cameras, high end lenses, and speedlights would help. We hope to continue this growth trend with expanded opportunities for students to work hands-on at the university and internship opportunities.

Studio Art

Studio Art, while the least chosen concentration, has maintained its relevance through the Art Education major and general education courses. Upgrades to the studios include digital projectors, easels, potter's wheels, and a Skutt electric kiln. Older equipment is in good working order through maintenance and repair. Some equipment will need to be replaced within the next five years. (While outside the date range of this report, there was an increase of Studio Art Majors in the 2023-24 year, jumping from 1 to 6.)

Program Mission

Provide the mission of the program and describe how the program aligns to the university mission. Discuss the philosophy or purpose of the program, how the program relates to the mission, vision and goals of the University.

The Bachelor of Arts program prepares students for both professional and higher educational opportunities in the art world. BA students gain a solid foundation in a variety of art processes and techniques, along with an understanding of the arts from both an historical and a cultural perspective. Students have the opportunity to combine this major with specific minors (such as education, business, psychology, or art therapy), to achieve versatility and marketability. Students select one of three areas of concentration: graphic design, studio art, or photography.

The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an in-depth understanding of the arts from both a cultural and historical perspective. Students select one of three areas of concentration: graphic design, studio art, or photography. Students concentrating in studio art have the opportunity to focus on specific areas of emphasis such as: painting, drawing, sculpture, ceramics and printmaking, which will make for a strong portfolio and personal aesthetic.

Student Demographics

Student Demographic Reflection

Include any additional demographic information used by the program here. Provide a longitudinal review of program demographic data. Discuss any relevant enrollment trends within the program. Explain any strategies implemented by the program within the past 5 years to increase enrollment numbers or assist in attracting students to the field.

BFA:

Our student population in the BFA program has shown a small increase from 2019 (10) until 2023 (11) with fluctuations in the intermittent years. 2023 shows the largest number of new, first-time student enrollments with 6 new degree seeking students. This program has been comprised of primarily full-time students, with few exceptions. Our gender make of the program has changed significantly from 2019 with a primarily female identifying cohort slowly altering to a reported more equitable split in the intermittent years with a near 50/50 f/m split. 2023 exhibited its first big gender demographic split with 72% of students identifying as other, 9% female, and 18% male. This reflection is in part due to the addition of "other" as a gender identifier in their self-reporting data, and not completely a reflection of a true demographic change. Our students' self-reported race and ethnicity is typically tending to be mostly white with 90% of students in 2019 reporting white and 10% unknown and 2022 100% self-reporting as white. However, 2023 exhibited additional diversity in student race/ethnicity with 63% reporting white, 9% two or more races, and 18% unknown.

BA:

Enrollment in the BA program has decreased slightly from 2019 with a total enrollment of 16 students to 2023 with 12 enrolled students. However, the 2023 enrollment doubled from the 2022 enrollment numbers after a sharp decrease of enrollment was evident between 2020-2022. 2023 showed the highest number of first-time new students with the addition of 7 students. Student gender identification numbers have shown increased diversity over the last 5 years. In 2019 and 2021 100% of students identified as female. 2020 and 2022 had an 80%/20% f/m demographic split. Upon the addition of "other" as a gender identifier 2023 students self-identified as 8% other, 58% female, and 33% male. Our students are typically full-time enrolled students with 100% reporting full-time status in 2023. Race/ethnicity in the department has continued to show increased diversity. 2019 100% of students reported their race/ethnicity as white. However, in 2023 66% reported white, 8% reported two or more races, 8% reported unknown, and 16% reported black or African American.

The department has begun active recruitment strategies. We have brought in local high school art classes to tour the department and facilities and have begun sending faculty to community colleges and high schools in the state to present on the William Woods Art Department.

Program Demographic Data

Program Activity Report						
Program			School			
Bachelor of Fine Arts (BFA) in Art			Humanities			
Undergraduate and Graduate Enrollment		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Total Enrollment	Total	11	9	8	8	10
	Fulton Campus	11	9	8	8	10
	Online	0	0	0	0	0
Undergraduate Enrollment		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Total Enrollment	Total	11	9	8	8	10
	Fulton Campus	11	9	8	8	10
	Online	0	0	0	0	0
Full-Time Total	Total	11	8	7	8	10
	Fulton Campus	11	8	7	8	10
	Online	0	0	0	0	0
Part-Time Total	Total	0	1	1	0	0
	Fulton Campus	0	1	1	0	0
	Online	0	0	0	0	0
Graduate Enrollment		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Total Enrollment	Total	-	-	-	-	-
	Fulton Campus	-	-	-	-	-
	Online	-	-	-	-	-
Full-Time Total	Total	-	-	-	-	-
	Fulton Campus	-	-	-	-	-
	Online	-	-	-	-	-
Part-Time Total	Total	-	-	-	-	-
	Fulton Campus	-	-	-	-	-
	Online	-	-	-	-	-
Enrollment By Gender		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
	Male	2	4	4	2	1
	Female	1	5	4	6	9
	Other	8	0	0	0	0
	Male %	18.18%	44.44%	50.00%	25.00%	10.00%
	Female %	9.09%	55.56%	50.00%	75.00%	90.00%
	Other %	72.73%	0.00%	0.00%	0.00%	0.00%
Enrollment By Status		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
	Full-Time	11	8	7	8	10
	Part-Time	0	1	1	0	0
	Full-Time %	100.00%	88.89%	87.50%	100.00%	100.00%
	Part-Time %	0.00%	11.11%	12.50%	0.00%	0.00%
Enrollment By Race/Ethnicity		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
	U.S. Nonresident	0	0	0	0	0
	Hispanic/Latino	0	0	0	0	0
	American Indian or Alaska Native	0	0	0	0	0
	Asian	0	0	0	0	0
	Black or African American	1	0	0	0	0
	Native Hawaiian or Pacific Islander	0	0	0	0	0
	White	7	9	7	7	9
	Two or More Races	1	0	0	0	0
	Race and Ethnicity Unknown	2	0	1	1	1
	U.S. Nonresident %	0.00%	0.00%	0.00%	0.00%	0.00%
	Hispanic/Latino %	0.00%	0.00%	0.00%	0.00%	0.00%
	American Indian or Alaska Native %	0.00%	0.00%	0.00%	0.00%	0.00%
	Asian %	0.00%	0.00%	0.00%	0.00%	0.00%
	Black or African American %	9.09%	0.00%	0.00%	0.00%	0.00%
	Native Hawaiian or Pacific Islander %	0.00%	0.00%	0.00%	0.00%	0.00%
	White %	63.64%	100.00%	87.50%	87.50%	90.00%
	Two or More Races %	9.09%	0.00%	0.00%	0.00%	0.00%
	Race and Ethnicity Unknown %	18.18%	0.00%	12.50%	12.50%	10.00%
Undergraduate Enrollment By Type		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Degree Seeking	First-Time	6	3	1	0	4
	Transfer-In	0	0	0	1	0
	Continuing / Returning	5	6	7	7	6
	Non-Degree Seeking	0	0	0	0	0

Program Activity Report

Program		School				
Bachelor of Arts (BA) in Art		Humanities				
Undergraduate and Graduate Enrollment		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Total Enrollment	Total	12	6	8	15	16
	Fulton Campus	12	6	8	15	16
	Online	0	0	0	0	0
Undergraduate Enrollment		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Total Enrollment	Total	12	6	8	15	16
	Fulton Campus	12	6	8	15	16
	Online	0	0	0	0	0
Full-Time Total	Total	12	6	6	14	15
	Fulton Campus	12	6	6	14	15
	Online	0	0	0	0	0
Part-Time Total	Total	0	0	2	1	1
	Fulton Campus	0	0	2	1	1
	Online	0	0	0	0	0
Graduate Enrollment		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Total Enrollment	Total	-	-	-	-	-
	Fulton Campus	-	-	-	-	-
	Online	-	-	-	-	-
Full-Time Total	Total	-	-	-	-	-
	Fulton Campus	-	-	-	-	-
	Online	-	-	-	-	-
Part-Time Total	Total	-	-	-	-	-
	Fulton Campus	-	-	-	-	-
	Online	-	-	-	-	-
Enrollment By Gender		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
	Male	4	1	0	3	0
	Female	7	5	8	12	16
	Other	1	0	0	0	0
	Male %	33.33%	16.67%	0.00%	20.00%	0.00%
	Female %	58.33%	83.33%	100.00%	80.00%	100.00%
	Other %	8.33%	0.00%	0.00%	0.00%	0.00%
Enrollment By Status		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
	Full-Time	12	6	6	14	15
	Part-Time	0	0	2	1	1
	Full-Time %	100.00%	100.00%	75.00%	93.33%	93.75%
	Part-Time %	0.00%	0.00%	25.00%	6.67%	6.25%
Enrollment By Race/Ethnicity		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
	U.S. Nonresident	0	0	0	0	0
	Hispanic/Latino	0	0	0	0	0
	American Indian or Alaska Native	0	0	0	0	0
	Asian	0	0	0	0	0
	Black or African American	2	0	0	0	0
	Native Hawaiian or Pacific Islander	0	0	0	0	0
	White	8	5	7	14	16
	Two or More Races	1	0	1	0	0
	Race and Ethnicity Unknown	1	1	0	1	0
	U.S. Nonresident %	0.00%	0.00%	0.00%	0.00%	0.00%
	Hispanic/Latino %	0.00%	0.00%	0.00%	0.00%	0.00%
	American Indian or Alaska Native %	0.00%	0.00%	0.00%	0.00%	0.00%
	Asian %	0.00%	0.00%	0.00%	0.00%	0.00%
	Black or African American %	16.67%	0.00%	0.00%	0.00%	0.00%
	Native Hawaiian or Pacific Islander %	0.00%	0.00%	0.00%	0.00%	0.00%
	White %	66.67%	83.33%	87.50%	93.33%	100.00%
	Two or More Races %	8.33%	0.00%	12.50%	0.00%	0.00%
	Race and Ethnicity Unknown %	8.33%	16.67%	0.00%	6.67%	0.00%
Undergraduate Enrollment By Type		Fall 2023	Fall 2022	Fall 2021	Fall 2020	Fall 2019
Degree Seeking	First-Time	7	1	0	4	3
	Transfer-In	0	2	0	0	0
	Continuing / Returning	5	3	8	11	13
	Non-Degree Seeking	0	0	0	0	0

Concentrations Attachment

If it is easier to attach a current program document detailing the enrollment in each program concentration for the time frame requested, please attach it here. Just note in the Text Box above that the document is uploaded.

Art Concentrations 2018-2023

	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
Graphic Design	*	*	7	11	10
Photography	5	4	1	0	2
Studio Art	3	2	6**	0	1
Undecided/unknown			5	1	1

* We do not have Graphic Design Concentration data for these years as it was a separate major and the reports are no longer accessible.

** Art Education majors appear to be included in this number for the 2020-2021 annual assessment.

Reflection on Program Enrollment Data

Clearly describe the approach of the program to maintain or improve student retention and graduation rates. Does the program have an active plan on retention of current students? If so, specify the details of the plan.

The Art Department conducts many activities to enrich the lives of students, both majors and non-majors. These activities include: Art Club; approximately 21 LEAD events per year, including gallery receptions; Improv Club - "Hoot and a Half"; work study opportunities in the gallery and studios; office hours plus additional support; keeping a close eye on advisees' progress to graduate in a timely manner and meeting advisees beyond required times; maintaining the student studio spaces; field trips; art competitions - Provost's Art Competition and the Coloring Book for Graduation; and The Student Art Sale.

Additional Program Resources

If your program has any additional syllabi, handbooks, or policies that would be beneficial to an external reviewer and the academic council, please upload here.

ART_140.02_X_Adobe_Creative_Cloud_FROHLINGspring2024.pdf

ART103.01_Art_Foundations_FROHLING_Fall_20221.pdf

ART256X_IntrotoPhotography_FROHLINGspring24.pdf

Syllabus_ART_140_Adobe_Creative_Cloud__A_Simms_Fall22.pdf

Syllabus_ART123_01_Ceramics_I_A_Wedel_Spring_2023.pdf

Syllabus_ART231_01_Art_History_Renaissance_to_Today_Wedel_Spring_2023.pdf

Syllabus_ART353_01_Ceramics_II_Wedel_Spring_2023.pdf

Syllabus_ART451_01_Art_Internship_II_Wedel_Spring_2023.pdf

Drawing_I_2022_syllabus.pdf

Labor Market Statistics

Attach a summary from the Bureau of Labor Statistics (or like source) Lab on future projections for employment within the profession. Discuss the data provided an any additional insights into the projections noted. Provide a summary statement on the implications of this information on the future of the program and any potential updates or changes to the program curriculum that need to be investigated by the faculty.

Photography- According to the Bureau of Labor Statistics, the photography industry is growing at a steady, average rate of 4% annually with approximately 13,900 new openings a year. (<https://www.bls.gov/ooh/media-and-communication/photographers.htm>) The median income is \$40,170 per year and \$19.31 per hour. These statistics balance the vast variety of income and education levels that photographers in the work force labor under. Introductory, low-level, low-skill positions will have lower pay points that pull the national average down. However, there is also potential in the industry for full-time employment in a professional studio or for self-employment that far exceeds the industry average. The acquisition of a BA or BFA opens opportunities for employment at a professional photographic studio with a median pay of \$71,000 a year according to Glassdoor. The job outlook according to the Bureau of Labor Statistics suggests that the addition of smartphones and stock photographic services could diminish the need for photographic professionals. However, these services and tools have been around for a significant number of years now, and the photographic industry has still held strong at a 4% average growth rate. The advent of Ai does pose a new set of challenges within the industry and the faculty are beginning research and working with ways to train students on the ethical and professional usage of such tools within their own work.

Graphic Design- According to the Bureau of Labor Statistics, the graphic design industry is growing at a steady, average rate of 3% annually with approximately 22,800 new openings a year. The median income is \$58,910 per year and \$28.32 per hour. Many of those 22,800 openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire. As companies continue to increase their digital presence, graphic designers may be needed to help create visually appealing and effective layouts of websites and social media sites. However, a decrease in print newspapers and magazines may limit employment growth for graphic designers who create advertisements for companies and products. (source: <https://www.bls.gov/ooh/arts-and-design/graphic-designers.htm#tab-1>)

Fine Artists- According to the Bureau of Labor Statistics, the craft and fine artis industry is growing at a steady, average rate of 4% annually with approximately 5,500 new openings a year. (<https://www.bls.gov/ooh/arts-and-design/craft-and-fine-artists.htm>) The median income is \$52,910 per year and \$25.44 per hour. These statistics balance the vast variety of income and education levels that fine artists in the work force labor under. Introductory, low-level, low-skill positions will have lower pay points that pull the national average down.

Advising

Please describe the advising process for the program. Include the average number of advisees for each adviser within the program. What strategies does the program use to achieve successful degree completion and graduation success?

Each semester, advisors contact their advisees to sign up for hour long advising meetings in which they discuss student progress in the program, any issues they may be having, plan a schedule for the following semester, long-term goals, and strategies for success. The number of advisees in for each adviser in the program has varied greatly with the changeover in personnel. Prior to 2022, advisees were spread equally amongst the faculty. In 2022, one faculty member took on all of the advisees, around 21, to keep them within the program. The average is now 8-12 advisees per advisor.

The department works very closely with the students to ensure they are on track to graduate in a timely manner. We strive to avoid class time conflicts and consider rotations and course availability when working on 4-year degree plans. We faculty communicate about students who may be struggling and how to help them succeed. We encourage students to showcase their work for the overall campus and general public. This not only provides visibility of student ability and the program in general but also increases student confidence.

Labor Market upload

Upload any documentation provided representing Labor Market Data.

Art_Employment_Trends.pdf

Art_Employment_Trends.docx

Internship & Placement

Student Internship Demographics

Use the attached chart or fill in program data on students completing an internship during the 5-year timeframe.

Internship Data Upload

Please upload your data here if not provided in the above text box.

short_crs_title_1	credit_hrs	yr_cde	trm_cde	trm_desc	begin_dte	end_dte	Student	Location
Internship I	3	1819	2	Fall	8/20/18	12/7/18		WWU Sports Department
Internship I	3	1819	3	Spring	1/7/19	4/26/19		WWU Sports Department
Internship I	3	1819	4	Summer	4/29/19	8/16/19		Redhead Yacht Club/Performance Boat
Internship II	3	1819	4	Summer	4/29/19	8/16/19		Redhead Yacht Club/Performance Boat
Internship II	3	1920	2	Fall	8/19/19	12/6/19		Whaleys Pharmacy, Inc
Internship I	3	1920	2	Fall	10/8/19	12/6/19		
Internship I	3	1920	3	Spring	1/6/20	4/24/20		
Internship II	3	1920	3	Spring	1/6/20	4/24/20		WWU
Internship II	3	1920	4	Summer	4/27/20	8/14/20		
Internship II	3	2021	2	Fall	8/17/20	12/4/20		
Internship I	3	2021	3	Spring	1/11/21	4/30/21		WWU
Internship	1	2021	3	Spring	1/11/21	4/30/21		William Woods Admissions Office
Internship III	6	2021	4	Summer	5/3/21	8/20/21		CSPI (Computer Service Professional Inc)
Internship II	3	2122	2	Fall	8/23/21	12/10/21		WWU Theatre Department
Internship I	3	2223	2	Fall	8/22/22	12/9/22		Jefferson City Magazine
Internship II	3	2223	3	Spring	1/9/23	4/28/23		Jefferson City Magazine

Internship Placements

What placements outside of the university are used for internship/practicum/student teaching/clinical experience?

Students have completed internships at a variety of businesses, both in mid-Missouri and beyond.

Companies include: The Missouri Botanical Garden, Jefferson City Magazine, Redhead Yacht Club/Performance Boat, Whaley's Pharmacy, Inc., CSPI (Computer Service Professional Inc.), and William Woods University

Graduate Placement Data

Employment in Field

What types of positions are considered relevant to the "Field" of study with this program? Please define what it means for students to be employed 'within the field' of the professional discipline

- Graphic Designer (freelance or with a company)
- Photographer (freelance or with a company)
- Studio Artist
- Marketer
- Illustrator
- Animator
- Gallerist
- Museum Director
- Curator
- Creative Director
- Teacher (Prior to revamping the program in 2020, Art Education was a concentration for the Art BA, therefore we have graduates within the 5-year timeframe who are teaching full-time.

The definition of being employed "within the field" is very broad, but typically involves creation of visual media for artistic or commercial purposes, or both.

Graduate Placement Data

Please upload your data in the chart provided, either as an attachment or in the text box as a screenshot.

The majority of the graduates from our program work in fields related to their degrees. We do not have numbers to provide precise data on placement, but here is a sample of graduates from the past 5 years and their current positions:

Jack Brix - Editorial Designer at Jefferson City Magazine

Micala Renee Austin - Head of Media Management, Moniker Management Co. and CEO of Micala Austin Photography, Los Angeles, CA

Madeline Trusty - Graphic Designer at Security National Life Insurance Company

Grace Herbek - Graphic Designer at CD Companies

Megan (Schmelling) Vomund - Graphic Designer at Hoot Design Company

Camryn Coash Sessler - Graphic Arts Specialist at the Missouri Office of Administration

Madalyn Carlson - freelance equestrian photographer

Alexis Epple - Graphic Designer at Shelter Insurance

Alysha "Aly" Weber - Graphic Designer at Whaley's Pharmacy, Inc.

Elizabeth (Elli) Luebbert - Graphic Designer at Drive Social Media, specializing in Brand Identity, Typography, and Package Design

Rosemary Lenz - MFA candidate in Ceramics at the University of Florida, Course Instructor in the Sculpture/Ceramics Program

Sam Green, Alexis Willingham, Makayla (Cahill) Schaefer, Bennett Zink, Arien (Roden) Gilmore - Full-time Teaching K-12

Graduate Placement Data

Please upload demographic data on program graduates.

Program Curriculum

Curriculum: Rotation

Review enrollment trends by course. Are there particular courses that are not meeting enrollment goals? Does the program need to review rotation of courses, or look at curriculum revisions?

Due to increased enrollment for this coming fall, we have added sections of popular courses, such as ART 105 Basic Design, ART 140 Introduction to Adobe Creative Cloud and ART 256 Introduction to Photography. ART 123 Ceramics I has been taught once a year for the past 5 years but will now be taught every semester.

This fall we will have many more freshmen and sophomores than we have had in the past. Enrollment in our upper-level courses is below average but we anticipate increased enrollment in the next year or two.

When the department revamped the program in 2020, we added courses, including ART 328 Museum and Gallery Studies and ART 428 Museum and Gallery Studies Practicum. These were added by Dr. Charles Dodoo, whose expertise is in this area but is no longer teaching at William Woods. These two courses are on course listings, but they have never

been taught due to low enrollment. Unless there is a demand by students to take these two courses, coupled with invested faculty, the department should consider dropping them.

Curriculum: Delivery Mode

Does online enrollment impact campus enrollment? Is there a notable difference in enrolment between online and campus classes, where one is regularly fuller than the other?

Online enrollment does not appear to impact campus enrollment, and we do not see a notable difference in enrollment between online and campus classes. Generally, the online and campus classes serve different populations of students.

Curriculum: Revision

Explain any curricular revisions made since the last Program Review. What prompted the changes to curriculum? Were the changes prompted by student learning and assessment data or personnel changes? Did the curriculum changes produce the desired outcomes?

The Art Department revamped the entire program, implemented in the Fall of 2020. The previous degree structure looked as such:

- Art BA with concentrations in one of the following: Art Education, Photography, or Studio Art.
- Art BFA in Studio Art
- Graphic Design BFA, BS, or BA
- no minors

The current structure is:

- Art BA or BFA with concentrations in one of the following: Graphic Design, Photography, Studio Art
- Minors in either Art or Art Therapy (next fall we will also offer a Minor in Graphic Design)

Course additions include ART 103 Art Foundations, which is specifically for Art majors. Previously, both majors and non-majors took ART 105 Basic Design, which hindered the development of the majors.

Other newly added courses include:

ART 140	Introduction to Adobe Crtv Cloud -X
ART 317	Introduction to Art Therapy
ART 319	Mixed Media
ART 328	Museum and Gallery Studies
ART 416	Packaging Design
ART 417	Methods in Art Therapy
ART 428	Museum and Gallery Studies Practicum
ART 430	Animation
ART 450	Narrative Photography
ART 453	Photographic Portfolio

Several courses were revamped with name changes to specifically reflect course content, particularly in Photography.

Both the BA and BFA degree programs now require 6 hours of professional development courses outside of the Art Department. Students may choose two courses from the following list: BUS 206 Entrepreneurship, BUS 321 Principles of Marketing, COM 337 Web & Social Media Campaigns, and MIS 325 Website Development.

We have added concentration specific art history courses: ART 336 Graphic Design History and ART 337 Photography History. BFA candidates are required to complete 6 hours of art history beyond the survey courses. Their two other

options are ART 331 Modern and Contemporary Art and ART 370 Art History Special Topics. Students have taken advantage of the ART 370 course to pursue areas of specific interest. For example, one student focused his research on mid 20th Century Typography Design.

Course revisions include Art History courses ART 230 and 231, which previously focused on Western art history and now encompass a global perspective. Content in ART 210 Portfolio Development was expanded to cover 3 credit hours instead of 1 credit hour and ART 470 Senior Practicum was reduced from 3 credit hours to 1 credit hour. The faculty saw that students needed to spend more time on their portfolios earlier in their program and that the ART 470 Senior Practicum included a lot of work unrelated to mounting their senior thesis show. The faculty has determined this to be a good switch.

Previously, one faculty member was teaching both in the Graphic Design and Photography areas, even though these concentrations had the most majors. Now there are dedicated faculty for each of those two concentrations. Since many graphic design students take photography classes, and vice versa, they now enjoy mentorship from two faculty members instead of one.

The course ART 233 Women, Art and Society, was dropped with the understanding that other newly added courses would cover this content.

Studio art courses were renumbered, with the second semester in a subject (for example Ceramics II) being at the 300 level. This change was necessary so students could concentrate on a particular media area while still accumulating the required upper-level credits to graduate.

Overall, the department sees these changes as strengthening and updating the program for majors while still accommodating needs of non-art majors.

Curriculum: Shared Curriculum

List program courses that are required by other academic programs or that are cross listed with other academic programs. How do these courses impact the program (i.e.: increased class size/need for faculty overloads to teach additional sections, etc.? How often is the shared course offered? Has the rotation changed for shared classes?

The Art Education BS degree program requires 36 credits of Art courses. Enrollment of Art Education majors has increased class sizes, but not to the degree of needing overloads. Every semester the Art Department offers courses that fulfill requirements for this degree.

In one instance, rotation changed due to the Art Education degree requirements: Fiber Arts has been switched to Fall Even (starting in Fall 2023) from Spring Odd due to the need for more fall course options. The final semester of the Art Education program is student teaching in the K-12 classroom. Prior to this switch, independent study Fiber Arts courses were provided to students needing it to graduate. This was not ideal for either the faculty member or the student.

The Equine General Studies BS-Equine Media Concentration and Equine Media Minor both require ART 105 Basic Design-A for their degree programs. Enrollment of these students has not necessitated a need for additional sections.

The Equine General Studies BS-Equestrian Studies Concentration and the Equestrian Science BS both list ART 258 Equine Photography as an elective. It is offered as a Spring Even course. Enrollment of these students has not necessitated a need for additional sections.

The Liberal Arts AA degree lists 30 hours of elective options in Art. Enrollment of these students has not necessitated a need for additional sections.

Curriculum Enrollment

Attach the Curriculum enrollment for all program courses.

Art_Course_Enrollment_18_23.xlsx

Program Checklist

Attach the Program checklist from the most recent Academic Catalog

ART_BA_22_23.pdf
ART_BFA_22_23.pdf

Course Description

Upload program course descriptions from the most current Academic Catalog.

ART 103 - Art Foundations

This course introduces students to the fundamentals of studio art through the study of artistic elements, color theory, media, and techniques. Students will build foundation skills, as well as the beginning of a portfolio, through hands-on practice and assignments. The course will include lecture, projects, critique, and gallery/museum visits. They will be prepared to readily translate this knowledge in future studio art and graphic design courses. Required of all art majors. (Lab fee) **Credit Hours: 3.00**

ART 105 - Basic Design -A

Students will study the elements and principles of composition as applied to two-dimensional and three-dimensional forms. A wide range of materials and techniques will be covered. For non-art majors. (Lab fee) **Credit Hours: 3.00**

ART 109 - Sculpture I

A hands-on exploration of 3-dimensional media, materials, theory, and concepts. (Lab fee) **Credit Hours: 3.00**

ART 110 - Drawing I -A

A basic study of drawing techniques and concepts. (Lab fee) **Credit Hours: 3.00**

ART 113 - Printmaking I

This is an introduction to basic techniques of printmaking. Students will recognize basic types of printmaking and recall techniques of notable artists in the history of art. Students will reproduce various techniques demonstrated by the professor and show evidence of mastery in their own projects. (Lab fee) Prerequisites: ART 103 or ART105 or ART 110 **Credit Hours: 3.00**

ART 116 - Fiber Arts I

An overview of processes and techniques, basic skill level. (Lab fee) **Credit Hours: 3.00**

ART 117 - Painting I

Introduction to basic painting media, techniques, and theory through the use of still life, landscape, and the figure. (Lab fee) Prerequisite: ART110 **Credit Hours: 3.00**

ART 120 - Art Appreciation -A

Treats major topics in the arts for non-majors with an emphasis on techniques of artistic production, analysis of form and content, an historical perspective, and a critical study of artistic perception. **Credit Hours: 3.00**

ART 121 - Water-based Painting

This is an introduction to basic techniques of painting with water-based paint. Students will recognize transparent watercolor, opaque watercolor, tempera and acrylic painting techniques of a variety of famous artists. The student will reproduce various techniques used by and demonstrated by the professors and show evidence of mastery in their own projects. (Lab fee) **Credit Hours: 3.00**

ART 123 - Ceramics I -A

Introduction to media and technique. Hand building, throwing and glazing will be covered. (Lab fee) **Credit Hours: 3.00**

ART 140 - Introduction to Adobe Creative Cloud

This course offers an introduction to Illustrator, InDesign, and Photoshop. Students will learn to use these applications through the creation of content relevant to fields of design, art, marketing, and communications. **Credit Hours: 3.00**

ART 200 - Introductory Project

Special one-semester classes and seminars with varying subject matter. Course topics will be announced in the schedule of classes. May be taken three times for credit with change of topic. **Credit Hours: 3.00**

ART 202 - Fundamentals of Graphic Design

Fundamentals of Graphic Design sets the framework for the graphic design concentration. This course introduces students to the graphic design profession, including fundamentals of publication design, digital illustration, packaging design, and animation. Students will also enhance conceptual and technical skills as required in the field. (lab fee) Prerequisite: ART 103 (or ART105) and ART140 **Credit Hours: 3.00**

ART 203 - Art Applications - A

This course is an exploration of basic media and art concepts from both historic and contemporary perspectives, for honors non-majors. (Lab fee, honors only) **Credit Hours: 3.00**

ART 230 - Art History: Prehistory to Renaissance

A study of sculpture, painting, architecture, and the minor arts from prehistory to the Renaissance. The main focus is the placement of the art of each period within the society by which it was produced. **Credit Hours: 3.00**

ART 231 - Art History: Renaissance to Today

A study of sculpture, painting, architecture, and the minor arts from the Renaissance to contemporary times. The main focus is the placement of the art of each period within the society by which it was produced. ART 230 is not required. **Credit Hours: 3.00**

ART 238 - Art Through the Ages -A

This course surveys some of the most significant works of art in sculpture, architecture, fiber arts, and painting. Regions covered include Asia, Africa, Oceania, and the Americas, from prehistoric time periods through the present, using text readings, research, power point presentations, and individual works. The art and architecture will be used as examples of stylistic differences as well as documents of their time and place to reflect the history, politics, religion, and geographic location of the various cultures. Familiarity with these works helps students understand the motivation behind the creation of art throughout history and the role of art in each particular culture. This will further inform the way in which the function of art has changed over time. **Credit Hours: 3.00**

ART 256 - Introduction to Photography -A

This course introduces students to creative photography as a method of visual communication. While experimenting with manual camera controls through both film and digital processes, students explore methods of imaginative and meaningful image-making. Additionally, students develop skills in composition, sequencing, and preparing files for print manipulation. (Lab fee) **Credit Hours: 3.00**

ART 258 - Equine Photography

This course explores the creative process of equine photography, including an understanding of lighting, composition, editing, and postproduction specific to the industry. Projects will develop student's photographic skills and allow for experimental practice in creative image-making. Prerequisites: ART140 **Credit Hours: 3.00**

ART 282 - Teaching Art in Elementary School

A study of the techniques of teaching art in the elementary school with global themes. Not acceptable as a studio art course; professional education credit only. (Lab fee) **Credit Hours:** 3.00

ART 300 - Independent Study

Individually directed study on a topic not covered by regular course offerings. Requires permission of the instructor and the division chairperson. (Lab fee) **Credit Hours:** 3.00

ART 301 - Drawing II

An introduction to figure drawing with continued exploration. (Lab fee) Prerequisite: ART110. **Credit Hours:** 3.00

ART 305 - Art and Activism -D

This course focuses on the dynamic practice between the creative power of the arts and the strategic planning of activism. Students will survey existing theory on artistic activism and analyze social movement case studies as a basis for an informed perspective. Students will then learn how to create images digitally that rouse emotion with an emphasis on bringing about social change. This course is intended for anyone, whether they have an art background or not, who wishes to better understand and participate in the arts, activism, and social change. **Credit Hours:** 3.00

ART 310 - Drawing III

Advanced study in figure drawing. (Lab fee) Prerequisite: ART 301. **Credit Hours:** 3.00

ART 317 - Introduction to Art Therapy

This course serves as an introduction to art therapy, including theory, use of materials, and interdisciplinary applications. **Credit Hours:** 3.00

ART 319 - Mixed Media

An advanced studio course that encourages students to investigate and expand a concept across a range of media; an interdisciplinary approach to art making. Prerequisite: ART103 or ART105 **Credit Hours:** 3.00

ART 326 - Photographic Lighting and Editing

This course explores the process of balancing artificial and natural light to create images. Students will develop an understanding of the art and application of light to photography and will explore light placement, modification, and post-production editing techniques. Studio projects place an emphasis on the effective use of light to support project concepts. Prerequisite: ART 140. **Credit Hours:** 3.00

ART 327 - Experimental Photography

This course is an advanced studio that examines a variety of techniques including cyanotypes, image transfers, scans, and innovation alternatives to traditional photography. Students will push the boundaries of what takes a photograph through experimentation with image-making, scanning, and printing techniques. The course will include field trips, technical demonstrations, studio work, and critiques. Prerequisite: ART256 **Credit Hours:** 3.00

ART 328 - Museum and Gallery Studies

This course will investigate a wide range of approaches to the subject, including museums and galleries' cultural and social roles, and debates concerning the interpretation and presentation of artworks. In addition, students will examine current issues about art museums and galleries in the history of collection, care, and exhibition of artworks. Prerequisite: ART230 or ART231 **Credit Hours:** 3.00

ART 331 - Modern and Contemporary Art

A study of the major fields of art in Western Europe and the United States during the Twentieth Century. **Credit Hours:** 3.00

ART 332 - Publication Design

Explores the use of graphic design in a variety of publishing situations. Students are required to apply their design skill and knowledge in the production of sophisticated printed pieces. Students are expected to develop an advanced level of ability in computer assisted design. Students also begin production on their formal professional portfolio. (Lab fee) Prerequisite: ART 202. **Credit Hours:** 3.00

ART 336 - Graphic Design History

This course serves as an introduction to the history of graphic design from the dawn of writing until today, including the history of typography, printing, advertising, and technique. Students will be introduced to significant developments in the history of design situated within social, cultural, political, and economic contexts. **Credit Hours:** 3.00

ART 337 - Photography History

This course will include a survey of photography's multiple histories: as an art form, method of communication, and record of history. The course will start with the emergence of the medium in the 19th century and end with an investigation of the processes and distribution of photography today. Throughout the course, students will explore the intersection of photography and culture. **Credit Hours:** 3.00

ART 342 - Printmaking II

An intermediate studio course provides students with opportunities to build on the fundamental techniques of printmaking and begin to express individual aesthetic. Portfolio development and an emerging body of work will distinguish students at this level of study. (Lab fee) Prerequisites: ART 103 or ART105 or ART 110, and ART 113. **Credit Hours:** 3.00

ART 346 - Digital Illustration

This course offers graphic design students extensive experience with various methods of digital illustration. Students will also gain insight into terminology, tools, technique, career prospects, and industry practices. In addition to practical applications, students will utilize drawing and digital skills to create works that are meaningful and intentional. The course will also provide students with extensive knowledge in various types of illustration, including editorial, conceptual, and comic. The course will culminate with students submitting a curated portfolio of work intended for future submission to an illustration agency of their choosing. Prerequisite: ART110 and ART140. **Credit Hours:** 3.00

ART 347 - Painting II

Continued development of the theory, technique, and principles of painting through still life, landscape, and the figure. (Lab fee) Prerequisite: ART 117. **Credit Hours:** 3.00

ART 349 - Sculpture II

Exploration of casting techniques and metal casting. (Lab fee) Prerequisite: ART 109. **Credit Hours:** 3.00

ART 350 - Professional Practice

Designed to introduce students to the importance, concept, and production of a professional art portfolio. During the course students produce both a conventional and an electronic portfolio of their work in preparation for careers in art and graphic design. Prerequisite: ART103 or ART105. **Credit Hours:** 3.00

ART 351 - Water-based Painting II

An intermediate studio course provides students with opportunities to build on the fundamental techniques of water-based painting and begin to express individual aesthetic. Portfolio development and an emerging body of work will distinguish students at this level of study. (Lab fee) Prerequisite: ART 121 **Credit Hours: 3.00**

ART 353 - Ceramics II

A focus on wheel throwing and glazing techniques. (Lab fee) Prerequisite: ART 123 **Credit Hours: 3.00**

ART 366 - Interdisciplinary Honors Studies

The course allows students to focus on a narrow topic, examining it from two diverse academic disciplines. Topics will vary. (The course is open to honors program participants). **Credit Hours: 3.00**

ART 370 - Art History Special Topics

This course is designed for deeper research into a particular area within the history of art, based on faculty and student interest. Such courses may include Indigenous Arts of the Americas, British Painting, American Architecture and History of Art Criticism. Prerequisite: ART230 or ART231. **Credit Hours: 3.00**

ART 373 - Printmaking III

Students in this upper-level studio course will apply skills and personal aesthetic and solve design and technical problems in order to further their portfolio and exhibition of original prints. (Lab fee) Prerequisite: ART 342 **Credit Hours: 3.00**

ART 376 - Painting III

Continued study of painting, media, and techniques using landscape, still life, and figure as subject. Emphasis on the development of personal imagery. (Lab fee) Prerequisite: ART 347 **Credit Hours: 3.00**

ART 378 - Sculpture III

A continuation of development of technique with emphasis on individualized work of a personal direction. (Lab fee) Prerequisite: ART 349 **Credit Hours: 3.00**

ART 380 - Water based Painting III

This upper-level course examines the diver's nature of water-based techniques and styles of painting. The examples on this syllabus are designed to expose the student to different possibilities related to subject matter. However, the advanced painting student may wish to focus the range of subject matter according to their emerging style and aesthetic. This advanced course will encourage the student to compose original compositions with an eye toward the aesthetic and psychological vision true to the student. The advanced student in this course will develop a portfolio based on original compositions, which are a learning outcome of prior coursework in design, drawing and painting. The student will be able to use design language to share their artistic achievement with the entry level students. Prerequisites: ART351 **Credit Hours: 3.00**

ART 382 - Ceramics III

A study of kilns and glazes as well as approaches to personal forms in clay. (Lab fee) Prerequisite: ART 353 **Credit Hours: 3.00**

ART 386 - Fiber Arts II

Students are expected to build upon skills learned in the beginning course. Projects should reflect expertise and interest. (Lab fee) Prerequisite: ART 116 **Credit Hours: 3.00**

ART 390 - ART Internship I

Requires a minimum of 120 clock hours in an approved work situation. The student must submit a log documenting the work dates and times and describing the work activities according to at least three pre-approved objectives. In addition, the student will submit three essays describing and evaluating each of the following: the role of the on-site supervisor, the quality of the work environment, and the usefulness of extended internships. The student will also prepare a resume. Requires permission of division chair. **Credit Hours: 3.00**

ART 391 - ART Internship (1 credit)

Requires a minimum of 40 clock hours in an approved work situation. The student must submit a log documenting the work dates and times and describing the work activities according to at least three pre-approved objectives. In addition, the student will submit three essays describing and evaluating each of the following: the role of the on-site supervisor, the quality of the work environment, and the usefulness of extended internships. The student will also prepare a resume. Requires permission of division chair. **Credit Hours: 1.00**

ART 400 - Advanced Projects

Special one-semester classes and seminars with varying subject matter designed for majors at the junior and senior level. The topic will be announced in the schedule of classes. May be taken three times for credit with change of topic. Requires permission of instructor and the division chair. **Credit Hours: 3.00**

ART 406 - Painting IV

Continued study of painting, media, and techniques using landscape, still life, and figure as subject. Emphasis on independent personal expression. (Lab fee) Prerequisite: ART 376 **Credit Hours: 3.00**

ART 408 - Sculpture IV

Exploration of either carving or bronze casting on a larger scale. Emphasis is on personal direction and process. (Lab fee) Prerequisite: ART 378. **Credit Hours: 3.00**

ART 411 - Drawing IV

Individual drawing style development with study of contemporary drawing techniques and concepts. (Lab fee) Prerequisite: ART 310. **Credit Hours: 3.00**

ART 412 - Printmaking IV

This upper-level printmaking course will encourage students to compose, plan and create original prints for their portfolio and for exhibition. This course is also an opportunity for the most advanced print making student to encourage, explain, judge and offer criticism to less experienced printmaking students. (Lab fee) Prerequisite: ART 312 **Credit Hours: 3.00**

ART 416 - Packaging Design

This course explores the use of graphic design from a three-dimensional perspective. Upon course completion, students will be able to identify key elements of packaging composition, production, and output. Also discussed are best practices to marketing research, target audiences, and how user experience (UX) can impact the packaging design process. Prerequisite: ART103 (or ART105), ART140, and ART202. **Credit Hours: 3.00**

ART 417 - Methods in Art Therapy

This course provides an overview of various art therapy methods. Students will explore models of situationally and developmentally appropriate practices, including variations that may occur with special learning needs and throughout lifespan development. **Credit Hours: 3.00**

ART 418 - ART Methods of Teaching

Art methods as applied by the teacher of art in the secondary school. Prerequisite: Fourth year standing in Art Education. **Credit Hours:** 3.00

ART 420 - Water based Painting IV

This upper-level course examines the diverse nature of water-based techniques and styles of painting. This advanced course will encourage the student to compose original compositions with an eye toward the aesthetic and psychological vision true to the student. The advanced student in this course will develop a portfolio based on original compositions, which are a learning outcome of prior coursework in design, drawing and painting. The student will be able to use design language to share their artistic achievement with the entry level students. This is the highest level of the course and requires the student to exhibit paintings and to write a thesis in relation to the personal aesthetic projected by the paintings done in this course. Prerequisites: ART380 **Credit Hours:** 3.00

ART 422 - Ceramics IV

This course focuses on investigation of personal forms made on the potter's wheel, hand building, and use of new glazes. Both functional and sculptural forms will be explored. The course will be examining the history, formulation, application and firing of glazes. Students in this class will assist with the class firing process. Prerequisite: ART 382 **Credit Hours:** 3.00

ART 428 - Museum and Gallery Studies Practicum

Through a hands-on learning approach, this program will allow students to learn about art museum and gallery practice, such as collecting and acquisitions, interpretation, educational programming, exhibition planning and marketing, conservation, and display methods. Prerequisite: ART328. **Credit Hours:** 3.00

ART 430 - Animation

This course offers students extensive experience in technique and with programs used to create animated works. Various animation processes are covered, including motion graphics, stop motion, and computer-generated animation. Students obtain an understanding of the history of animation and industry practices related to career prospects in the field. Prerequisites: ART110, ART140 and ART346. **Credit Hours:** 3.00

ART 450 - Narrative Photography

This course places an emphasis on the nature of contemporary photography as a method of visual communication. Students will work through the photographic process including developing concepts, conducting research, image-making, postproduction, printing, and sequencing. The course will also provide knowledge relevant to photo book publications, photojournalism, and mixed media applications in photography Prerequisite: ART140 and ART256. **Credit Hours:** 3.00

ART 451 - ART Internship II

Requires a minimum of 120 clock hours in an approved work situation. In addition to submitting a log of work activities with dates and times, the student will develop a complete portfolio illustrating internship activities and outcomes, with brief explanatory texts. The student will also prepare a resume. Requires permission of division chair. **Credit Hours:** 3.00

ART 452 - ART Internship III

Requires a minimum of 240 clock hours in an approved work situation. In addition to submitting a log of work activities with dates and times, the student will submit a substantial essay according to a pre-approved outline that will describe the relationship or integrations of theory (curriculum) and practice (internship). The discussion of theory and practice should cover knowledge, methodology and value development. Prerequisite: Requires permission of the instructor and the division chair. **Credit Hours:** 6.00

ART 453 - Photographic Portfolio

This course allows students the opportunity to create a skillful in-depth photography portfolio. Student-led research, creative studio, and critique will emphasize the process involved in generating a cohesive portfolio of work based upon a theme or concept. At the end of the course, students will submit a curated portfolio of work to at least one juried photography exhibition opportunity. Prerequisite: ART140, ART256, and ART326 **Credit Hours:** 3.00

ART 470 - Senior Practicum

This capstone course includes production of independent work which will be exhibited during the Senior Show; participation in planning and mounting the Senior Show; a self-assessment report; and presentation of a Senior portfolio. Should be taken last semester of senior year. **Credit Hours:** 1.00

Summary of Teaching Effectiveness

This data is compiled by the Office of Institutional Research and is comprised of End of Course evaluation responses of students. The data consists of the responses from "creates an atmosphere for student learning", "sets high expectations for learning, and "instructor challenges me intellectually".

ART_EOC_data.pdf

Faculty Response to Teaching Effectiveness

How does this information impact faculty perceptions of classroom management and academic rigor? Will any changes be made resulting from this data? Are there other data available from Student Performance Review or alternative measures pertaining to academic success that can be used to discuss teaching effectiveness?

Krista - Teaching effectively begins with classroom organization and ensuring the course organization and expectations are clearly established. Keeping regular and expanded office hours to ensure student access to the instructor is an important element of teaching effectiveness alongside building a trusting relationship and openness with the students, so they feel comfortable approaching their instructor with questions and concerns.

John - I responded to student course and advising evaluations by adjusting my course structure and teaching methods to best fit evolving generations of students.

Lisa- I utilize course evaluations to reset my own expectations and expectations of my students each semester. I feel that teaching effectively starts with listening to the students' needs and being available during office hours and beyond. I make a point to create a relaxed atmosphere in each of my classes to allow for ease of learning what can be intimidating new techniques and information.

Val - I am encouraged by the scores in the ART_EOC_data chart, which are above average in all areas (except for percentage of times homework was completed and classes attended) as compared with scores for William Woods University courses overall. Like my colleagues, I pay close attention to student evaluations, and I strive to create a classroom environment where students can speak up to improve pedagogy. Although we are doing well according to the data, we must continue to improve teaching effectiveness, especially in light of a rapidly changing job market in the face of challenges such as Artificial Intelligence.

Faculty & Resources

Physical Facilities

Physical Space/Resources

Describe the physical facilities that are unique to the program, including specialized buildings, classroom space, labs, and built in equipment and how they impact student learning. (Online programs need to consider the LMS as the physical facility of the academic program).

The Art Department is housed in the Kemper Art Center, a spacious 31,000 square foot, 21-year-old building specifically designed to accommodate the needs of artistic instruction. Courses such as Art History, Drawing, and Ceramics are taught in dedicated lecture and studio areas on the first floors of the building. Graphic Design and Photography courses use lecture and studio spaces on the second floor.

The Design Room (Kemper 118) is used for the general education course Basic Design, along with courses in Art Foundations, Art Therapy, and Water-based Painting. There are also dedicated studios for Ceramics, Sculpture, Printmaking and Painting & Drawing. Room 202 serves as the main Graphic Design lecture room, with audiovisual equipment and network connectivity to facilitate electronic content delivery. Room 214, the Computer Design Studio, is a 12-seat computer lab that supports both the fixed and portable computing needs of design students. This studio is networked and offers high-end color laser and large-format ink-jet image processing for students. Room 211 is an integrated 3-room darkroom for black & white film and print processing. It is spacious enough to accommodate multiple users working at the same time. Room 208 is a dedicated photographic studio space. Equipped with a complete array of Studiomaster Portrait lights, backdrops and props, this studio is a multi-faceted room that supports the various professional photographic needs of students.

The Ceramics and Sculpture studios are fully functioning and house three kilns: electric, gas, and raku. All the clay is made on-site using a clay mixer and pug mill. Glazes are also made the studio. The Sculpture studio features a small bronze furnace and related equipment. The Printmaking Studio houses presses for lithographic, etching, and relief prints.

Additionally, the Mildred M. Cox Gallery, a professional-level exhibit space in the Kemper Art Center, is an invaluable asset to the program. It provides a venue for students to study the work of visiting artists exhibiting there and offers students the opportunity to exhibit their work in a professional setting.

Built in projectors serve the Painting and Drawing Studio, the Design Room (Kemper 118) and the Art History Room. A large monitor screen that can be easily viewed by the entire classroom at once serves the Computer Design Studio (Kemper 214). The entire building is configured for wireless Internet connectivity.

Upgrades to Physical Space/Resources

Note any changes or upgrades to the physical space used by the program over the past 5 years. What implications do these upgrades have towards student learning and engagement.

The addition of mounted projectors in the Painting Studio (Kemper 114) and Design Studio (Kemper 118)

Large screen in Graphics Lab

New computers in Graphics Lab

Functioning Darkroom

New backdrops in photography studio

Large screen in Kemper 202

20 SLR (analog) 35mm cameras donated to the program

Repurposing of the EPSON 7880 large format printer for student use

Cleared studios of years of accumulated materials to facilitate use

Recommendations to Improve Resources

Describe any desired changes/upgrades to facilities/resources and how the proposed changes would impact student learning.

Photography Studio: Upgraded and additional studio strobes, new strobe stands, moveable backdrops, tabletop setups, additional cleaning and space upkeep,

Darkroom: Black painted walls, new film reels, silver recovery unit in the print room, clearing of the back darkroom and refurbishing of the currently unused enlargers so they are ready for student use

Proper recycling bins in photo studio, graphics lab and prep room (room 202)

This would aid in student learning because both photo and graphic design concentrations use a great deal of paper on their assignments, and part of this process is creating the wrong print or cutting paper incorrectly. It is simply too wasteful to go through the paper we do and to not recycle it.

Technology Resources

List current technology specific for the program. What technology is used on a regular basis? Are there any technology needs for the program, issues with technology that impact the classroom? Is there technology that would benefit the teaching in the classroom that the program would like to investigate?

Currently, we regularly use the KAC graphics MAC lab. This lab space has ADOBE suite access for students. The room houses 12 computers for students and one instructor's computer connected to a large screen to teach from. This space is used by photo and graphic design for editing and software use.

We want to buy a set of iPads and Apple Pencils for the graphic design students to use as part of their animation and design courses, as this is an industry standard for designers and their creative work.

These necessary additions would allow the Graphic Design concentration to be as, if not more competitive with other Art departments of the same size in the mid-Missouri region. They would also allow for in demand classes like 3D rendering and game design.

The department also sees value in adding a series of digital photography cameras and lens options for students to rent so they can use professional gear. The photography industry is very gear dependent, and these purchases can be expensive for students to acquire on their own. Adding digital cameras would provide more equitable access to photography courses and options for students to learn to use professional gear before graduation.

Library Resources:

Insert the narrative from library staff pertaining to changes and recommendations to program specific library holdings.

Art as a discipline taught at the undergraduate level requires both historical and up-to-date library materials. A concerted effort has been made to acquire art materials in both print and non-print form and the Library has been successful in supporting the Art program. In addition to acquiring print materials in Art, the WWU Library has invested in digital materials, both books and periodicals. All these resources are available through Woods OneSearch.

The following databases are good for finding resources related to Art and Art Education and include resources specifically for Graphic Design and Photography:

Top of Form

Bottom of Form

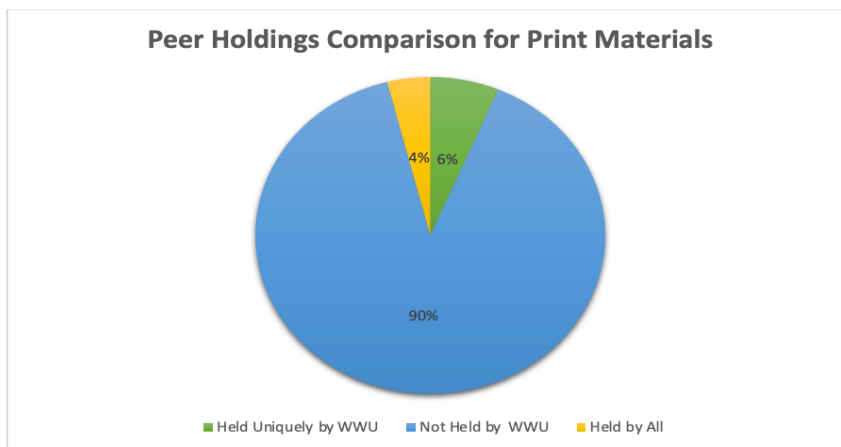
- Education Source: An Education database; includes Art Education related sources.

- Academic Search Ultimate: A general database; includes art-related sources.
- Humanities International Complete: Includes journals in the areas of the Visual Arts and Art History.
- JSTOR: Includes access to 172 journals in Art & Art History.
- Kanopy: 5,604 films/documentaries in the Arts, including Visual Arts, Design, Experimental Media, and Photography.

The library staff acquires any resources that are not available in existing print and digital collections through Interlibrary Loan.

WWU faculty and students have access to the resources available in MOBIUS member libraries, which includes the collections at large research institutions in the state of Missouri, i.e., the four campuses of the University of Missouri, Washington University, Missouri State University and St. Louis University. Beginning in 2014, access to the resources of the academic, public and special libraries in Colorado and Wyoming became possible through Prospector, a resource sharing partner of MOBIUS. Prospector provides access to an additional 30 million books, journals, DVDs, CDs, videos and other materials, and includes the collections of the libraries at the campuses of the University of Colorado, Colorado State University, University of Denver, and the University of Wyoming. Resources selected from both MOBIUS and Prospector are delivered by courier, thereby reducing the delivery time.

III. Peer Comparison



Peer institutions include Central Methodist University, Columbia College, Drury University, Fontbonne University, Missouri Valley College, Stephens College, and Westminster College.

Library Resources:

Faculty response to the adequacy of library resources provided to the program?

Dulany library resources related to this program have consistently been excellent both in terms of quality and quantity. The library has consistently featured books on the main floor that pertain to current classes being held in the department. For example, during the semesters that Ceramics I-IV is being taught, books on that topic are on-view in the main walkways. The library keeps materials up-to-date and has the most recent journals in our field. For items the library does not have on-hand, interlibrary loan has been an efficient and simple way to obtain them.

Graphic Design students have been able to check out tablets from the library for their design work, saving them from having to purchase them themselves.

Before the subscription to Films-on-Demand was terminated at the end of 2022, it was a great resource, and used for content in several classes, such as Ceramics and Fiber Arts. Fortunately, the titles used in those classes are now available on Kanopy.

While the iPads from the Dulany library is dated, my students have never had an issue with renting one out for a class. The library staff are responsive, helpful and willing to resolve any issues that come up with the technology.

Library Report

Attach the complete library report that is provided from the director of the Library that details the available resources to students in the program of study.

Library_Collection_Analysis__Art_2024.docx

Faculty and Staff Resources

Faculty

List all full-time faculty in the program with highest degree, degree granting institution, years of full-time teaching experience WWU, and contractual course load. Include adjuncts who have taught within the last 5-years with the same qualifying information, and which courses they have taught.

1. Terry Martin, MFA, University of Missouri, 31 years full-time teaching at WWU (1988-2019)
2. Robert Elliott, MA, University of Missouri, 29 years full-time teaching at WWU (1990-2019)
3. Jane Mudd, MFA, University of Missouri, 22 years full-time teaching at WWU (1997-2019)
4. Nichole Petrescu, MFA, Washington University in St. Louis, 5 years adjunct teaching at WWU (2014-2019), Ceramics, Basic Design
5. Valerie A. Wedel, MFA, University of Missouri, 4 years full-time (5 years adjunct) teaching at WWU
6. Rachel Deutmeyer, MFA, Integrated Visual Arts, Iowa State University, 3 years full-time teaching at WWU (2019-2022)
7. Charles Doodoo, PhD, Art and Visual Culture Education, University of Arizona, 3 years full-time teaching at WWU (2019-2022)
8. Bethanie Irons, PhD, Art Education, University of Missouri, 2 years full-time teaching at WWU (2019-2021)
9. Patrick Deffenbaugh, MFA, Communication Design, New Jersey City University, 1-year full-time teaching at WWU (2021-2022)
10. Lisa Simms, MFA, Visual Studies, University of Missouri, 1-year full time teaching at WWU (2022-2023)
11. Krista Frohling, MFA, Mass Communication and Media Arts, Photography, SIU Carbondale, 1-year full time teaching at WWU (2022-2023), 4 course contractual load
12. John Selburg, MFA, University of Missouri, 0.5 years teaching full-time at WWU, (2023), 0.5 years adjunct (2022)

Faculty Demographic Spreadsheet

Attach a spreadsheet from listing all current (within 5 years) full time and adjunct faculty including highest degree, degree granting institution, years of teaching at WWU, and the courses approved to teach.

How many staff are designated to support the program?

1

Staff

Do you feel the program is adequately staffed in order to meet the goals of the program?

Yes (selected)

No

Staff

Are issues with staffing impacting student learning?

Yes

No (selected)

Faculty Percentage of Courses Taught by Full-time vs. Part-time

Please include a chart of the courses taught over the past 5 years – noting the number of classes taught by full time and adjunct faculty. Note the total classes taught and include the percentage of classes taught by full time faculty for the program each term.

Approximately 1/4 of the courses in the 2018-2019 academic year were taught by adjuncts.

100% of the on-ground courses were taught by full-time faculty from Fall 2019 - Spring 2023

Faculty Reflection on Teaching Load Distribution

Please discuss the distribution of courses between full time and adjunct faculty. What impact if any does this have on students and/or the curriculum?

In the 1819 academic year, there were two adjunct faculty in the program, teaching 4-5 courses total per semester. Since then, all of the courses have been taught by full time faculty. Full-time status improves teaching effectiveness because the faculty are more invested in the success of the program. For example, full time faculty are available outside of class for help. Having more full-time faculty improves advising, where both the advisor and the student can reflect on classroom experiences to make sound advising decisions.

Recommendation on Personnel

What recommendations to personnel (Faculty/Staff) do the program faculty recommend? What is the rationale for the recommendation?

With the growth of the department there is a need for one or two adjunct faculty. The department has added extra sections of popular courses to meet demand and each of the full-time faculty is teaching at full or overload.

Financial Analysis of the Program

Financial Analysis by Program

Discuss the program budget and how the program distributes the allocated funds.

We distribute the funds equally between the concentrations but take specific needs into consideration when they arise.

Financial Contributions

Discuss any significant donations that the program received over the past 5 years or since the last program review.

In Fall of 2022, the photography program received a donation of 20 SLR (analog) cameras, a variety of lenses, and tripods totaling about \$10,000 worth of tangible materials to support our curriculum's analog and darkroom development. This donation was made by the Film Photography Project.

Financial Needs

Discuss any program goals or strategies that could be enhanced with increased budget or resources, including how the increased funding would be used and how the increased funding directly supports college goals and strategic directions.

As a career focused institution, an additional budget to cover the costs of a series of digital cameras and drawing tables (iPad, and Apple Pencils) would be a benefit to the students. These items are often cost prohibitive to students for acquisition, and adding these materials would allow them equitable access to interact with industry standard tools before graduation. This would be a one-time financial need with minimal upkeep costs for these tools once acquired. Upgrades to these materials would need to happen appx. once every 5-7 years if keeping with industry standard.

Non-Instructional Expenses

Discuss any expenses that are included in the needs of the program, but not part of the instructional aspect of the program, not all programs have this.

None

Assessment Planning

University Objectives

Use the attached copy of the University Student Learning Outcomes and discuss the alignment of your program to these objectives. How do the courses in your program support and contribute to expanding students' knowledge.

The Art Department aligns with the University Student Learning Outcomes through the BA and BFA Program Objectives, which are assessed at every level during through annual portfolio review and through the senior exhibition.

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

Knowledge and Scholarship: Demonstrate current knowledge and educational expertise in an academic or professional discipline engaging students in the process of academic discovery. **BA and BFA Program Objectives:**

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

Inclusion: Provide and maintain a welcoming campus community to all stakeholders. Representing the university by exhibiting values and behaviors that address self-respect and respect for others and enable success and participation in the larger society. **BA and BFA Program Objectives:**

3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

6BA. Reflect on the relationship of art to other disciplines, in both historical and cultural contexts.

Creativity: Foster open-mindedness, a rigorous exchange of ideas, and experimentation by providing a supportive and engaging campus community. **BA and BFA Program Objectives:**

6BA. Reflect on the relationship of art to other disciplines, in both historical and cultural contexts.

6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Intellectual Inquiry: Cultivate a desire for continued learning and curiosity both within and beyond formal education. **BA and BFA Program Objectives:**

5. Demonstrate the systematic development of an aesthetic philosophy and original vision.

Institutional Outcomes

Identifier	Description
WWU 2023.1	Knowledge and Scholarship: Demonstrate current knowledge and educational expertise in an academic or professional discipline engaging students in the process of academic discovery.

Program Assessment Matrix

Please insert a chart that shows the matrix for your program assessment plan/report.

See attached file below.

Assessment Matrix

If the program already has a working document for the program matrix, please upload it here. No need to reproduce it in the text box.

Assessment_Rubrics_BA_and_BFA_.pdf

Assessment Data

Annual Assessment Report 2018-2019

Art_BA_Annual_Assessment_18_19.pdf

Art_BFA_Annual_Assessment_18_19.pdf

Annual Assessment Report 2019-2020

Art_BA_Annual_Assessment_19_20.pdf

Art_BFA_Annual_Assessment_19_20.pdf

Annual Assessment Report 2020-2021

Art_BA_Annual_Assessment_2020_21.pdf

Art_BFA_Annual_Assessment_2020_21.pdf

Annual Assessment Report 2021-2022

ART_BFA_Annual_Assessment_2021_2022.pdf

Art_BA_Annual_Assessment_2021_2022.pdf

Annual Assessment Report 2022-2023

Art_BA_Annual_Assessment_22_23.pdf

Art_BFA_Annual_Assessment_22_23.pdf

Snapshot on Assessment (5-year)

Please refer back to the program Annual Assessment reports and create graphs showing 5-year trends on assessment

data for the program objectives. This should show a quick view of how programs are meeting or not meeting set benchmarks from student assessment. Each objective should have its own graph in order to keep it organized and easy to track. Each graph should have a short narrative explaining what is happening with the data and what implications that has on the program and student learning.

Objectives were measured on various scales over the last 5 years during the student performance review.

In 2223-year $\frac{3}{4}$ of the faculty were new and we will begin keeping a consistent rating system of 1-10 moving forward.

CHARTS A -

Scores created based on a 1-4 rating

1819 year was based on 1-4 rating

1920 year was based on 1-4 ratings for the Studio concentrations *

Ratings and their meanings:

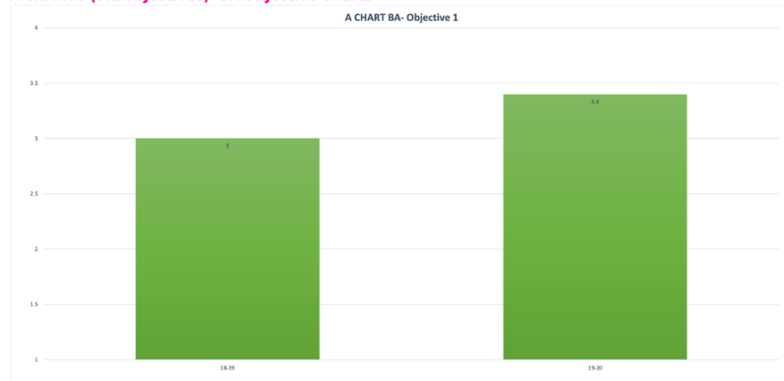
Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3)

Advanced (4), Proficient (3), Developing (2), Novice (1)

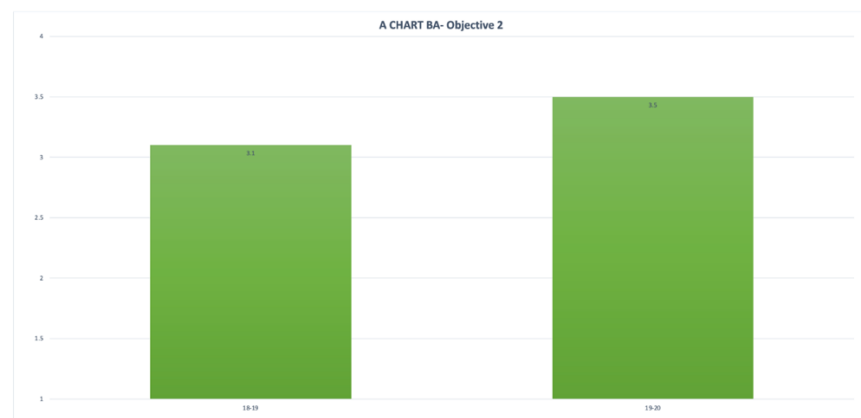
Old Objectives BA:

Objective 1 Drawing

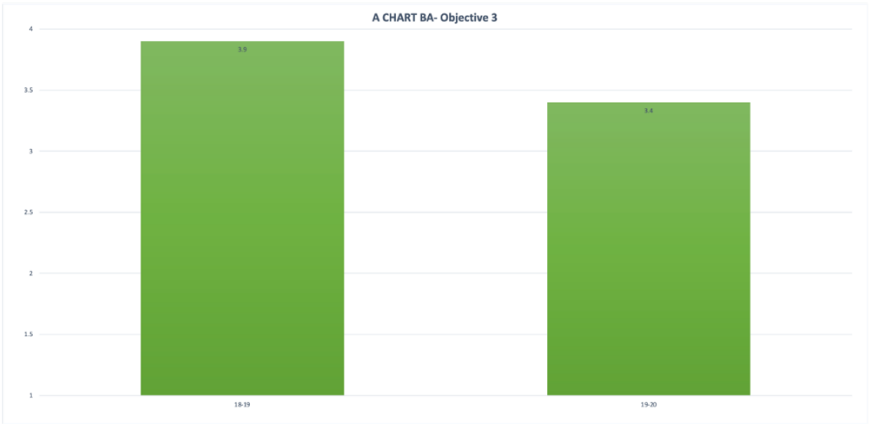
A CHARTS (old objectives)- BA Objective Charts



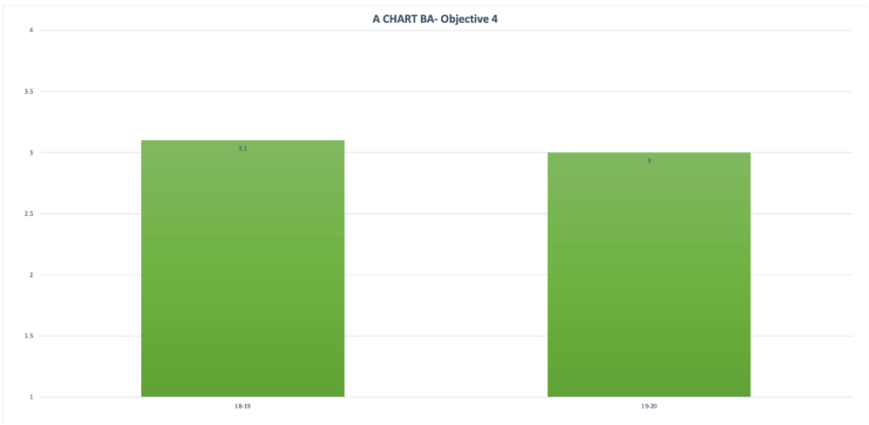
Objective 2 Principles of Design Knowledge



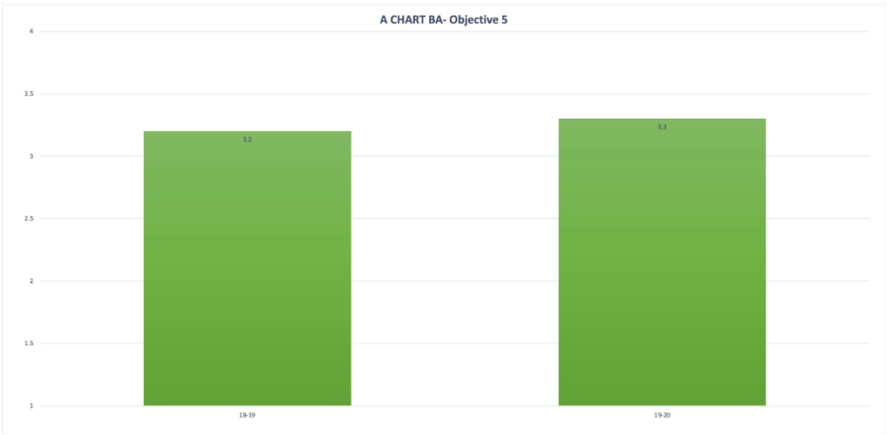
Objective 3 Art Processes



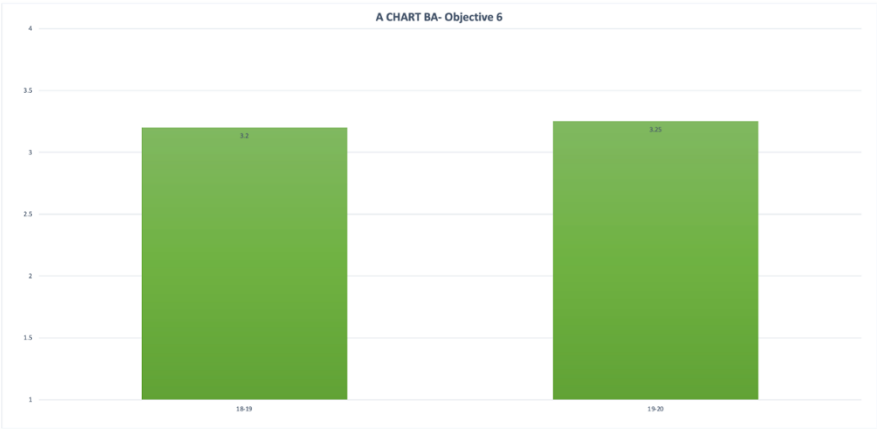
Objective 4 Art History



Objective 5 Originality

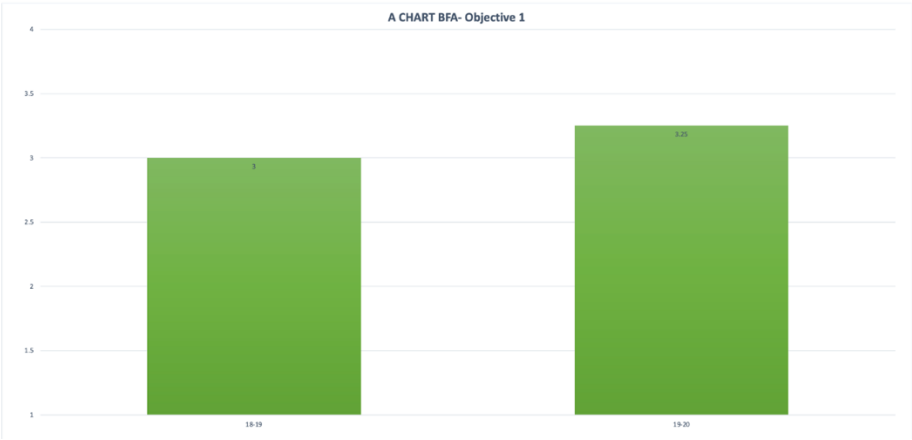


Objective 6 Art Language **

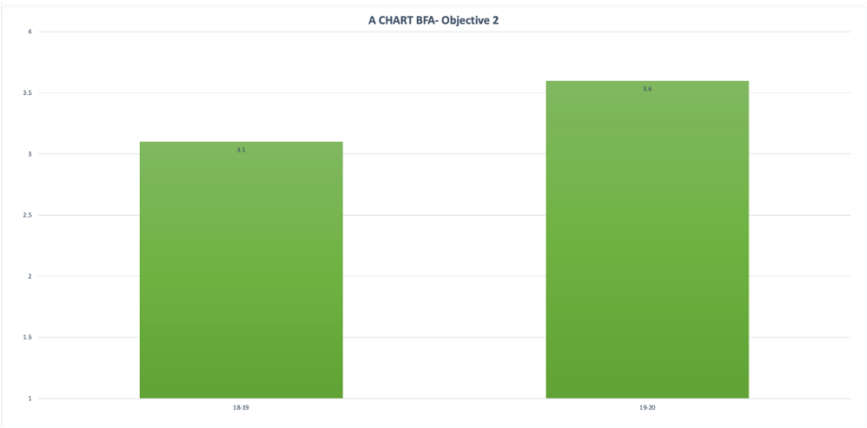


Old Objectives BFA:

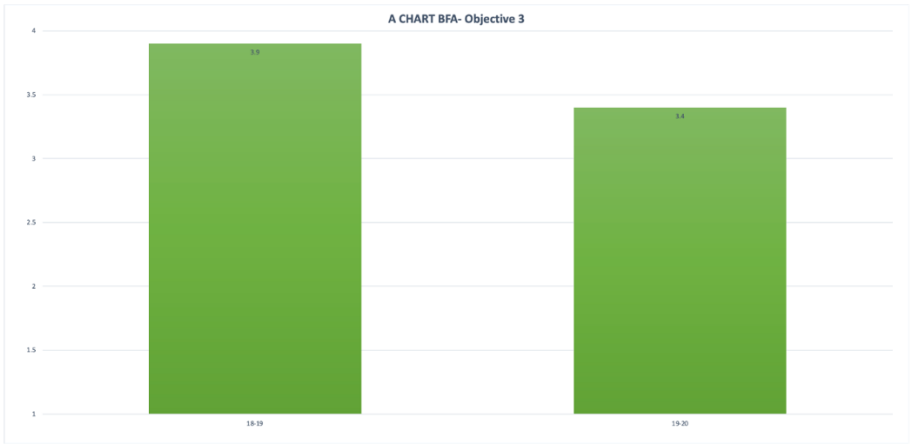
Objective 1 Drawing



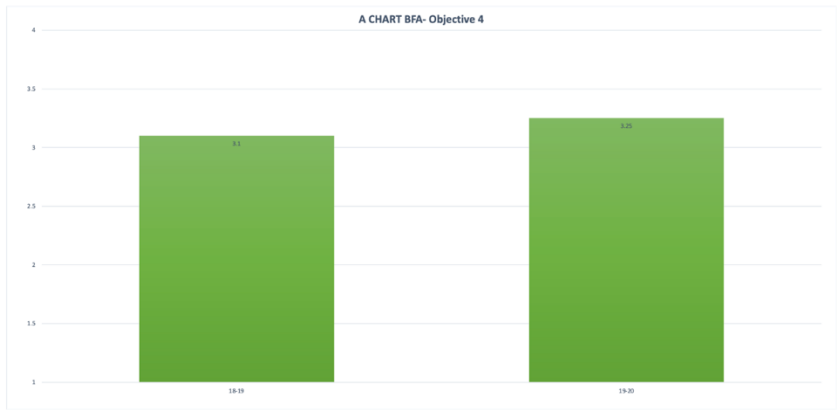
Objective 2 Principles of Design Knowledge



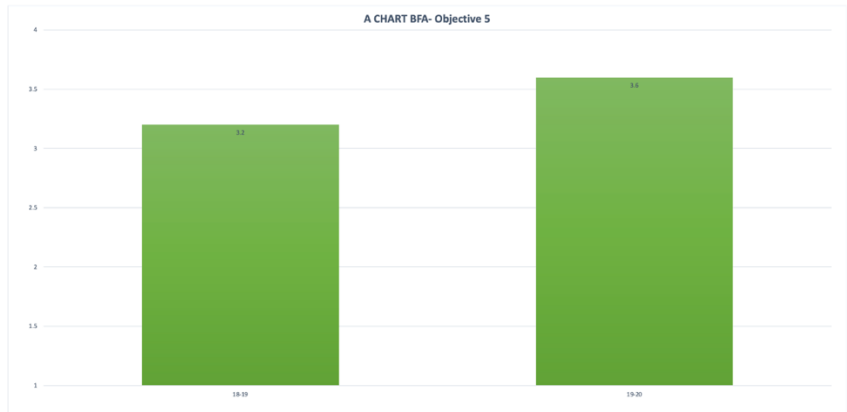
Objective 3 Art Processes



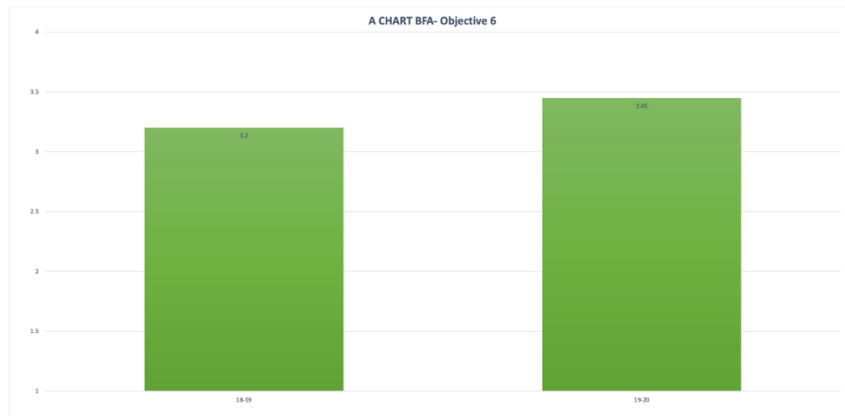
Objective 4 Art History



Objective 5 Originality



Objective 6 Art Language



*This year the Photography concentrations were rated on a separate set of objectives from the rest of the studio students and on a 1-10 scale. These numbers are reflected in their raw data and alternative objectives below since they have no comparative years with the same objectives or ratings to score against.

1920 BA Photography Concentrations RAW data

Computer Competency 7.7

Technical Knowledge 7.8

Visual Sensibility 8.3

Professional Understanding 7.6

Conceptual Thinking 7.6

Personal Aesthetic 8.2

** In 1920 Art Language was assessed in two parts Oral and Written, for the charting purposes these two scores were averaged and tracked.

CHARTS B – all ratings are on a 1-10 scale

2021 year was based on a 1-10 rating for all concentrations-

2122 year was based on a 1-10 rating for all concentrations

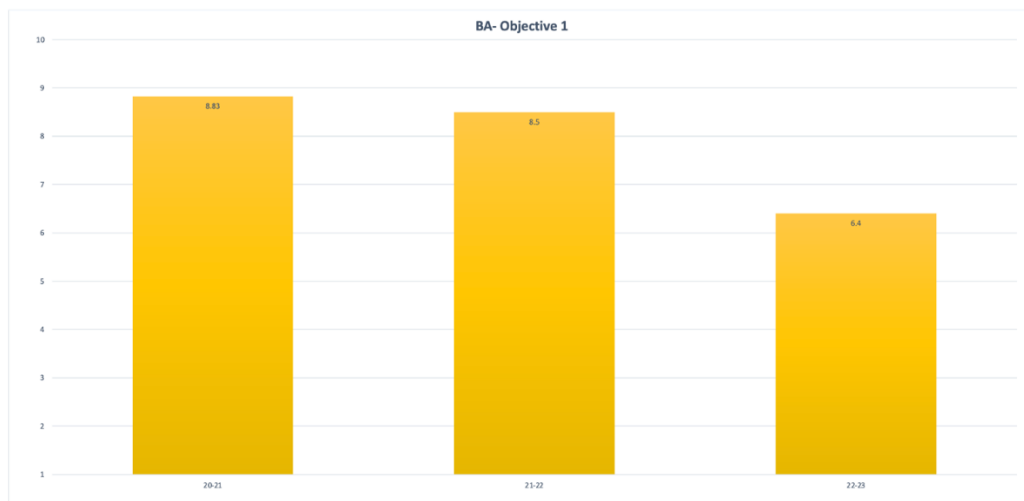
2223 year was based on a 1-10 rating for all concentrations

Ratings and their meanings:

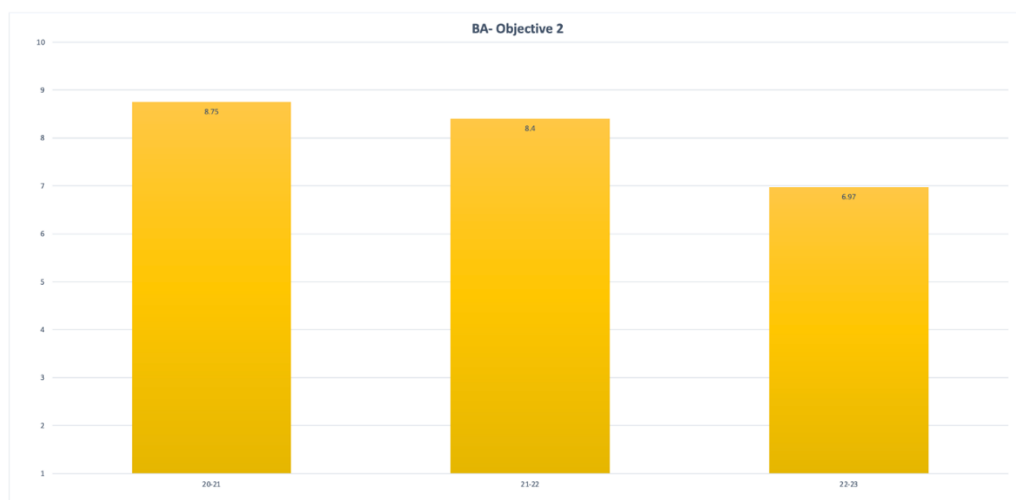
Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3)

New Objectives BA:

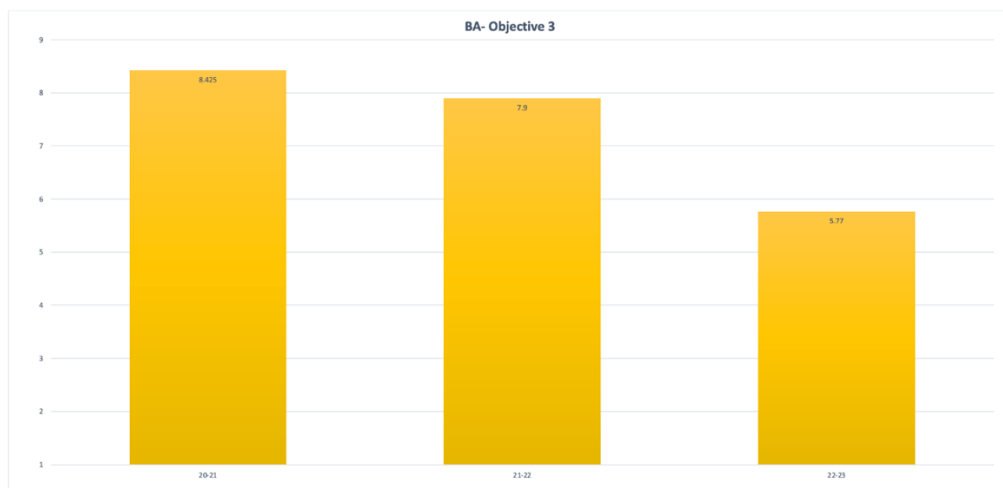
Objective 1 Recognize and demonstrate the elements and principles of design



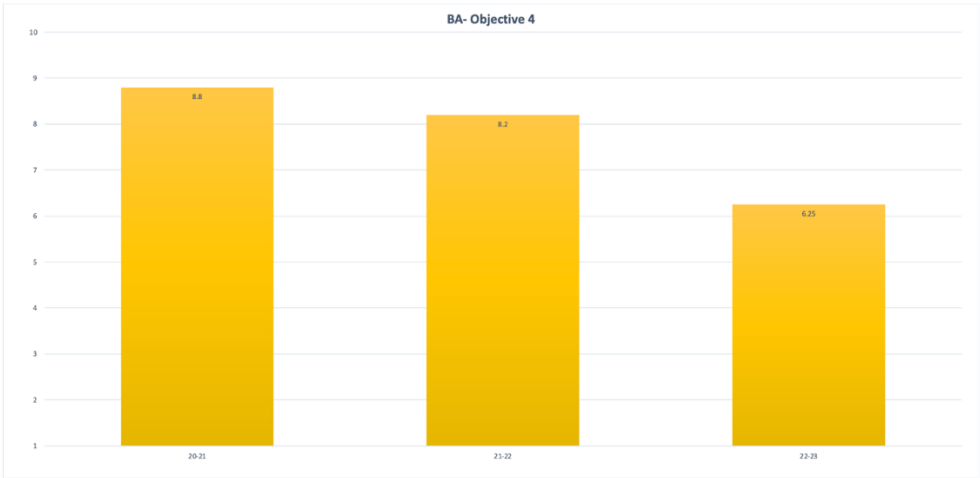
Objective 2 Produce a body of visual artworks, demonstrating knowledge of processes and techniques



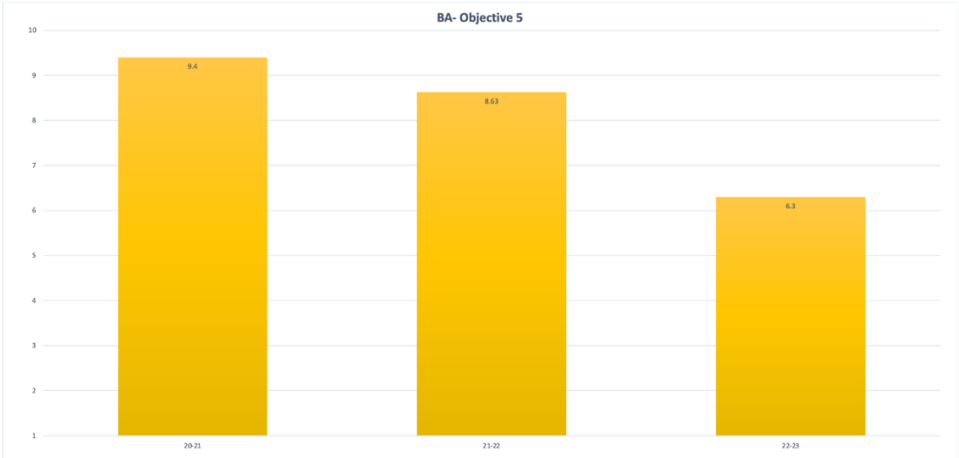
Objective 3 Identify and articulate the significance of major periods and works, in the history of art and from various times and cultures.



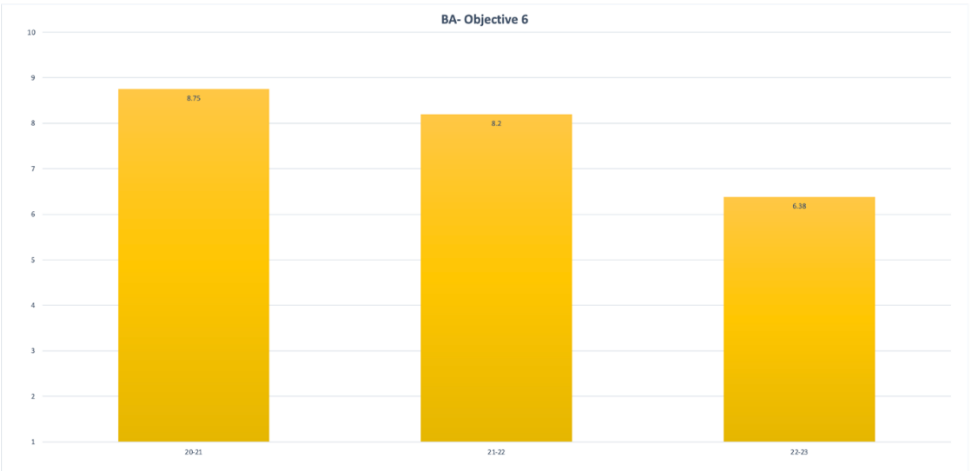
Objective 4 Demonstrate critical analysis applied to own work and others



Objective 5 Originality/ Personal Aesthetic

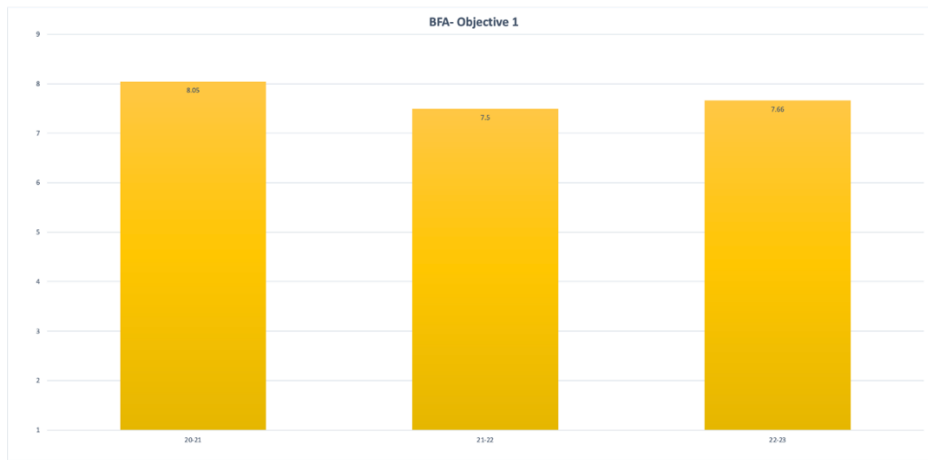


Objective 6 Reflect on relationship of art to other disciplines, in both historical and cultural contexts

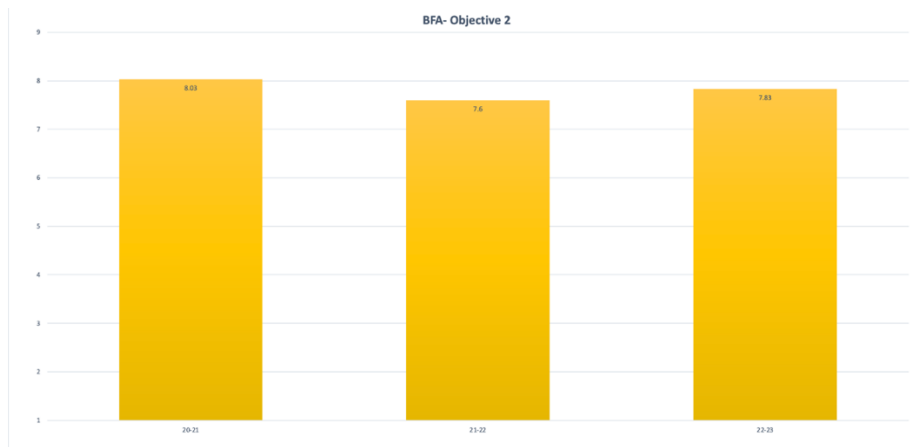


New Objectives BFA:

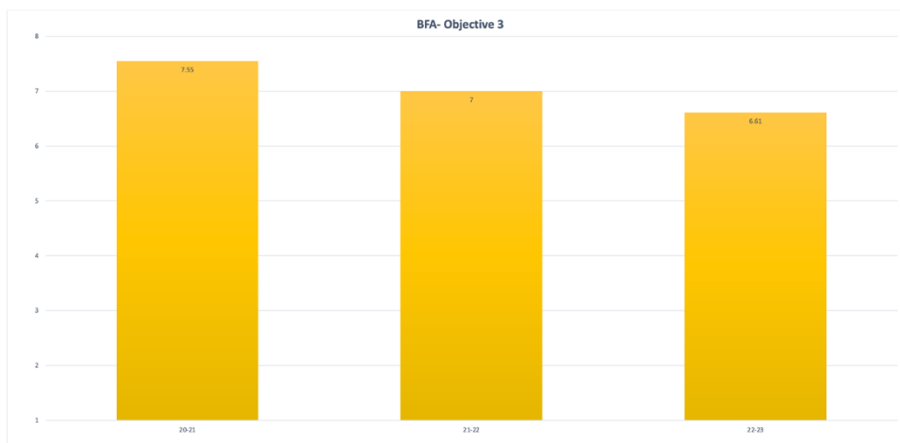
Objective 1 Recognize and demonstrate the elements and principles of design



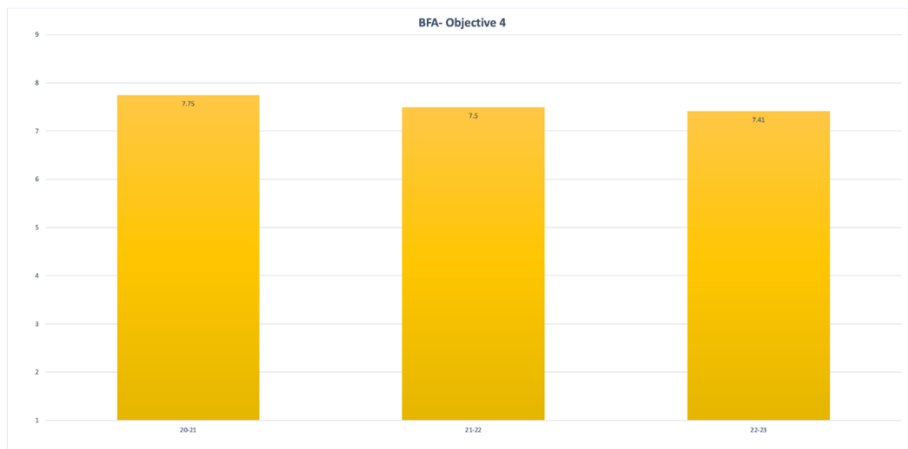
Objective 2 Produce a body of visual artworks, demonstrating knowledge of processes and techniques



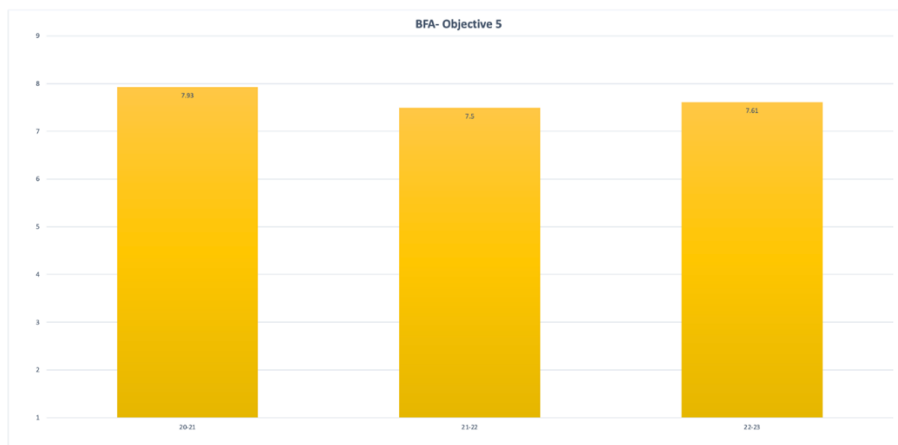
Objective 3 Identify and articulate the significance of major periods and works, in the history of art and from various times and cultures.



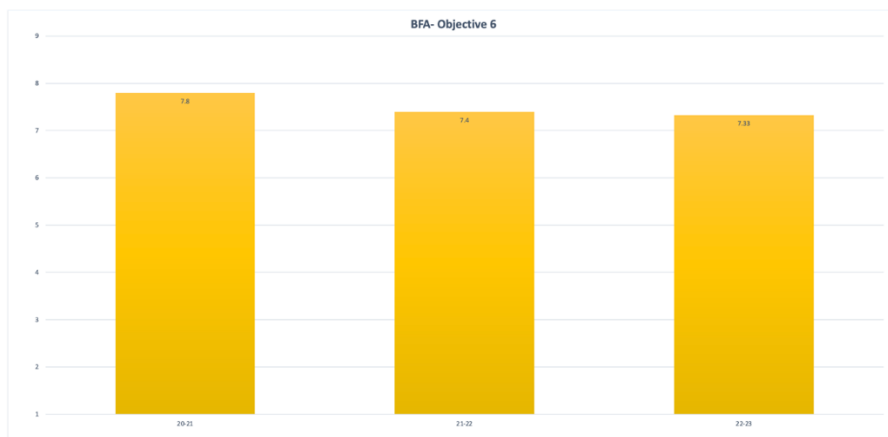
Objective 4 Demonstrate critical analysis applied to own work and others



Objective 5 Originality/ Personal Aesthetic



Objective 6 Reflect on relationship, interconnectedness, and cultural impact of various art media and processes



Analysis on Assessment

What is the assessment process for the program overall? What general activities are used to collect assessment information? Are all faculty involved in the assessment process?

All faculty members are involved with the assessment data collection each year. We conduct a student performance review that in 2223 school year included Freshmen – Senior students. At this review the full faculty and two outside evaluators rate the students on each objective and this data is tracked over their time at William Woods.

Performance Review: Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about it, and it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric. This data is reviewed by art faculty and given back to the individual students during registration. Faculty discuss the overall findings at the end of the year and the assessment procedures.

The modalities of the presentations have changed throughout the last 5 years accounted for in this review. In the years around COVID 2020-2021 calendar students conducted their performance reviews virtually out of necessity for safety.

Scores for the years 2019-2020 include students Sophomore-Senior and the years 2021- 2324 include Freshmen-Senior. Inevitably the addition of the extra class of under-classmen lowers the overall assessment rating for those years as freshmen are anticipated to score in the developing categories of assessment as opposed to advanced.

External Review

External Review for Program Evaluation

Your role as an outside reviewer is to verify the information provided by the on-campus program review team. Your evaluation helps identify the program's strengths and recommend ways to address areas of concern. The following guide is intended to facilitate your work as a reviewer. The questions provide a quality rating of Exemplary, Adequate, Needs Improvement, Not Evidenced. Please provide a justification for your rating in the section below the question. Use as much space as necessary for your response.

At the conclusion of the evaluation, please provide a summary that addresses overall aspects of the program.

1.1 History of the program is succinct, but detailed. (-300 words)

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. History of the program is entirely adequate. The overview provides context for the program and places it within a context. Additionally, the history gives additional focus to certain disciplines, explaining their position within the school.

1.2 Program's purpose/mission is clear, including relationship to the university's mission statement.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced. Then please justify your rating in the below section.

2-Adequate. The statement on purpose/mission is good when it comes to describing the art area itself but doesn't directly connect the purpose/mission to the overall university mission. The program assessment language clearly indicates how the art program fits into the overall institutional aims of William Woods.

1.3 Clearly describes the approach to maintain or improve student retention and graduation rates.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced. Then please justify your rating in the below section.

2-Adequate. The overall approach to maintaining and expanding student retention and graduation rates is good. This reviewer asked many questions about how students are drawn in and kept in the program. A variety of recruitment strategies were discussed, and while I think additional actions could be taken (more organized high school visits, involvement with regional Portfolio Day events, etc.), the program shows clear progress. Student numbers are up and there's room to grow. Faculty report that a significant number of art area students originate from other majors, so outreach that targets those potential students could be a focus in the future.

1.4 Program has clearly defined strategies for retention and graduation rates of students.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced. Then please justify your rating in the below section.

1-Needs Improvement. Recent data about William Woods University regarding student retention (75%) and graduation rate (55.3%) data* indicates that the university as a whole is functioning around the US average for retention and a bit low for average graduation rates**. The program itself needs improvement to accurately reflect the retention and graduation rates of their students. Especially now, when the program is poised to grow, maintaining this information would be helpful.

*<https://datausa.io>

****<https://nces.ed.gov>**

1.5 Program advising loads are appropriately delegated throughout the program.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced. Then please justify your rating in the below section.

2-Adequate. Advising is performed by all faculty. The faculty-based system is a result of the program taking place in a small department, both in terms of majors and faculty. In this situation, coverage is possible and can be done at a good level across the whole student body. While faculty with legacy knowledge (Professor Wedel) sometimes get more questions, the whole group is cohesive and knowledgeable.

1.6 Program has clearly articulated advising processes followed by all faculty within the program.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced. Then please justify your rating in the below section.

2-Adequate. The advising process within the art area appears to be spread across formal and informal situations. Students report that they feel able to get answers to their questions, that all of the faculty appear equally knowledgeable and able to guide. Also, faculty members appear to be on the same page with department aims, policies, and course offerings. Students report confidence in the advising they receive.

1.7 Comprehensive accounting of graduates in internship placements.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The provided information gives a decent account of the scope and aims of internships over time. While not exhaustive, it shows that this is clearly a focus of the program. I suggest that the program does continue to focus on this aspect and gather more complete information about the type and number of internships. Students report wanting MORE career counseling/guidance.

1.8 Provides detailed description of possible employment positions for graduated students.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The provided information gives a decent account of the scope of student employment after graduation. While not exhaustive, it shows that this is clearly a focus of the program. I suggest that the program does continue to focus on this aspect and gather more complete information about employment. Students report wanting MORE career counseling/guidance.

1.9 Post-Graduation data is complete and provides a picture of where students go after graduation.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The provided information gives a decent account of the scope of student activities after graduation. I suggest that the program gathers more complete information about this aspect of former student experiences. Students report wanting MORE career counseling/guidance.

2.1 Course Rotation is followed in the way courses are offered with minimal tutorial/independent study courses.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. In my opinion, course rotation is stable and nominal for a program of this size. Course offerings are not bloated, and there are not empty independent/topics courses that don't fulfill specific aspects of the curriculum. Students are aimed toward fully realized classes that serve their academic careers. GenEd completion is reported to be good.

2.2 Reflection on course offerings and enrollment of courses, rotation, and demand is complete.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. This reflection would benefit from some additional attention. While there is some information shown, I think a more specific run down of how course offerings connect to enrollment and demand over time would give the program some perspective on how to develop its curriculum going forward.

2.3 Course offerings appear appropriate for the needs of the program.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. Yes, course offerings appear to be appropriate. There is also flexibility within the courses while still retaining clear course identity and learning goals. Course offerings are not bloated, and there are not empty independent/topics courses that don't fulfill specific aspects of the curriculum. Students are aimed toward fully realized classes that serve their academic careers.

2.4 Discussion on curriculum changes based on assessment are clearly explained and complete.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. I could have missed the information, but it looks like the program documentation doesn't show clear changes made based on assessments, *per se*. However, that may be because there aren't recent situations where assessments were made. I do see evidence in the documentation that the program made changes and updates to curriculum activities because of scholarly research of faculty members (such as Dr. Bethany Irons and, more recently, John Selberg). Also, it's clear that the COVID-19 pandemic caused the program to make important, necessary pivots to course delivery. Overall, these show a program that is flexible and focused.

2.5 Discussion on curriculum changes based on assessment are detailed and complete.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. See statement above. I find the discussion of the curriculum to be sufficiently detailed and well-rounded.

2.6 Teaching effectiveness summary within the program is detailed and faculty respond to successes and deficiencies within the evaluation.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify

your rating in the below section.

1-Needs Improvement. A more robust exploration of teaching effectiveness is needed. In my interviews I noticed that the art area is well loved. This fact should be clearly promoted within the university but also more broadly. In particular, I noted that this current faculty group is seen as positive and enthusiastic. Their passion is obvious and is being transmitted to the students. Finding proof of this synergy between faculty and students within quantifiable data is important, as is keeping a record of it.

2.7 Course descriptions are detailed and specific. They reflect the levels of rigor identified by Curriculum Committee in their descriptions (100-400 level)

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. The descriptions are generally succinct and intended to give a general overview of the courses. Some of them, however, could use revision or expansion. For example, the course description for ART 305 – Art and Activism is very clear and complete, giving students a good sense of what the course actually does. But the listings for ART 110, 117, 301, and 310 (to list just a few) are essentially one sentence. I suggest expanding these to show more thorough pictures of what the courses involve and will give to students.

3.1 Summarizes all physical equipment needs and supplies noting any deficiencies and the impact on student learning.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

3-Exemplary. The program explanation of physical equipment needs is clear and valid. The needs they outline in this section are important and would go a long way to allowing growth of the program overall but also an increase of general quality of every aspect. The faculty knows the powerful benefit of the infrastructure available to them, but being able to load the space with proper technology and art making equipment is vital. I strongly support the observations regarding needs.

3.2 Summarizes the physical space available to the program.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The physical space of this program is exceptional. Across the state and region, institutions struggle to provide welcoming, functional, up-to-date spaces, but the William Woods art infrastructure is solid. From the common areas to the gallery and classrooms, the location and facilities are attractive, well-appointed, and easily accessible.

3.3 Summarizes the technology equipment needs and supplies noting any deficiencies and the impact on student learning.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

3-Exemplary. This area shows the needs clearly. It's obvious from my interviews with administration, faculty, and students that everyone is aware of certain needs and that there is a vision to meet these needs. Equipment for photography and digital media is particularly important.

3.4 Provides summary analysis of library holdings, noting specifically how deficiencies, if any, affect student learning.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The statement gives the basic overview. However, I think the program should include their significant ARTWORK holdings. One of the unique aspects of the program's building is the many good works that are visible. From a large Robert Indiana tapestry ("Golden 5" 1975) to a Takesada Matsutani print ("Drop" 1970), as well as many others, the program owns and – and more importantly – displays many good works of art. These should be included in the enumeration of library holdings to showcase the quality of the program overall.

3.5 Faculty qualifications and specific competencies are fully and accurately described.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. Faculty qualifications are both available and solid. Beyond this, the faculty have shown consistent effort and proven results as educators. Even though this faculty is mostly new, they exhibit significant potential to shape the direction of this program for decades.

3.6 Provides a sound rationale for current staffing and/or future recommendations related to student learning.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The program statement indicates that staffing is fine, however, I believe that both staff and faculty would benefit from additional representation. Individuals with expertise in Art History, Printmaking, Jewelry Making would really round out the potential of the program. Furthermore, there are good infrastructural resources for printmaking and jewelry making present in the facility already. Having additional faculty – whether full or part time – to take advantage of these elements would be a huge bonus to the program.

3.7 Provides rationale and recommendations to improve resources that would address such deficiencies and link to student learning.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The justification for improved resources and program needs is clearly shown. I wholeheartedly agree with the program estimation.

3.8 Provides sound rationale on the financial aspects of the program. Reflects on the cost per major and fiscal needs of the program.

Please rate the statement with 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. I would recommend a more refined and exhaustive examination of the financial situation in the program. While this area is covered briefly in the documentation, I believe a more robust overview would help the program understand its position and argue for improvements and increased funding.

4.1 Includes university learning outcomes and assessment measures, which are clearly articulated.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The university learning outcomes and assessments appear to me to be adequate and represent standard practice across art programs of this size and reach. I recommend reassessing them periodically to be sure they align both down to the art program and up similar institutional frameworks.

4.2 Includes program learning outcomes and assessment, which are clearly explained.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The program has a clear view of student outcomes and is consistently looking at learning outcomes/goals and modes of assessment. The documents provide a sense of attention to the teaching mandate and a strong desire to serve students.

4.3 Standards for performance and gaps in student learning are clearly identified with action plans for improvement if needed.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

0-Not Evidenced. I'm not seeing this information, but I may have overlooked some content.

4.4 The student learning objectives are appropriate for the specific discipline.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The program appears to me to be assessing learning outcomes regularly and making sure they coordinate with student needs and the standards of the various disciplines. Additionally, given the annual self-review process, it's clear that LO and assessments are given adequate attention. According to my interviews, learning objectives end up being assessed at least twice per student over the course of their academic career.

4.5 Includes a longitudinal view of assessment for each program learning outcome.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. I don't see a longitudinal assessment. I assume this will be in place for the next review period.

4.6 Discussion on the assessment process over the 5-year span.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

2-Adequate. The program statement regarding the assessment process acknowledges the importance and usefulness of the assessment. I believe that future discussions will highlight important concepts and reflect on how to approach the information revealed by subsequent assessments.

External Reviewer Summary Statements

• What do you see as strengths for the program?

The two most important strengths of this program reside in its engaging faculty and its impressive main building. Both are a good foundation upon which to build future expansion. Another strong aspect of the area is the LEAD program. I would focus more on the positive engagement it creates. This program builds synergy between students and faculty in an incentivized non-classroom setting. By setting up learning experiences that translate into positive takeaways for all parties, LEAD is something that directly encourages retention and future success.

• Does the program have components that distinguish it from other programs?

First, its collaborative nature and close-knit faculty. The program has a true faculty advisor model with shared understanding and camaraderie. Students know their faculty will check in on them. Additionally, the facilities stand out. Also, the LEAD program is unique in the way it ties financial incentive to active community. Students experience relevant knowledge development while also gaining ease of mind related to the funding of their academic careers.

• What areas need to be addressed and are the steps outlined in the program review adequately to address any areas of concern?

The program review does indicate a number of core concerns that would help move the program forward if given focus. Primarily, I see a few main points:

- Better ventilation and a hood in Photo.
- The lighting room for Photo needs to be enhanced.
- Additional cameras for student use and an expanded equipment cage for digital work across disciplines.
- Additional graphics lab support: more machines generally, and all kept up to date in terms of processing power. Students report positive experience with Adobe Creative Cloud access but would like more powerful computers.
- I think better sink traps and environmentally safe disposal for painting and drawing materials is in order as well.

• Should the program be expanded, maintained at its current size, reduced, or eliminated?

The program should be invested in so as to stimulate growth. I think the prospect of having 25 to 30 majors in the next five years is realistic. Doing so would require some expansion of faculty and some reallocation of infrastructure.

• Any additional thoughts, comments, or recommendations pertaining to the program?

I am convinced that the art program could be a GROWTH AREA for William Woods if given sufficient attention and resources. The facilities and infrastructure are already in place. The space is able to handle more majors than it currently holds. This is a program ripe for growth.

Students report STRONG rapport with faculty. Faculty report solid collegiality. In my interviews with students, "The faculty are our best resource" was a student statement affirmed by all. Additionally, students stated that faculty both "challenge and trust" them, building a learning environment that students felt was overwhelmingly positive. Students told me that they feel supported in terms of both mental and physical health. They said that the content they're exposed to feels "well-rounded" and "consistent," building in cumulative ways.

Conclusions and Recommendations

Response

Please respond to all scores of a "Needs Improvement" or "Not Evidenced" made by the reviewer. Please note in the text which question you are discussing and then proceed with the response. Be thorough in your response.

1.4 Program has clearly defined strategies for retention and graduation rates of students.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced. Then please justify your rating in the below section.

1-Needs Improvement. Recent data about William Woods University regarding student retention (75%) and graduation rate (55.3%) data* indicates that the university as a whole is functioning around the US average for retention and a bit low for average graduation rates**. The program itself needs improvement to accurately reflect the retention and graduation rates of their students. Especially now, when the program is poised to grow, maintaining this information would be helpful.

The department agrees that clearly defining strategies for retention and graduation rates is important. To determine this, the department should evaluate what exactly keeps students in the program and why they leave.

Establishing clear strategies will be particularly helpful as the department grows and experiences turnover of faculty. Continuity of goals will strengthen the program and provide consistency.

2.2 Reflection on course offerings and enrollment of courses, rotation, and demand is complete.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. This reflection would benefit from some additional attention. While there is some information shown, I think a more specific run down of how course offerings connect to enrollment and demand over time would give the program some perspective on how to develop its curriculum going forward.

The course rotations are reflective of enrollment as well as student requirements for graduation; however, the department acknowledges that more work could be done to justify the additional sections both within a semester and in the rotation.

2.6 Teaching effectiveness summary within the program is detailed and faculty respond to successes and deficiencies within the evaluation.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. A more robust exploration of teaching effectiveness is needed. In my interviews I noticed that the art area is well loved. This fact should be clearly promoted within the university but also more broadly. In particular, I noted that this current faculty group is seen as positive and enthusiastic. Their passion is obvious and is being transmitted to the students. Finding proof of this synergy between faculty and students within quantifiable data is important, as is keeping a record of it.

Finding a quantifiable data point to track the faculty's effectiveness and success is a worthy goal to help us advertise one of our positive traits within the department. We were very pleased to hear the feedback from the students and that they felt like this was one of the strong points within our department. We will work on an action plan to establish a quantifiable data point to ensure that we can showcase our strengths outside the department, but also track and maintain what we have been doing well.

2.7 Course descriptions are detailed and specific. They reflect the levels of rigor identified by Curriculum Committee in their descriptions (100-400 level)

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. The descriptions are generally succinct and intended to give a general overview of the courses. Some of them, however, could use revision or expansion. For example, the course description for ART 305 – Art and Activism is very clear and complete, giving students a good sense of what the course actually does. But the listings for ART 110, 117, 301, and 310 (to list just a few) are essentially one sentence. I suggest expanding these to show more thorough pictures of what the courses involve and will give to students.

The department sees the value in more in-depth course descriptions and will put an action plan into place to assess each of our current courses and their descriptions so they can be updated to reflect the work of both the current faculty. Since the large turnaround in the department two years ago, this has been one of the elements that has yet to be addressed as the new faculty settled in.

3.8 Provides sound rationale on the financial aspects of the program. Reflects on the cost per major and fiscal needs of the program.

Please rate the statement with 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. I would recommend a more refined and exhaustive examination of the financial situation in the program. While this area is covered briefly in the documentation, I believe a more robust overview would help the program understand its position and argue for improvements and increased funding.

The department has noted and sees a value in an in-depth analysis of the expenses and future financial needs of the department being tracked, so we are able to meet the needs of a growing department and make a valid and supported arguments for potential future budget needs that may arise. An action plan will be put into place to help track expenses over the upcoming year and estimate the average cost per student of the different concentrations, so as the program grows, we can argue for a budget that supports the growing number of students that arise.

4.3 Standards for performance and gaps in student learning are clearly identified with action plans for improvement if needed.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

0-Not Evidenced. I'm not seeing this information, but I may have overlooked some content.

The department agrees that this is an area for improvement. One way this could be addressed is by setting a minimum passing score in Portfolio Review assessments. In the areas where students fall short of this benchmark, action plans could be set in place with specific goals for the students to achieve prior to the following Portfolio Review. Students who fail to pass Portfolio Review two years in a row could be asked to pursue a different course of study.

4.5 Includes a longitudinal view of assessment for each program learning outcome.

Please rate the statement with: 3-Exemplary, 2-Adequate, 1-Needs Improvement, or 0-Not Evidenced and then justify your rating in the below section.

1-Needs Improvement. I don't see a longitudinal assessment. I assume this will be in place for the next review period.

In the past, the department has taken a short-term view of assessment, comparing the current year's scores with the previous. Moving forward, the department will take a longitudinal view of each program learning outcome, tracking and analyzing the scores over time.

Program Identified Strengths

Discuss strengths of the program as they impact student learning.

Identified strengths of the program were with the faculty and facilities. Our external reviewer noted that the enthusiasm and dedication to student welfare by the faculty was noted as a huge plus in the program. The reviewer noted that the students felt supported and challenged with the current course work. Supporting students in their academic and emotion/physical welfare is an integral part of what makes William Woods special, particularly our art dept. We are able to give our students more individualized attention and this aids in helping us bring the student up academically to where they need to be to find success in their collegiate career and beyond. The challenge provided by the course work created by the faculty helps to keep the students engaged and pushing their academic and creative limits throughout their time here at William Woods.

Facilities within the Kemper Arts Center were also noted as a strength to the program. Our building provides quality resources to students to help support their creative and academic endeavors in the arts. With up-to-date facilities, students can learn with supplies they will encounter in their future careers and will not be limited by access to spaces or equipment they need.

Program Identified Challenges

Discuss any challenges of the program as they impact student learning. What is the program doing to combat these challenges?

One of the challenges the program faces is lack of sufficient and adequate technology related to the graphic design and photo areas, especially as the program grows. The graphic design and photography are working on putting together photo/designer kits and rental opportunities for students. However, this is pending administrative approval and funding opportunities. The lack of technology creates a limitation for students who cannot afford to purchase these items on their own and limits our competitiveness as a program.

We have acknowledged a gap in the recruiting for the art department vs. other programs on campus. Building our numbers will help build community and competition with the students which elevates everyone's work.

Action Plan

What is the plan for the program moving forward. What anticipated changes will be implemented as a result of this report?

The art department has actively sought out grants and funding to assist with our tech needs as well as acquiring donations to the department in the form of \$12,000 in SLR cameras about 2 years ago. We plan on seeking out additional donations and to continue looking for grant opportunities to span this gap.

The department is currently working on building articulation agreements with Jefferson College in Hillsboro, MO and has plans to expand these to other local community colleges to assist with recruitment. Over the summer art dept. faculty attended art in the park to aid in recruitment efforts. We are also visiting community colleges and high schools to help build brand awareness of The Woods and our departmental offerings. The department has also hosted visiting high school groups and conferences.

We are also working on building our relationship between recruitment and the art department.

Academic Council Review

Recommendation of Academic Council

After thorough review of the provided program report and external review, it is the recommendation of the Academic Council:

- **Accept Report as submitted, no further action.**
- Accept Report with recommended changes
- Revisions requested and resubmit the report
- Program did not meet minimum standards and was placed on an improvement plan.

Academic Council: Art BA/BFA Program Review

Date: 1-23-25

Noted Strengths of the Program:

- The faculty's commitment to the program and the students is evident even within the report. A lot of work has been done by faculty to collect program information, update curriculum, rotations, and addressing curriculum spread.
- Historically the art department adapted and changed curriculum and offerings to mirror student demand and industry standards, and this was documented in the report.
- Program is working in implement assessment moving forward and visible strides toward that are evident.
- The program profile and mission are explained clearly and effectively. The combination of text and visual information helps comprehend the information.
- The growth of the art therapy minor is great! The program review did a good job at highlighting the main need the department has is better technology in order to grow the program and be competitive with other schools.
- The current program faculty have brought stability and engaging programming. The report provided thorough information on graduates. The report also provided a beneficial description of the curriculum revision.
- The report does well in showing how the program has changed over the five-year period to better serve the student population. These changes include reconfiguring the degrees offered by the program, ensuring students

have knowledgeable and attentive mentorship, and providing multiple opportunities for students to gain valuable "real world" experience through internships and internal extracurricular activities.

- While a small mention, I appreciated the request for improved recycling bins in the classroom. I consider this a university-wide issue, and we could utilize a better-managed paper recycling system campus-wide.

Noted Weaknesses of the Program:

- Inconsistency in the assessment of the data is a weakness of the program. This is due to turnover, but also dramatic revision of the program without detailed assessment implementation at the time of revision.
- One of the primary purposes of assessment is to examine student outcome measures over time. Upon my review, I agree with the external reviewer that more longitudinal information on student outcomes is required.
- The report doesn't inform clearly the current financial situation of the program.
- The report would benefit from strategies focused on retention and graduation rates – additional explanation would be helpful.
- The graphs are hard to read.
- The reflection on enrollment data includes some good information on strategies to recruit new students, but there should be some direct discussion of the large jump in new students in the program (Fall 2023). Based on my reading of the data, fall 23 (7) saw just one fewer incoming student than the four years in the report combined (8). Seems like a good place to discuss faculty turnover and the positive change that took place as the current faculty came on. There is a brief mention of how AI could affect the job market for photography, but it seems like graphic design jobs are also threatened by the rise of AI usage. Is it still too early to have good data on these job markets? Are there industry journals or other outlets besides the BLS that have data and suggestions for dealing with AI for graphic design?
- A small thing: I feel like quoting a 400% growth because we gained 4 more students is a bit meaningless. I think in the case of such small values, raw numbers are all that is required.

Discussion on External Review Report:

- The external reviewer was very critical in many areas, noting inadequate or not evidenced. Overall, I believe that the report writer provided the necessary information but failed to provide a deeper reflection for why, or how. Areas of reflection are longitudinal data and teaching effectiveness. One claim is that that faculty support students, yet if there is little insight around teaching effectiveness, this creates questions of validity about the positive comments around faculty support.
- The external evaluator's notes in relation to the courses offering and rotation were helpful, they have been addressed with additional sections of photography, adobe CC courses being offered.
- The LEAD program is mentioned both as a strength and a distinguishing factor. However, it is not a program - specific program; it is a university-wide initiative, and I wonder if its inclusion in those places is justified.
- I agree with the external reviewer on the topic of financial resources. There is not a robust discussion of the budget allocation included in the report, which seems like an important issue both because of the current situation with the university and more importantly because the art department is quite dependent on the purchasing of supplies, equipment, and software to make the department work. The "needs" and "contribution" section have good information, but the analysis is only a single sentence.
- I agree that our physical space for art is great and could be utilized even better with a push for growth in this area. I agree that we would need to secure funding for improved equipment if we are able to expand our art enrollment.

Recommendations moving forward:

- Consider course rotations and cap increases for courses as enrollment increases for the program, particularly for general education coursework.
- This area is poised for growth and should be considered for additional resource allocation when possible. With a strong faculty and curriculum established technology resources and access seem to be the only pain points for students.
- Updated, more robust course descriptions
- Finding a measurable data point to illustrate faculty effectiveness to help illustrate a strength within the dept. in a quantifiable manner
- Maintaining the current objectives and measures and goal continuity, clearly mapped and defined will be important should there be faculty turnover

Checklist

Art - 43 Credits (Core - 22 Credits and Selected Media Area - 21)	2223 Catalog
ID#:	
Name:	
Advisor:	

****Students are required to have 122 distinct credits for graduation****

Bachelor of Arts degree programs require a minor and a year of a foreign language.
Minor:
Foreign Language:

Concentration (if applicable)
Concentration:

Required Courses:16.00 credits

Course	Course Title	Credit	Semester Completed	Grade Earned	Substitutions
ART 103	Art Foundations	3.00			
ART 140	Introduction to Adobe Creative Cloud	3.00			
ART 230	Art History: Prehistory to Renaissance	3.00			
ART 231	Art History: Renaissance to Today-U	3.00			
ART 350	Professional Practice	3.00			
ART 470	Senior Practicum	1.00			

Concentration Requirements: 21.00 credits

Concentration: Media Area: Art Photography - 21 Credits

Credits:21.00

Concentration Course	Credit	Semester Completed	Grade Earned	Substitutions
ART 202 Fundamentals of Graphic Design	3.00			
ART 256 Introduction to Photography -X	3.00			
ART 326 Photographic Lighting and Editing	3.00			
ART 327 Experimental Photography	3.00			
ART 450 Narrative Photography	3.00			
ART 453 Photographic Portfolio	3.00			

Electives of this Concentration: Art Elective - 3 Credits

Credits:3.00

Electives Course	Credit	Semester Completed	Grade Earned	Substitutions
ART 109 Sculpture I	3.00			
ART 110 Drawing I -X	3.00			
ART 113 Printmaking I	3.00			
ART 116 Fiber Arts I	3.00			
ART 117 Painting I	3.00			
ART 120 Art Appreciation -X	3.00			
ART 121 Water-based Painting	3.00			
ART 123 Ceramics I -X	3.00			
ART 200 Introductory Project	3.00			
ART 203 Art Applications - X	3.00			

ART 258	Equine Photography	3.00			
ART 282	Teaching Art in Elementary School	3.00			
ART 300	Independent Study	3.00			
ART 301	Drawing II	3.00			
ART 310	Drawing III	3.00			
ART 317	Introduction to Art Therapy	3.00			
ART 319	Mixed Media	3.00			
ART 328	Museum and Gallery Studies	3.00			
ART 331	Modern and Contemporary Art	3.00			
ART 332	Publication Design	3.00			
ART 336	Graphic Design History	3.00			
ART 337	Photography History	3.00			
ART 342	Printmaking II	3.00			
ART 346	Digital Illustration	3.00			
ART 347	Painting II	3.00			
ART 349	Sculpture II	3.00			
ART 351	Water-based Painting II	3.00			
ART 353	Ceramics II	3.00			
ART 370	Art History Special Topics	3.00			
ART 373	Printmaking III	3.00			
ART 376	Painting III	3.00			
ART 378	Sculpture III	3.00			
ART 380	Waterbased Painting III	3.00			
ART 382	Ceramics III	3.00			
ART 386	Fiber Arts II	3.00			
ART 390	ART Internship I	3.00			
ART 391	ART Internship (1 credit)	1.00			
ART 400	Advanced Projects	3.00			
ART 406	Painting IV	3.00			
ART 408	Sculpture IV	3.00			
ART 411	Drawing IV	3.00			
ART 412	Printmaking IV	3.00			
ART 416	Packaging Design	3.00			
ART 417	Methods in Art Therapy	3.00			
ART 420	Waterbased Painting IV	3.00			
ART 422	Ceramics IV	3.00			
ART 428	Museum and Gallery Studies Practicum	3.00			
ART 430	Animation	3.00			
ART 451	ART Internship II	3.00			

Concentration: Media Area: Graphic Design -21 Credits

Credits:21.00

Concentration Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 110	Drawing I -X	3.00			
ART 202	Fundamentals of Graphic Design	3.00			
ART 332	Publication Design	3.00			
ART 346	Digital Illustration	3.00			
ART 416	Packaging Design	3.00			
ART 430	Animation	3.00			

Electives of this Concentration: Art Elective - 3 Credits

Credits:3.00

Electives Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 109	Sculpture I	3.00			
ART 113	Printmaking I	3.00			
ART 116	Fiber Arts I	3.00			
ART 117	Painting I	3.00			
ART 120	Art Appreciation -X	3.00			
ART 121	Water-based Painting	3.00			
ART 123	Ceramics I -X	3.00			
ART 200	Introductory Project	3.00			
ART 203	Art Applications - X	3.00			
ART 256	Introduction to Photography -X	3.00			
ART 258	Equine Photography	3.00			

ART 282	Teaching Art in Elementary School	3.00			
ART 300	Independent Study	3.00			
ART 301	Drawing II	3.00			
ART 310	Drawing III	3.00			
ART 317	Introduction to Art Therapy	3.00			
ART 319	Mixed Media	3.00			
ART 326	Photographic Lighting and Editing	3.00			
ART 327	Experimental Photography	3.00			
ART 328	Museum and Gallery Studies	3.00			
ART 331	Modern and Contemporary Art	3.00			
ART 336	Graphic Design History	3.00			
ART 337	Photography History	3.00			
ART 342	Printmaking II	3.00			
ART 347	Painting II	3.00			
ART 349	Sculpture II	3.00			
ART 351	Water-based Painting II	3.00			
ART 353	Ceramics II	3.00			
ART 370	Art History Special Topics	3.00			
ART 373	Printmaking III	3.00			
ART 376	Painting III	3.00			
ART 378	Sculpture III	3.00			
ART 380	Waterbased Painting III	3.00			
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ART 386	Fiber Arts II	3.00			
ART 390	ART Internship I	3.00			
ART 391	ART Internship (1 credit)	1.00			
ART 400	Advanced Projects	3.00			
ART 406	Painting IV	3.00			
ART 408	Sculpture IV	3.00			
ART 411	Drawing IV	3.00			
ART 412	Printmaking IV	3.00			
ART 417	Methods in Art Therapy	3.00			
ART 420	Waterbased Painting IV	3.00			
ART 422	Ceramics IV	3.00			
ART 428	Museum and Gallery Studies Practicum	3.00			
ART 450	Narrative Photography	3.00			
ART 451	ART Internship II	3.00			
ART 453	Photographic Portfolio	3.00			

Concentration: Media Area: Studio Art - 21 Credits

Credits:21.00

Concentration Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 109	Sculpture I	3.00			
ART 110	Drawing I -X	3.00			
ART 117	Painting I	3.00			
ART 123	Ceramics I -X	3.00			
ART 256	Introduction to Photography -X	3.00			
ART 301	Drawing II	3.00			

Electives of this Concentration: Art Elective - 3 Credits

Credits:3.00

Electives Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 113	Printmaking I	3.00			
ART 116	Fiber Arts I	3.00			
ART 120	Art Appreciation -X	3.00			
ART 121	Water-based Painting	3.00			
ART 200	Introductory Project	3.00			
ART 202	Fundamentals of Graphic Design	3.00			
ART 203	Art Applications - X	3.00			
ART 258	Equine Photography	3.00			
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ART 319	Mixed Media	3.00			
ART 326	Photographic Lighting and Editing	3.00			
ART 327	Experimental Photography	3.00			
ART 328	Museum and Gallery Studies	3.00			
ART 331	Modern and Contemporary Art	3.00			
ART 332	Publication Design	3.00			
ART 336	Graphic Design History	3.00			
ART 337	Photography History	3.00			
ART 342	Printmaking II	3.00			
ART 346	Digital Illustration	3.00			
ART 347	Painting II	3.00			
ART 349	Sculpture II	3.00			
ART 351	Water-based Painting II	3.00			
ART 353	Ceramics II	3.00			
ART 370	Art History Special Topics	3.00			
ART 373	Printmaking III	3.00			
ART 376	Painting III	3.00			
ART 378	Sculpture III	3.00			
ART 380	Waterbased Painting III	3.00			
ART 382	Ceramics III	3.00			
ART 386	Fiber Arts II	3.00			
ART 390	ART Internship I	3.00			
ART 391	ART Internship (1 credit)	1.00			
ART 400	Advanced Projects	3.00			
ART 406	Painting IV	3.00			
ART 408	Sculpture IV	3.00			
ART 411	Drawing IV	3.00			
ART 412	Printmaking IV	3.00			
ART 416	Packaging Design	3.00			
ART 417	Methods in Art Therapy	3.00			
ART 420	Waterbased Painting IV	3.00			
ART 422	Ceramics IV	3.00			
ART 428	Museum and Gallery Studies Practicum	3.00			
ART 430	Animation	3.00			
ART 450	Narrative Photography	3.00			
ART 451	ART Internship II	3.00			
ART 453	Photographic Portfolio	3.00			

Required Electives: 6.00 credits

Required Electives: Professional Development Elective - 6 Credits

Credits:6.00

Certification Course	Credit	Semester Completed	Grade Earned	Substitutions
BUS 206 Entrepreneurship	3.00			
BUS 321 Principles of Marketing	3.00			
COM 337 Web & Social Media Campaigns	3.00			
MIS 325 Website Development	3.00			

Signatures:

Student:	Date:
Advisor:	Date:
Division Chair:	Date:

Checklist

Art (BFA) - 61 Credits (Core - 28 Credits and Selected Media Area - 33)	2223 Catalog
ID#:	
Name:	
Advisor:	

****Students are required to have 122 distinct credits for graduation****

Concentration (if applicable)
Concentration:

Required Courses:16.00 credits

Course	Course Title	Credit	Semester Completed	Grade Earned	Substitutions
ART 103	Art Foundations	3.00			
ART 140	Introduction to Adobe Creative Cloud	3.00			
ART 230	Art History: Prehistory to Renaissance	3.00			
ART 231	Art History: Renaissance to Today-U	3.00			
ART 350	Professional Practice	3.00			
ART 470	Senior Practicum	1.00			

Concentration Requirements: 33.00 credits

Concentration: Media Area: Art Photography - 33 Credits

Credits:33.00

Concentration Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 202	Fundamentals of Graphic Design	3.00			
ART 256	Introduction to Photography -X	3.00			
ART 326	Photographic Lighting and Editing	3.00			
ART 327	Experimental Photography	3.00			
ART 450	Narrative Photography	3.00			
ART 453	Photographic Portfolio	3.00			

Electives of this Concentration: Art Elective - 15 Credits

Credits:15.00

Electives Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 109	Sculpture I	3.00			
ART 110	Drawing I -X	3.00			
ART 113	Printmaking I	3.00			
ART 116	Fiber Arts I	3.00			
ART 117	Painting I	3.00			
ART 120	Art Appreciation -X	3.00			
ART 121	Water-based Painting	3.00			
ART 123	Ceramics I -X	3.00			
ART 200	Introductory Project	3.00			
ART 203	Art Applications - X	3.00			
ART 258	Equine Photography	3.00			
ART 282	Teaching Art in Elementary School	3.00			
ART 300	Independent Study	3.00			
ART 301	Drawing II	3.00			
ART 310	Drawing III	3.00			

ART 317	Introduction to Art Therapy	3.00			
ART 319	Mixed Media	3.00			
ART 328	Museum and Gallery Studies	3.00			
ART 332	Publication Design	3.00			
ART 342	Printmaking II	3.00			
ART 346	Digital Illustration	3.00			
ART 347	Painting II	3.00			
ART 349	Sculpture II	3.00			
ART 351	Water-based Painting II	3.00			
ART 353	Ceramics II	3.00			
ART 373	Printmaking III	3.00			
ART 376	Painting III	3.00			
ART 378	Sculpture III	3.00			
ART 380	Waterbased Painting III	3.00			
ART 382	Ceramics III	3.00			
ART 386	Fiber Arts II	3.00			
ART 390	ART Internship I	3.00			
ART 391	ART Internship (1 credit)	1.00			
ART 400	Advanced Projects	3.00			
ART 406	Painting IV	3.00			
ART 408	Sculpture IV	3.00			
ART 411	Drawing IV	3.00			
ART 412	Printmaking IV	3.00			
ART 416	Packaging Design	3.00			
ART 417	Methods in Art Therapy	3.00			
ART 420	Waterbased Painting IV	3.00			
ART 422	Ceramics IV	3.00			
ART 428	Museum and Gallery Studies Practicum	3.00			
ART 430	Animation	3.00			
ART 451	ART Internship II	3.00			

Concentration: Media Area: Graphic Design - 33 Credits

Credits:33.00

Concentration Course	Credit	Semester Completed	Grade Earned	Substitutions
ART 110	Drawing I -X	3.00		
ART 202	Fundamentals of Graphic Design	3.00		
ART 332	Publication Design	3.00		
ART 346	Digital Illustration	3.00		
ART 416	Packaging Design	3.00		
ART 430	Animation	3.00		

Electives of this Concentration: Art Elective - 15 Credits

Credits:15.00

Electives Course	Credit	Semester Completed	Grade Earned	Substitutions
ART 109	Sculpture I	3.00		
ART 113	Printmaking I	3.00		
ART 116	Fiber Arts I	3.00		
ART 117	Painting I	3.00		
ART 120	Art Appreciation -X	3.00		
ART 121	Water-based Painting	3.00		
ART 123	Ceramics I -X	3.00		
ART 200	Introductory Project	3.00		
ART 203	Art Applications - X	3.00		
ART 256	Introduction to Photography -X	3.00		
ART 258	Equine Photography	3.00		
ART 282	Teaching Art in Elementary School	3.00		
ART 300	Independent Study	3.00		
ART 301	Drawing II	3.00		
ART 310	Drawing III	3.00		
ART 317	Introduction to Art Therapy	3.00		
ART 319	Mixed Media	3.00		
ART 326	Photographic Lighting and Editing	3.00		
ART 327	Experimental Photography	3.00		
ART 328	Museum and Gallery Studies	3.00		

ART 342	Printmaking II	3.00			
ART 347	Painting II	3.00			
ART 349	Sculpture II	3.00			
ART 351	Water-based Painting II	3.00			
ART 353	Ceramics II	3.00			
ART 373	Printmaking III	3.00			
ART 376	Painting III	3.00			
ART 378	Sculpture III	3.00			
ART 380	Waterbased Painting III	3.00			
ART 382	Ceramics III	3.00			
ART 386	Fiber Arts II	3.00			
ART 390	ART Internship I	3.00			
ART 391	ART Internship (1 credit)	1.00			
ART 400	Advanced Projects	3.00			
ART 406	Painting IV	3.00			
ART 408	Sculpture IV	3.00			
ART 411	Drawing IV	3.00			
ART 412	Printmaking IV	3.00			
ART 417	Methods in Art Therapy	3.00			
ART 420	Waterbased Painting IV	3.00			
ART 422	Ceramics IV	3.00			
ART 428	Museum and Gallery Studies Practicum	3.00			
ART 450	Narrative Photography	3.00			
ART 451	ART Internship II	3.00			
ART 453	Photographic Portfolio	3.00			

Concentration: Media Area: Studio Art - 33 Credits

Credits:33.00

Concentration Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 109	Sculpture I	3.00			
ART 110	Drawing I -X	3.00			
ART 117	Painting I	3.00			
ART 123	Ceramics I -X	3.00			
ART 256	Introduction to Photography -X	3.00			
ART 301	Drawing II	3.00			

Electives of this Concentration: Art Elective - 3 Credits

Credits:15.00

Electives Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 113	Printmaking I	3.00			
ART 116	Fiber Arts I	3.00			
ART 120	Art Appreciation -X	3.00			
ART 121	Water-based Painting	3.00			
ART 200	Introductory Project	3.00			
ART 202	Fundamentals of Graphic Design	3.00			
ART 203	Art Applications - X	3.00			
ART 258	Equine Photography	3.00			
ART 282	Teaching Art in Elementary School	3.00			
ART 300	Independent Study	3.00			
ART 310	Drawing III	3.00			
ART 317	Introduction to Art Therapy	3.00			
ART 319	Mixed Media	3.00			
ART 326	Photographic Lighting and Editing	3.00			
ART 327	Experimental Photography	3.00			
ART 328	Museum and Gallery Studies	3.00			
ART 332	Publication Design	3.00			
ART 342	Printmaking II	3.00			
ART 346	Digital Illustration	3.00			
ART 347	Painting II	3.00			
ART 349	Sculpture II	3.00			
ART 351	Water-based Painting II	3.00			
ART 353	Ceramics II	3.00			
ART 373	Printmaking III	3.00			
ART 376	Painting III	3.00			

ART 378	Sculpture III	3.00			
ART 380	Waterbased Painting III	3.00			
ART 382	Ceramics III	3.00			
ART 386	Fiber Arts II	3.00			
ART 390	ART Internship I	3.00			
ART 391	ART Internship (1 credit)	1.00			
ART 400	Advanced Projects	3.00			
ART 406	Painting IV	3.00			
ART 408	Sculpture IV	3.00			
ART 411	Drawing IV	3.00			
ART 412	Printmaking IV	3.00			
ART 416	Packaging Design	3.00			
ART 417	Methods in Art Therapy	3.00			
ART 420	Waterbased Painting IV	3.00			
ART 422	Ceramics IV	3.00			
ART 428	Museum and Gallery Studies Practicum	3.00			
ART 430	Animation	3.00			
ART 450	Narrative Photography	3.00			
ART 451	ART Internship II	3.00			
ART 453	Photographic Portfolio	3.00			

Required Electives: 6.00 credits

Required Electives: Professional Development Elective - 6 Credits

Credits:6.00

Certification Course		Credit	Semester Completed	Grade Earned	Substitutions
BUS 206	Entrepreneurship	3.00			
BUS 321	Principles of Marketing	3.00			
COM 337	Web & Social Media Campaigns	3.00			
MIS 325	Website Development	3.00			

Required Electives: Art History Elective - 6 Credits

Credits:6.00

Certification Course		Credit	Semester Completed	Grade Earned	Substitutions
ART 331	Modern and Contemporary Art	3.00			
ART 336	Graphic Design History	3.00			
ART 337	Photography History	3.00			
ART 370	Art History Special Topics	3.00			

Signatures:

Student:	Date:
Advisor:	Date:
Division Chair:	Date:

Course		2018-2019		2019	2019-2020		2020	2020-2021		2021	2021-2022		2022	2022-2023	
		Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring	Summer	Fall	Spring
ART 105	Basic Desgn	20/20	8/20	/	20/20	/	18/20 FA	16/20	/	/	19/20	/	/	22/22	/
ART 105 OLC	Basic Design	22/25	24/25	/	20/20	25/25	/	25/25	23/25	/	17/25	24/25	/	12/25	24/30
ART 110	Drawing 1	/	9/22	/	/	17/22	/	/	16/16	/	/	13/22	/	/	22/22
ART 115	Color/Light	/	20/20	/	/	17/20	/	/	/	/	/	/	/	/	/
ART 210	Portfolio Dvpm	16/25	/	/	6/25	/	/	/	/	/	/	/	/	/	/
ART 230	Art History: To Renaissance (Sury West Art 1)	20/25	/	/	7/25	/	/	7/9	/	/	3/25	/	/	2/25	/
ART 231	At History : Renaissance - Today(Sury West Art 2)	/	7/25	/	/	5/25	/	/	9/9	/	/	1/25	/	/	6/25
ART 470	Senior Prctm.	/	3/18	/	/	8/18	/	/	9/9	/	/	/	/	/	/
ART 103	Art Foundations	/	/	/	/	/	/	6/20	/	/	6/20	/	/	13/20	/
ART 109	Sculpture I	/	/	/	/	/	/	3/8	/	/	11/13	/	/	9/13	/
ART 113 (212)	Printmaking I	10/20	/	/	6/20	/	/	/	/	/	/	/	/	/	/
ART 116 (215)	Weaving & Fiber Arts I	1/1	9/15	/	/	/	/	/	4/6	/	/	/	/	1/1	5/15
ART 117 (107)	Painting I	10/20	/	/	11/20	/	/	2/20	/	/	8/20	/	/	3/22	/
ART 120 OLC	Art Appreciation	/	18/25	/	/	21/25	/	/	19/25	/	/	13/25	/	/	/
ART 121(220)	Water-based Pting I	/	12/20	/	/	6/20	/	/	/	/	/	3/20	/	/	/
ART 123 (222)	Ceramics I	8/18	9/18	/	9/18	10/18	/	/	15/16	/	/	17/18	/	/	18/20
ART 140	Adobe Creative Cloud	/	/	/	/	/	/	13/12	6/7	/	4/12	12/12	/	10/12	11/12
ART 202	Fnd Graphic Dsn	8/15	/	/	11/15	/	/	/	5/6	/	/	7/15	/	/	2/9
ART 203 - H	Art Applications	15/20	/	/	23/26	/	/	12/16	/	/	5/20	/	/	4/20	/
ART 238 OLC	Art Through the Ages	/	/	8/25	/	/	/	/	/	8/25	/	/	4/25	/	/
ART 256	Intro to Photography (Digital Imaging)	/	12/15	/	/	11/15	/	11/12	6/7	/	12/12	11/12	/	12/12	12/12
ART 282 OLC	Teach Art Elemnt	/	/	/	4/10	/	/	1/25	/	/	3/25	/	/	/	/
ART 301 (111)	Drawing II	/	9/15	/	/	/	/	/	/	/	5/20	/	/	5/20	/
ART 310	Drawing III	/	/	/	/	/	/	1/15	/	/	2/15	/	/	/	/
ART 319	Mixed Media	/	9/20	/	/	/	/	/	/	/	/	4/15	/	/	/
ART 326	Photograpy Light Editing (Studio Photo)	/	/	/	/	9/15	/	/	4/9	/	/	/	/	/	4/15
ART 327	Experimental Potography	/	/	/	/	/	/	1/12	/	/	6/12	/	/	/	/
ART 331	Mdrn/Contemp	/	/	/	/	6/25	/	/	4/9	/	/	/	/	/	2/20
ART 332	Publictn Design	5/15	/	/	7/15	/	/	8/14	/	/	5/12	/	/	4/20	/
ART 336	Graphic Design History	/	/	/	/	/	/	/	/	/	8/25	/	/	/	/
ART 337	Photography History	/	/	/	/	/	/	6/9	/	/	/	/	/	4/15	/
ART 342 (213)	Printmaking II	1/20	/	/	1/20	/	/	0/20	/	/	/	/	/	/	/
ART 346	Digital Illustration (Digital Art)	/	9/14	/	/	8/14	/	1/12	/	/	4/12	/	/	6/12	/
ART 347 (207)	Painting II	/	/	/	/	/	/	1/22	/	/	1/22	/	/	2/22	/
ART 349 (209)	Sculpture II	2/4	/	/	/	/	/	0/4	/	/	2/13	/	/	2/13	/
ART 350	Professional Practice	/	/	/	/	/	/	2/25	/	/	4/25	/	/	6/25	/
ART 351 (221)	Waterbsd Pnt II	/	1/20	/	/	/	/	/	/	/	/	/	/	/	/
ART 353 (223)	Ceramics II	/	2/18	/	1/18	3/3	/	/	/	/	/	5/18	/	/	3/18
ART 370	Art History Special Topics	/	/	/	/	/	/	/	/	/	/	/	/	/	1/25
ART 373 (312)	Printmaking III	0/20	/	/	/	/	/	0/20	/	/	/	/	/	/	/
ART 376 (306)	Painting III	/	/	/	/	/	/	0/22	/	/	/	/	/	1/22	/
ART 378 (308)	Sculpture III	0/2	/	/	/	/	/	0/3	/	/	1/13	/	/	/	/
ART 380 (320)	Waterbased III	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ART 382 (322)	Ceramics III	1/1	/	/	1/18	/	/	/	/	/	/	/	/	/	2/18
ART 386 (216)	Weaving & Fiber Arts II	/	/	/	/	/	/	/	/	/	/	/	/	/	1/15
ART 390	Internship I	1/1	1/1	1/1	1/1	1/1	/	/	1/1	/	/	/	/	1/1	/
ART 391	ART Internship (1 credit)	/	/	/	/	/	/	/	1/1	/	/	/	/	/	/
ART 400	(Advanced Projects) Mixed Media	/	/	/	/	6/22	/	/	1/5	/	1/1	/	/	/	/
ART 406 (307)	Painting IV	/	1/1	/	/	/	/	/	/	/	/	/	/	/	/
ART 408 (309)	Sculpture IV	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ART 411 (311)	Drawing IV	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ART 412 (313)	Printmaking IV	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ART 416	Packaging Design	/	/	/	/	/	/	/	8/9	/	/	3/12	/	/	6/12
ART 418	ART Methods of Teaching	/	/	/	/	/	/	/	8/18	/	/	/	/	/	/
ART 418 OLC	ART Methods of Teaching	/	/	/	/	/	/	3/25	/	/	/	/	/	/	/
ART 420 (321)	Waterbased IV	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ART 422 (323)	Ceramics IV	/	/	/	/	/	/	/	/	/	/	/	/	/	/
ART 430	Animation	/	/	/	/	/	/	/	7/8	/	/	3/12	/	/	6/12
ART 450	Nartative Photography	/	/	/	/	/	/	/	3/6	/	/	/	/	/	1/12
ART 451	Internship II	/	/	1/1	2/2	1/1	1/2	1/1	/	/	1/1	/	/	/	1/5
ART 452	Internship III	/	/	/	/	/	/	/	/	1/1	/	/	/	/	/
ART 453	Photography Portfolio	/	/	/	/	/	/	5/12	/	/	/	/	/	/	/
ART 470	Senior Practicum	/	3/18	/	/	8/18	/	/	9/9	/	/	6/18	/	/	4/18

Fine and Performing Arts Majors

The Bureau of Labor Statistics includes the performing arts in its figures about fine arts majors. Tables 1, 3, and 4 do not differentiate between the two types of majors. Table 2 does distinguish between the various majors in the arts.

Table 1 compares people with a fine or performing arts bachelor's degree with those individuals who have other types of bachelor's degrees.

Table 1: Fine and performing arts degree, 2021

Data	Fine and performing arts	All fields
Employment	2,766,900	59,687,450
Median wage	\$45,000	\$63,000
Percent employed part time	22%	14%
Percent employed in occupations requiring at least a bachelor's degree	52%	62%
Percent with an advanced degree	27%	38%
Source: U.S. Census Bureau, American Community Survey.		

Table 2 shows the specific majors of people with degrees in the fine and performing arts. The largest majors in the field are graphic design/commercial art (25%) and fine arts (23%). Photography and film majors make up 8% of the graduates in the art field.

Table 2: Types of fine and performing arts majors, 2021

Fine and performing arts majors	Major share
Commercial Art and Graphic Design	25%
Fine Arts	23%
Music	18%
Drama And Theater Arts	11%
Film Video and Photographic Arts	8%
Other	15%
Note: The sum of percents by major may not total 100 due to rounding. Source: U.S. Census Bureau, American Community Survey.	

Table 3 shows the occupational groups employ fine and performing arts degree holders, while Table 4 shows the specific occupations they hold along with growth projections.

Table 3: Employment distribution of workers with a fine and performing arts degree, by occupational group, 2021

Occupational group	Occupational group share
Arts, design, entertainment, sports, and media occupations	19%
Educational instruction and library occupations	15%

Occupational group	Occupational group share
Management occupations	13%
Office and administrative support occupations	9%
Sales and related occupations	8%
Other	36%
Note: The sum of percents by major may not total 100 due to rounding. Source: U.S. Census Bureau, American Community Survey.	

Table 4: Top-employing occupations for workers with a fine or performing arts degree

Occupational Outlook Handbook profile	Percent growth, projected 2022–32	Typical entry-level education	Percent degree holders in this field, this occupation, 2021	Percent of this occupation with an advanced degree, 2021
Art directors	6%	Bachelor's degree	3%	13%
Postsecondary teachers	4%	Doctoral or professional degree	3%	72%
Substitute teachers, short-term	4%	Bachelor's degree	3%	24%
Designers, all other	3%	Bachelor's degree	2%	16%
Graphic designers	3%	Bachelor's degree	4%	8%
Managers, all other	3%	Bachelor's degree	4%	21%
Elementary school teachers, except special education	1%	Bachelor's degree	4%	49%
Secondary school teachers, except special and career/technical education	1%	Bachelor's degree	3%	55%
Retail salespersons	-2%	No formal educational credential	2%	4%
First-line supervisors of retail sales workers	-7%	High school diploma or equivalent	2%	5%

Note: Occupational profiles may comprise multiple SOC occupations, which may have differing education categories.
Source: U.S. Bureau of Labor Statistics, Employment Projections program (projected growth, entry-level education) and U.S. Census Bureau, American Community Survey (degree holders, advanced degrees).

Citation for Tables 1 – 4: Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Field of degree: Fine and performing arts, at <https://www.bls.gov/ooh/field-of-degree/fine-arts/fine-arts-field-of-degree.htm> (visited March 14, 2024).

Specific Professions in the Art Field

The Bureau of Labor Statistics categorizes those who work in the artistic field into several distinct categories. Table 5 provides an overall picture of employment within the fine arts, along with employment projections and average pay. More detailed discussions of each of these occupational titles follow (Tables 6-10)

Table 5: Overall employment projections data in the art field

Employment projections data in the art field						
Occupational Title	SOC Code	Employment, 2022	Projected Employment, 2032	Change, 2022-32		Average Pay
				Percent	Numeric	
Art directors	27-1011	135,100	143,200	6%	8,200	\$105,180
Craft and fine artists	--	54,600	57,000	4%	2,400	\$53,140
• Craft artists	27-1012	11,500	12,000	4%	400	\$38,150
• Fine artists, including painters, sculptors, and illustrators	27-1013	29,100	30,600	5%	1,500	\$57,560
• Artists and related workers, all other	27-1019	14,000	14,500	3%	500	\$69,760
Graphic designers	27-1024	270,900	279,800	3%	8,900	\$57,900
Industrial designers	27-1021	32,400	33,000	2%	700	\$75,910
Special effects artists and animators	27-1014	89,300	96,600	8%	7,400	\$98,950
Photographers	27-4021	148,900	155,000	4%	6,100	\$40,160*
SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program *calculated bases on median hourly wage of \$19.31 (hourly wage X 40 X 52) The all-occupation average growth rate (2022-32) is 2.8%.						

Art Directors (27-1011)

Table 6: Employment projections for art directors, 2022-32

Occupational Title	SOC Code	Employment, 2022	Projected Employment, 2032	Change, 2022-32		Average Pay
				Percent	Numeric	
Art directors	27-1011	135,100	143,200	6%	8,200	\$105,180
SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program						

The median annual wage for art directors was \$105,180 in May 2022. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$57,820, and the highest 10 percent earned more than \$207,060.

In May 2022, the median annual wages for art directors in the top industries in which they worked were as follows:

Motion picture and video industries	\$135,130
Advertising, public relations, and related services	\$113,670
Specialized design services	\$81,880

Craft and Fine Artists (27-1012, 27-1013, and 27-1019)

Table 7: Employment projections data for craft and fine artists, 2022-32

Occupational Title	SOC Code	Employment, 2022	Projected Employment, 2032	Change, 2022-32		Average Pay
				Percent	Numeric	
Craft and fine artists (total)	—	54,600	57,000	4%	2,400	\$53,140
• Craft artists	27-1012	11,500	12,000	4%	400	\$38,150
• Fine artists, including painters, sculptors, and illustrators	27-1013	29,100	30,600	5%	1,500	\$57,560
• Artists and related workers, all other	27-1019	14,000	14,500	3%	500	\$69,760

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

The median annual wage for craft and fine artists was \$53,140 in May 2022. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$27,490, and the highest 10 percent earned more than \$117,590. The breakdown by occupational title was as follows:

Artists and related workers, all other	\$69,760
Fine artists, including painters, sculptors, and illustrators	\$57,560
Craft artists	\$38,150

In May 2022, the median annual wages for craft and fine artists in the top industries in which they worked were as follows:

Federal government, excluding postal service	\$100,580
Motion picture and sound recording industries	\$100,080
Personal care services	\$92,180

Independent artists, writers, and performers \$46,430

Earnings for self-employed artists vary widely. Some charge only a nominal fee while they gain experience and build a reputation for their work. Artists who are well established may earn more than salaried artists.

Most craft and fine artists work full time, although part-time and variable schedules are also common. In addition to pursuing their work as an artist, many hold another job because it may be difficult to rely solely on income earned from selling paintings or other works of art. During busy periods, artists may have long workdays to meet deadlines.

Graphic Designers (27-1024)

Table 8: Employment projections data for graphic designers

Occupational Title	SOC Code	Employment, 2022	Projected Employment, 2032	Change, 2022-32		Average Pay
				Percent	Numeric	
Graphic designers	27-1024	270,900	279,600	3%	8,900	\$57,990

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

The median annual wage for graphic designers was \$57,990 in May 2022. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$35,430, and the highest 10 percent earned more than \$100,920.

In May 2022, the median annual wages for graphic designers in the top industries in which they worked were as follows:

Specialized design services	\$61,510
Advertising, public relations, and related services	58,750
Publishing industries	51,660
Printing and related support activities	43,060

Special Effects Artists and Animators (27-1014)

Table 9: Employment projections data for special effects artists and animators

Occupational Title	SOC Code	Employment, 2022	Projected Employment, 2032	Change, 2022-32		Average Pay
				Percent	Numeric	
Special Effects Artists and Animators	27-1014	89,300	96,600	8%	7,400	\$98,950

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

The median annual wage for special effects artists and animators was \$98,950 in May 2022. The median wage is the wage at which half the workers in an occupation earned more than that amount and half

earned less. The lowest 10 percent earned less than \$52,660, and the highest 10 percent earned more than \$174,140.

In May 2022, the median annual wages for special effects artists and animators in the top industries in which they worked were as follows:

Motion picture and video industries	\$129,670
Software publishers	103,560
Advertising, public relations, and related services	81,870
Computer systems design and related services	79,210

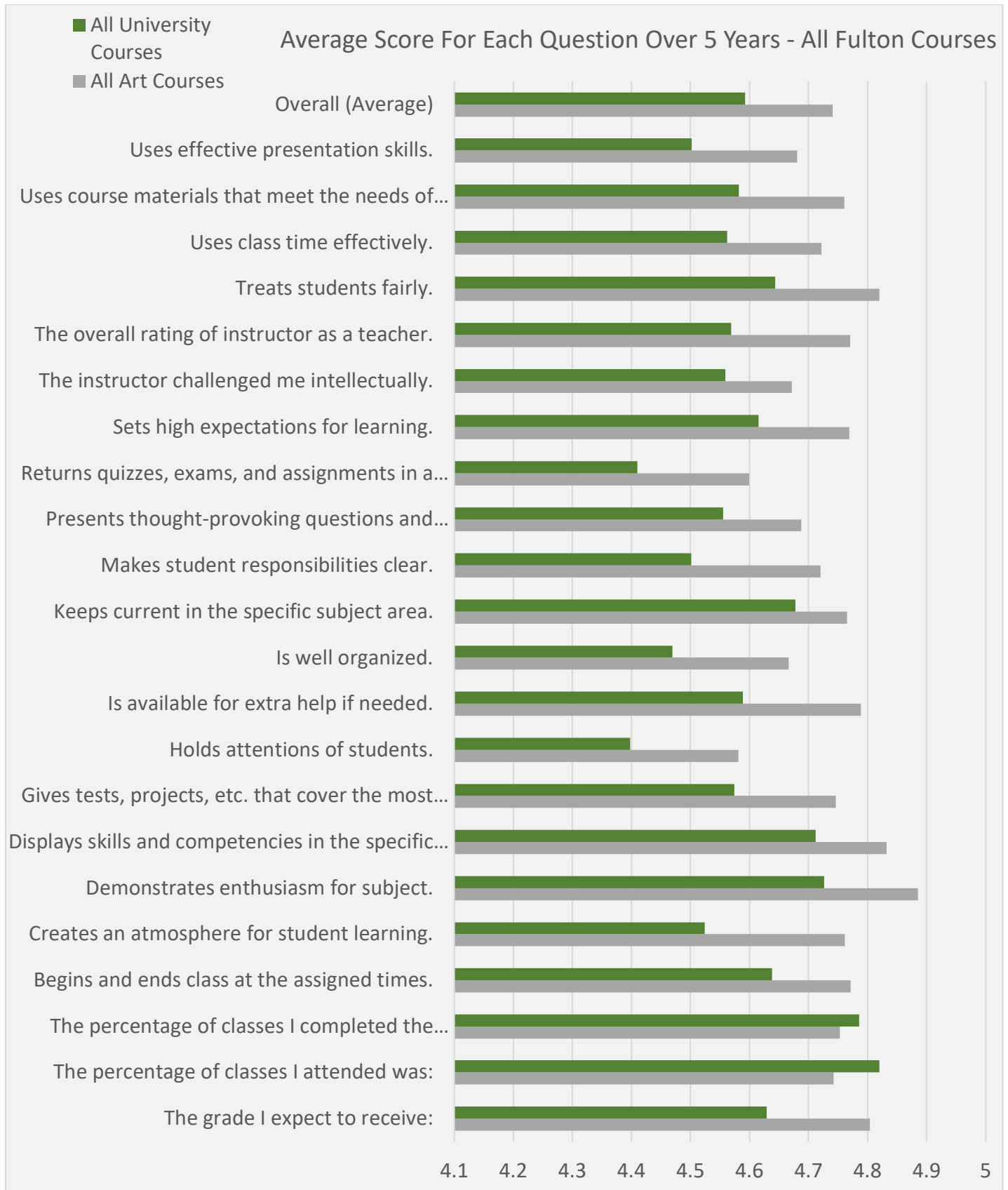
Photographers (27-1014)

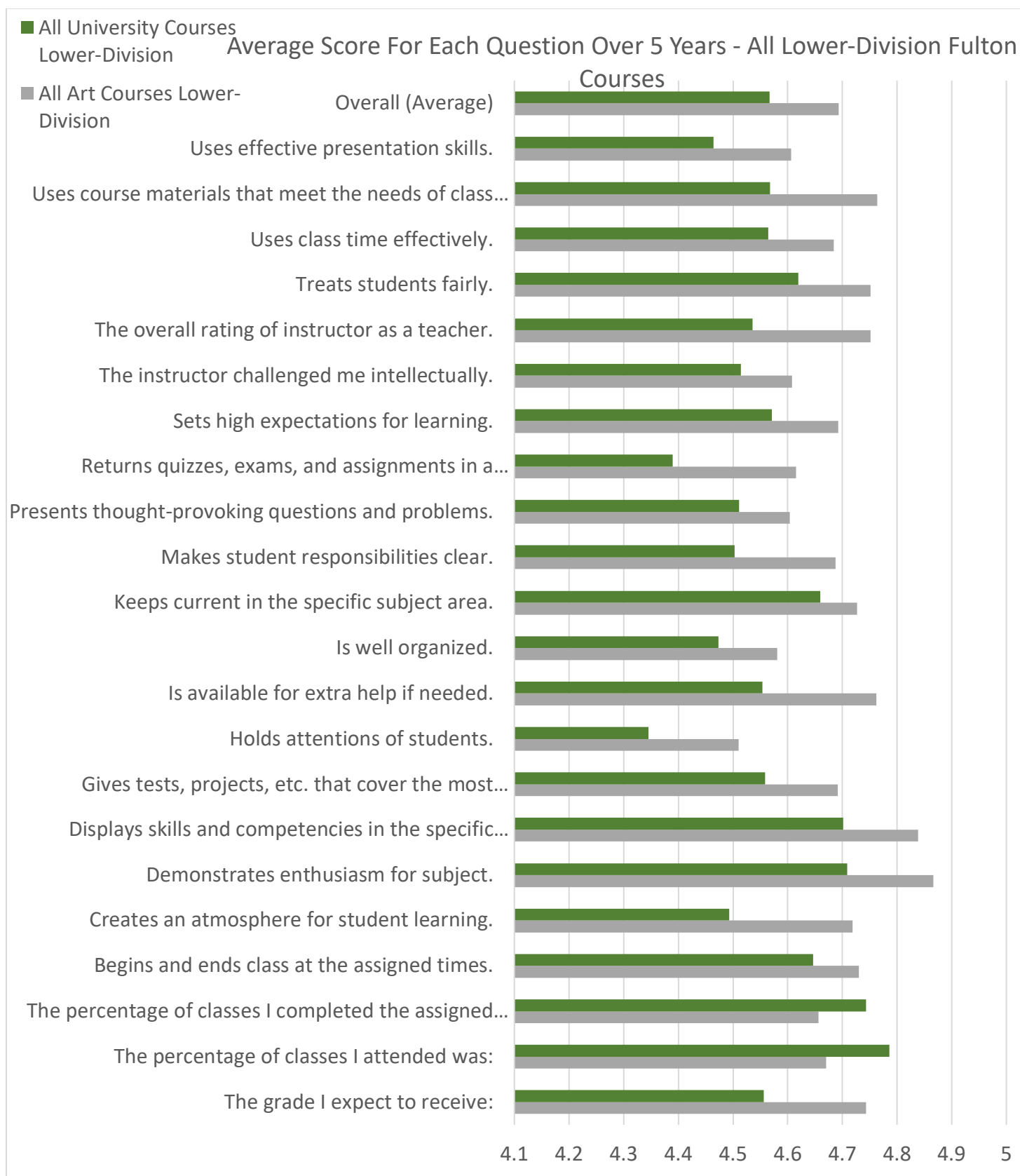
Table 10: Employment projections data for photographers

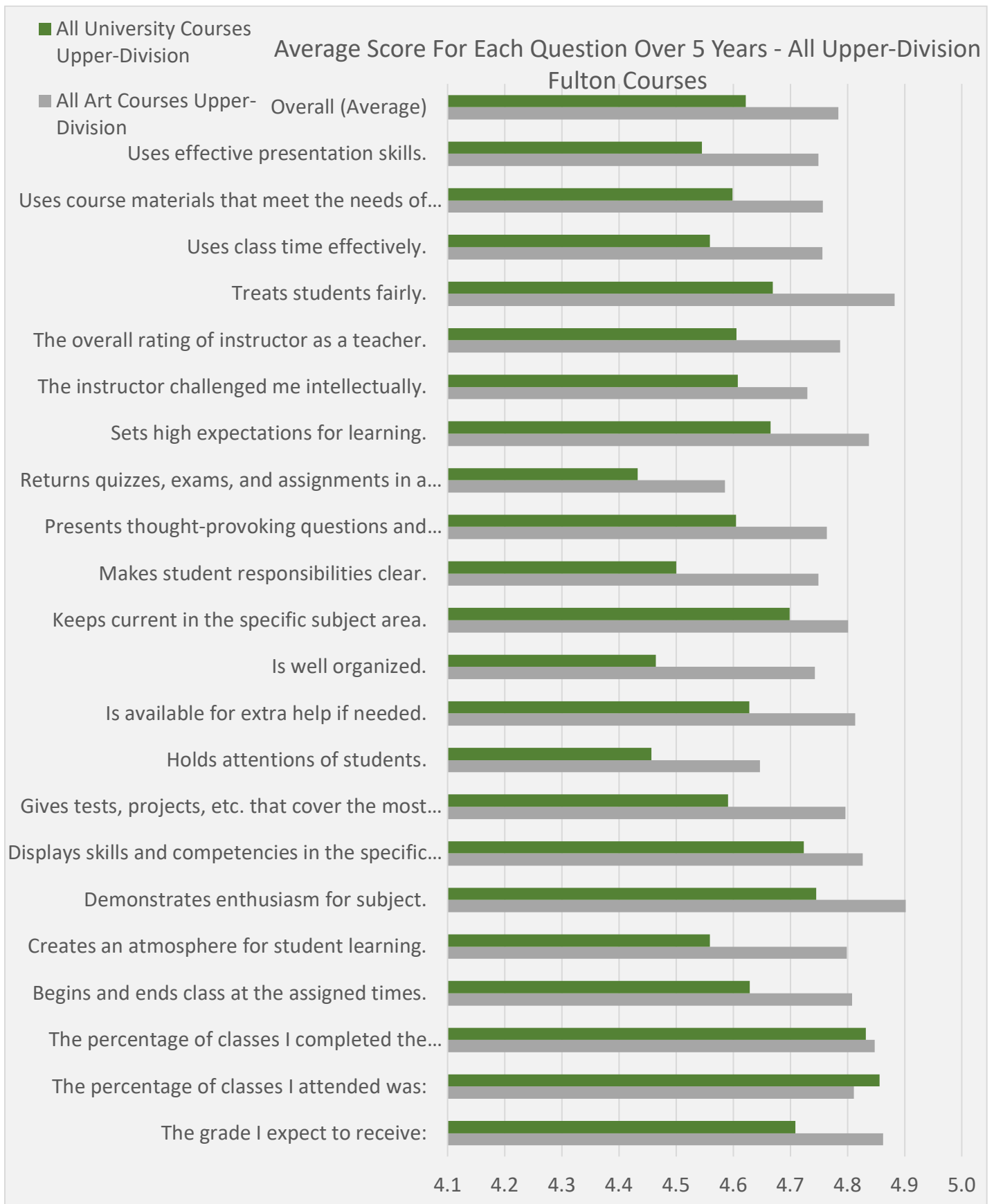
Occupational Title	SOC Code	Employment, 2022	Projected Employment, 2032	Change, 2022-32		Average Pay
				Percent	Numeric	
Photographers	27-4021	148,900	155,000	4%	6,100	\$40,160
SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program						

The median hourly wage for photographers was \$19.31 in May 2022. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than \$12.98, and the highest 10 percent earned more than \$39.64.

ART







■ All University Courses

■ All Art Courses

Average Score For Each Question Over 3* Years - All Online Courses



End of Course Survey Data
Implications to the data:

Response Rates:

	Received Responses	Expected Responses	Response Rate
All Art Courses	393	748	53%
Art Lower Division	239	4891	49%
Art Upper Division	154	259	59%
All University	12823	28674	45%
ART OLC	27	60	45%
WWU OLC	388	6376	61%

- Spring 2022 and Fall 2022 experienced incomplete pulls due to an error that occurred during the survey collection process. This impacts the completeness of answered survey questions during AY 2122 and 2223. Please keep in mind AY 2122 and 2223 reflect one of two semesters for some questions in the dashboards.
- An effort was made to keep the axis of each graph consistent throughout each dashboard, though it was not always possible from dashboard to dashboard.
- Online data for HIS, SWK, and PLS goes back 4 years, with ART only having 3 years of data.

BA Student Performance Assessment Rubric

Criteria	Advanced (9-10)	Proficient (7-8)	Developing (4-6)	Novice (1-3)
Recognize and demonstrate an understanding of the elements and principles of design _____ (BA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks demonstrating knowledge of process and techniques _____ (BA Objective #2)	Portfolio reflects a well-developed understanding of process and techniques	Portfolio reflects effective use and understanding of process and techniques	Portfolio reflects a basic understanding of process and techniques	Portfolio demonstrates a limited understanding of process and techniques
Identify and articulate significance of major periods and works; in history of art _____ (BA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. _____ (BA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic _____ (BA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level.	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship of art to other disciplines: in both historical and cultural contexts _____ (BA Objective #6)	Work reflects superior understanding of relationship of art to other disciplines: in both historical and cultural contexts	Work shows an appropriate degree of understanding of relationship of art to other disciplines: in both historical and cultural contexts	Work reflects basic understanding of relationship of art to other disciplines: in both historical and cultural contexts	Work attempts to fulfill assignment, but little understanding is evident

BFA Student Performance Assessment Rubric

	Criteria	Advanced (9-10)	Proficient (7-8)	Developing (4-6)	Novice (1-3)
	Recognize and demonstrate an understanding of the elements and principles of design _____ (BFA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
	Produce a body of visual artworks demonstrating knowledge of process and techniques _____ (BFA Objective #2)	Portfolio reflects a well-developed understanding of process and techniques	Portfolio reflects effective use and understanding of process and techniques	Portfolio reflects a basic understanding of process and techniques	Portfolio demonstrates a limited understanding of process and techniques
	Identify and articulate significance of major periods and works; in history of art _____ (BFA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
	Demonstrate critical analysis applied to own work, and others. _____ (BFA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
	Originality/Personal Aesthetic _____ (BFA Objective #5) _____	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level.	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
	Reflect on relationship/interconnectedness and cultural impact of various art media and processes. _____ (BFA Objective #6)	Work reflects superior understanding of the relationship of cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of cultural impact of a variety of processes and art media.	Work reflects basic understanding of the relationship of cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident

ART 140.02- X Introduction to Adobe Creative Cloud

T/R 9:25-10:40a
Spring 2024 Kemper Arts Center 214



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Krista Frohling

Office: Kemper 129

Phone: ext 4339

Email: krista.frohling@williamwoods.edu

Office Hours:

In Person: T/R 3:15-4:15, W 12-2p

Online: M/F 12-2p and W 12-2p

During online office hours, I can be reached via Microsoft TEAMS. Search for my name and you can chat in real time or request a synchronous video call.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g., MWF classes should have at least three points of contact, T/R classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures found after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Recommended Reading:

Adobe Illustrator CC Classroom in a Book (2019 Release) by Brian Wood | Jan 5, 2019

ISBN-13: 978-0135262160

ISBN-10: 013526216X

Art 140 Adobe Creative Cloud (suite) Adobe Creative Suite 6: Introduction to InDesign, Photoshop and Illustrator

Step by Step Training Spiral-bound – June 28, 2012 by Noble Desktop (Author)

Links to Tutorials:**Illustrator:**

<https://helpx.adobe.com/illustrator/tutorials.html>

Photoshop:

<https://www.adobe.com/products/photoshop.html?promoid=PC1PQQ5T&mv=other>

InDesign:

<https://helpx.adobe.com/support/indesign.html>

Where to Buy Textbook:

[William Woods University Virtual Bookstore](#)

Course/Degree Requirements

Prerequisite(s) (optional):

N/A

Course Description:

This course offers graphic design students extensive experience with various methods of digital illustration. Students will also gain insight into terminology, tools, technique, career prospects, and industry practices. In addition to practical applications, students will utilize drawing and digital skills to create works that are meaningful and intentional. The course will also provide students with extensive knowledge in various types of illustration, including editorial, conceptual, and comic. The course will culminate with students submitting a curated portfolio of work intended for future submission to an illustration agency of their choosing.

Class experiences will include lectures, discussions, activities, and demonstrations. Student participation in class activities and exercises is essential to learning the course material.

General Education Objective:

General Education Assessment Rubric – Expression and Invention- X

Objective	Insufficient (1)	Developing (2)	Proficient (3)	Exemplary (4)
1. Utilizes recognized elements for this domain	Fails to address all components, reflecting limited understanding with significant improvements needed.	Attempts to address all components, reflecting basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting understanding but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding.

2. Demonstrate innovation, creativity, divergent thinking, and risk taking	Fails to address all components, reflecting limited understanding and creativity with significant improvements needed.	Attempts to address all components, reflecting basic understanding and creativity with some improvements needed.	Sufficiently addresses all components, reflecting understanding and creativity but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding and creativity.
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Art Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- 6BA. Reflect on the relationship of art to other disciplines, in both historical and cultural contexts.
- 6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

- CO1: **Learn** new technical skills and apply them to original concepts; strengthen critical thinking and creative problem-solving abilities through the challenge of creative projects.
- CO2: **Build** an awareness of design elements and principles; recognize and apply these principles to digital works in 2-d compositions and graphics.

CO3: **Gain** a level of comfort in using the Mac Platform, and the interface system of the Adobe Creative Suite.

CO4: **Understand** the difference between raster and vector applications, and appropriate use of each, including how they combine.

CO5: **Develop** problem solving with conceptual solutions with line, colors, photography, and graphic shapes.

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Assessment Procedures:

This course consists of assignments and critiques. Students will be evaluated based on creativity, professionalism, preparedness, in-progress and completed work, participation, and knowledge of professional aspects and vocabulary of digital illustration.

Grading:

Overall points possible in course: 1000

A (1000-900), B (899-800), C (799-700), D (699-600), F (599-0)

Missing or Late assignment:

Instructions for all assignments are available from day one of each assignment, and late work is simply unprofessional– therefore, no late assignments will be accepted.

If using a blue card for an assignment extension, students are expected to tell the Professor in advance of its needed use and establish a new, agreed upon deadline for the assignment. Blue cards are not retroactive, and thus asking for an extension with your blue card AFTER the due date has passed will not be accepted except under extreme circumstances.

Attendance Policy:

If you are not in class, you cannot participate. If you are late or miss a class during the semester, you are responsible for obtaining notes/information from a classmate in order to be familiar with the information covered during your absence.

Excused absences are defined as: Absences due to illness documented and treated by a healthcare professional (within reason, excessive absences due to health concerns will need to be addressed with the professor), attendance of a funeral with documentation, University sanctioned events with documentation and notification of the instructor prior to the absence, blue card absence with notification prior to the absence or during the first 10 min of class (this is NOT retroactive). The excuse of an absence is up to the discretion of the faculty member. If in doubt if an absence has been excused, you can check your attendance record on Brightspace or ask the faculty member.

3 unexcused absences allowed – this is defined as a “no call no show” or notification of an absence AFTER the missed course, excessive tardiness, or an absence that does not fall under the above excused absence policy

4th unexcused absence- deduction of 10% overall final grade

5th unexcused absence- deduction of 20% overall final grade

6th unexcused absence- automatic failure of the course

Attendance in University sanctioned events: Athletics and other university sanctioned events are excused absences. However, students participating in such events are responsible for notifying the instructor prior to their absence, collecting missing course content and lecture materials from classmates, and turning in any assignments that would be due that date in advance. Late work is not accepted.

Attendance and blue card: Students must notify the faculty member they have a blue card prior to using their accommodations. When missing a course for a blue card accommodation, the student must reach out to the professor with as much notice as possible and inform the instructor they will be using their blue card absence that day. This is not retroactive, and excessive absences (over 5) will be documented and discussed with the student and student accessibility office as attendance in class is a necessity to success. If a health concern is preventing full participation in class, the concern needs to be addressed.

Your professor has a 100 mile, one way, commute from campus in the St. Louis region. In the unlikely event that the St. Louis area weather prevents your professor from arriving safely to campus, while the school has deemed it safe to open, we will still conduct a virtual class. Students will be expected to attend synchronous class session to be counted present. All related announcements for a virtual course will be sent via email at least 2 hours prior to the start of our class time.

Class Conduct Expectations:

In addition to attending regularly, students should plan to be on-time, courteous in the use of classroom space, committed to learning, and responsible in their contributions to a healthy classroom environment.

Students should demonstrate professionalism as reflected by attention to detail, quality work, compliance with deadlines, and active participation. Not participating in discussions, presentations, critiques, etc. will negatively impact a student's grade. Participation will positively impact grades.

Plagiarism- Plagiarism in an art class is defined as but not limited to: using Ai when not sanctioned, turning in other’s work when it is not your own (in part or in it’s entirety), having someone else complete your work, and/or using open source images when not sanctioned. Any plagiarism is an automatic 0 for the project on the first offense and failure of the class on the second offense in the course. All plagiarism will be reported to the school for documentation.

Class Recording

There may be times when a class session needs to be audio-visually recorded. If this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course.

Use of Artificial intelligence (AI)

You are not authorized to use artificial intelligence engines, software, or artwork generating programs (or similar) to produce work for this class EXCEPT on assignments the instructor has identified and provided guidance on the appropriate use of such technologies. You may not construe limited use as permission to use these technologies in any other facet of this course.

Assignment Overview

Readings, PowerPoints, Handouts, Resources, Videos, Exams, Storage requirements (i.e., backup for digital assignments), Final Exam requirements, etc. Please include the total points for course and breakdown for each assignment.

Important Dates:

1/8/2024	Classes Begin
1/15/2024	Last day to add a 16-week course
1/15/2024	MLK Day – No Class
2/5/2024	Last day to drop a class without a “W”
2/21/2024	Student Performance Review – NO Class
3/15/2024	Last day to withdraw from the university
3/4/2024-3/8/2024	Mid-Semester Break – No Class
4/11/2024	Symposium for Scholarship and Creative Activities
4/22/2024-4/26/2024	Finals Week – End of the Semester

Course Schedule

Course Schedule

Weekly Activities & Assignments

Week 1

1/9- Syllabus

1/11-Color wheel practice assignment (4 hrs total)

Week 2

1/16- Introduce first assignment Personal Logo
1/18- Work on Personal Logo assignment

Week 3

1/23-Work on Logo assignment
1/25-work on Logo assignment

Week 4

1/30- Logo Assignment DUE at beginning of class (6 hrs total)

Critique of Logo assignment
2/1- Introduce Vector Pop Culture Poster Assignment, start assignment

Week 5

2/6-Work on Poster assignment
2/8-Work on Poster assignment

Week 6

2/13- Work on Poster Assignment
2/15-Work on Poster Assignment

Week 7

2/20-Poster Assignment DUE at beginning of class (10 hrs total)

Critique Poster Assignment
2/22- Introduce Photoshop; Typography Assignment

Week 8

2/27-Work on Typography Assignment
2/29- Work on Typography Assignment

Week 9

3/4-3/8 Spring Break

Week 10

3/12-Typography Assignment DUE beginning of class (10 hrs total)

Introduce Composite Image assignment
3/14- Work on composite image assignment

Week 11

3/19- Work on composite image assignment
3/21- **Composite Image assignment DUE beginning of class (8 hrs total)**

Week 12

3/26-Introduce InDesign, Article Assignment Week 12
3/28- Work on Article Assignment- just practice, not for a grade!

Week 13

4/2- **Article Assignment due, Introduce final Magazine Layout Assignment (8 hrs total)**
4/4- Work on Magazine Layout Assignment

Week 14

4/9-Work on Magazine Layout Assignment
4/11- Work on Magazine Layout Assignment

Week 15

4/16-Work on Magazine Layout Assignment
4/18-Work on Magazine Layout Assignment

Finals Week

Work on Magazine Layout Assignment- PRINTING

Magazine Layout Printed FINAL DUE beginning of class (10 hrs total)

Critique of Magazine Layout assignment

Policies and Support Information

Academic Success Center

The Academic Success Center (ASC) is William Woods' central location for academic support housed in the EMC room of Dulany Library. Students looking for help adjusting to the rigor of college, resolving issues related to course work or even to discuss online academic success and strategies can contact the Academic Success Center by emailing ASC@williamwoods.edu.

Academic tutoring is available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

Office of Student Accessibility Resources

William Woods University is committed to ensuring the full participation of all students in its' programs. If you have a documented disability and as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University's programs or services, contact the Office of Student Accessibility Resources as soon as possible. Students will need to provide documentation to the Office of Student Accessibility Resources. The SAR staff work with students in a confidential manner. For further questions or concerns regarding accommodations, please contact the Director at ada@williamwoods.edu or 573-592-1194.

Mental Health Support Services

The university is committed to advancing the mental health and wellbeing of its students. If you or someone you know is feeling overwhelmed, depressed and/or in need of support, services are available. For help contact Counseling and Health Services at 573-592-4222 or health.services@williamwoods.edu. The office assists with mental and other general health issues. More information on their services is found [Here](#).

Location: The office is in Stone-Campbell Hall at the corner of Ewing and twelfth Streets

Academic Advising

The office for Academic Advising is housed within the Center for Student Success. Academic advisors work with students who need assistance with major/minor selection and course registration. The advising staff work with faculty academic advisers and are available as another option for students needing assistance and can be contacted by emailing advising@williamwoods.edu.

Online Tutoring

Online assistance for English, Math, and most other academic subjects is also available 24/7 through OwlNet. Please log into OwlNet and click on the Tutoring Tab along the top of the page to access tutoring assistance. If you need assistance, please reach out to help@williamwoods.edu for access to the online tutoring portal.

Hoonuit

All students at WWU have access to this online tutorial program housed within OwlNet. This is a digital tutorial website with more than 1,500 hours of online professional development and learning resources. This program will assist you in learning how to use different software programs.

The log in is your email username and password. If you have questions on how to use the system, you can contact help@williamwoods.edu for assistance.

Academic Policies

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Academic Integrity Policy

William Woods University, founded on the principle of honesty, has long endeavored to maintain an atmosphere of academic integrity. In all academic work, it is important that the ideas and contributions of others be appropriately acknowledged, and that work that is presented as original is, in fact, original. Ensuring the honesty and fairness of the intellectual environment at William Woods University is a responsibility that is shared by the entire campus community. Details of the Academic Integrity Policy can be found at the following link: [Academic Integrity/Honesty](#)

Changes in Syllabus:

This syllabus may be revised at the discretion of the instructor without prior notification or consent of the students. The syllabus presents an approximate expectation of course progress. Any changes will be announced in class.

End of Course Survey:

William Woods University values your feedback regarding this course. The university will notify you by email and provide a link to follow to complete the course evaluation. Student feedback is important to the continued development of faculty teaching and course curriculum. Your course evaluation responses are anonymous and will not be viewed by the instructor until the term is completed.

Student Assignments Retained:

From time to time, student assignments or projects will be retained by the instructor/university for the purpose of academic learning or assessment. In every case, should the assignment or project be shared, the student's name and all identifying information about that student will be removed from the assignment or project.

Student Data Privacy Protections

Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty, and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They can answer most general technology questions, computer troubleshooting, virus detection and cleanup, account set up and password issues. A full listing of services available to students can be found on the WWU website: [UIT Helpdesk](#)

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files (.docx) before submitting.

**Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.

2. Software: [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you are using other applications for word processing, it is your responsibility to provide your documents in a format your instructor can access easily (.docx or .pdf)
4. Laptop or desktop computer is recommended. Smartphones and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

Usage and expectation of student use of the Learning Management System (LMS)/Watermark:

(All General Education courses must put an assignment on WATERMARK for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

LMS: Students will have access to their LMS account. Every student is responsible for knowing how to access and use this system appropriately. Students will be responsible for all information the instructor posts on the system.

Assessment Software: All students are provided with an account with the assessment program Watermark. This is not a course management program, but one used to assess key assignments for programs. Students access to Watermark is provided upon admission to the university. **The username is the full WWU email FMLast####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID**. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page <https://sll.watermarkinsights.com/login#/>. The best way for students to access Watermark is through their course portal as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course: (please outline any additional technology needs for the students)

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

ART 103.01 Art Foundations

M/W/F 10-10:50a
Kemper 118



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Krista Frohling
Office: Kemper 129
Phone: Ext 4336
Email: krista.frohling@williamwoods.edu
Office Hours in Person:
M/W- 8-9a, 11:00a-12p
T/R 11a-12p
Friday
Online: 11a-12
In Person: 8-9a

Zoom link for Online office hours: Available on our Bright Space "Welcome Page"
Additional online or in person office hours can be made available by appointment.

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found at after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook:

None

Supplemental Material:

none

Where to Buy Textbook:

[William Woods University Virtual Bookstore](#)

Course/Degree Requirements

Prerequisite(s) (optional):

none

Course Description:

This course introduces students to the fundamentals of studio art through the study of artistic elements, color theory, media, and techniques. Students will build foundation skills, as well as the beginning of a portfolio, through hands-on practice and

assignments. The course will include lecture, projects, critique, and gallery/museum visits. They will be prepared to readily translate this knowledge in future studio art and graphic design courses. Required of all art majors. (Lab fee) General Education

Objective:

Assignment/ assessment of/ rubric

GO1. Applies Knowledge of processes and techniques specific to disciplines in the arts.
GO2. Demonstrates innovative and creative thinking to convey and/or interpret meaning.
GO3. Articulates an understanding of the creative process and the aesthetic principles that guide the arts.

Art Program Objectives:

This course meets the following objectives for the BA degree in Art:

- PO 1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
- PO 2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
- PO 3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
- PO 4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
- PO 5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- PO 6. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

This course meets the following objectives for the BFA degree in Art:

- PO 1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
- PO 2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
- PO 3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
- PO 4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
- PO 5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- PO 6. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives

To successfully complete this course a student must meet the following objectives:

- CO 1. Demonstrate and give examples of the elements of design and principles of

composition.

CO 2. Apply an understanding of elements and principles to art-based presentations and projects.

CO 3. Analyze the role of the arts in contemporary society and make connections to individual interests and disciplines.

CO 4. Demonstrate ability to positively contribute to classroom community.

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

**Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They are able to answer most general technology questions, computer troubleshooting, virus detection and clean up as well as account set up and password issues. A full listing of services available to students can be found on the WWU website: [UIT Helpdesk](#)

Usage and expectation of student use of Brightspace/VIA:

(all General Education courses must put an assignment on VIA for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

Brightspace: Students will have an Brightspace account. It is the responsibility of every student to know how to access this system and to use it appropriately. Students will be responsible for all information the instructor posts on Brightspace.

VIA: All students are provided an account with the assessment program Via. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Via is provided upon admission to the university. **The username is the full WWU email FMLast####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID**. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page (www.vialivetext.com). The best way for students to access Via is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course: (please outline any additional technology needs for the students)

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Assessment Procedures:

This course consists of required readings, presentations, discussions, and photography-based projects. Students will be evaluated based on creativity, professionalism, preparedness, in progress and completed work, participation, and knowledge and vocabulary demonstrating engagement with course content.

Objective	CO 1. Demonstrate and give examples of the elements of design and principles of composition.	CO 2. Apply an understanding of elements and principles to art-based presentations and projects.	CO 3. Analyze the role of the arts in contemporary society and make connections to individual interests and disciplines.	CO 4. Demonstrate ability to positively contribute to classroom community.
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Assignment of Assessment	Artist Presentation-Line	Artist Presentation-Line	What is Art Presentation	Artist Presentation-Line
	Create! Shape, Form, and Space	Create! Shape, Form, and Space	Presentation-Critical Analysis	Create! Shape, Form, and Space
	Create! Color Theory	Create! Grab Bag Project	Presentation-Ethics	Create! Color Theory
	Artist Presentation-Unity and Variety			Artist Presentation-Unity and Variety
	Create! Grab Bag Project			Create! Grab Bag Project
				Presentations-Critical Analysis
				Presentation-Chapter Concepts

Grading Philosophy

Grades will be determined based on several factors, including participation and how well students demonstrate knowledge of the role of photography within broader social, cultural, and visual art contexts. Final grades will be determined as percentages with the following scale. Because timely feedback is beneficial to student growth, grades will be returned to students within 1 week of the assignment deadline.

Grading Scale

A 93-100
A- 90-92
B+ 87-89
B 83-86
B- 80-82
C+ 77-79
C 74-76
C- 70-73
D+ 67-69
D 64-66

D- 60-63

F 59 and below

Below is a rubric for how each learning outcome will be assessed. Specific assessment details for each assignment can be found on the final pages of this syllabus.

Exemplary -100% Excels in addressing all components, reflecting well-developed understanding.

Proficient -80% Sufficiently addresses all components, reflecting understanding with minor improvements needed

Developing -60% Attempts to address all components, reflecting basic understanding with some improvements needed.

Insufficient -0% Fails to address all components, reflecting limited understanding with significant improvements needed.

Missing or Late Assignments

Preplanned absences (including sports and equestrian)- For preplanned absences, the student must notify the instructor and submit completed work before the absence.

Presentations- Presentation materials are to be sent to the instructor by 8AM the day of presentation. If a student is not able to attend the day of their presentation, the instructor will share the content to stay on schedule. The missing student would be required to present later another topic approved by the instructor.

Late work will not be accepted under any circumstances. If you are absent, you must submit all assignments prior to the start time of class. Work received after the start of class will not be accepted. If you have upload problems, email, dropbox, or an alternative submission method until the problem is resolved. Extenuating circumstances and life do occasionally prevent timely assignment submissions, exceptions may be made, with professor approval. However, a failure to communicate such situations **in advance** and receive clear approval of the exception will result in no exception being granted and a zero for the project.

Attendance/Participation expectations:

Attendance is the responsibility of the student as an active learner in the course. Attendance will be considered physical attendance in the classroom, as well as online participation in course activities.

Students will be allowed 3 unexcused absences without a negative impact on their grade. The 4th unexcused absence will result in a 10% deduction on a student's final grade. Every absence thereafter will also result in a 10% deduction on a student's final grade. The 7th unexcused absence will result in a failing grade. Two occasions of tardiness will be counted as one unexcused absence. A tardy is recorded if a student is more than 5 minutes late to class or if the

student leaves early with at least 10 minutes of class time left.

Students attending University-sanctioned events are not to be counted as unexcused. However, students are expected to notify the instructor at least 2 weeks in advance and make up all work before the absence to avoid a grade penalty.

For all unexpected absences, it is the student's responsibility to email the instructor prior to the start of class to notify them of the reason for their absence. It is also the student's responsibility to make up any work missed.

In the case of inclement weather, if the university does not cancel, students can attend the class virtually via Zoom and the student will be recorded as attending that class. They must request a Zoom invite via email from the instructor at least 2 hours prior to the class start time. If the student opts to not attend class virtually and if the university does not deem it necessary to cancel class, the absence will be unexcused.

If a student is feeling ill, they should not attend class in-person. If they are still able to work and communicate, they can attend the class virtually via Zoom and the student will be recorded as attending class. They must request a Zoom invite via email from the instructor at least 2 hours prior to the class start time. If a student is unable to work and communicate, thereby unable to meet virtually via Zoom, the instructor will use their discretion in determining whether the absence shall be excused. For instance, if the absence due to illness lasts more than 2 class periods, the instructor may request a doctor's note excusing further absences.

Your professor lives in St. Louis. In the unlikely event that the St. Louis area weather prevents your professor from arriving safely to campus, while the school has deemed it safe to open, we will still conduct a virtual class. Students will be expected to attend the zoom session to be counted present. All related announcements for a zoom course will be sent via email at least 2 hours prior to the start of our class time.

Class Conduct Expectations:

In addition to attending regularly, students should plan to be on-time, courteous in the use of classroom space, committed to learning, and responsible in their contributions to a healthy classroom environment.

Students should demonstrate professionalism as reflected by attention to detail, quality work, compliance with deadlines, and active participation. Not participating in discussions, presentations, critiques, etc. will negatively impact a student's grade. Participation will positively impact grades.

Class Recording

There may be times when a class session needs to be audio-visually recorded. In the event that this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course.

Assignment Overview

Readings, PowerPoints, Handouts, Resources, Videos, Exams, Storage requirements (i.e. backup for digital assignments), Final Exam requirements, etc. Please include the total points for course and breakdown for each assignment.

Important Dates:

August 22	First Day of On-Campus Class
August 26	Last Day to Add a course On-Campus
September 5	Labor Day – NO CLASS
October 17-18	Fall Holiday – NO CLASS
November 23-25	Thanksgiving Break – NO CLASS
Nov 29	Senior Showcase
December 5-9	Finals <u>week</u>

Commented [MOU1]: Do we have other dates that we think need to be included on the Syllabus?

Detailed Weekly Activities & Assignments

These dates, assignments and lectures are subject to change, with notice via Brightspace, email, and/or in class lectures.

Week 1: August 29

Week 1 introductions:

We will explore the idea “what is art” and how it can be impactful in our everyday. I also want to know what are your personal goals for the course and what is your medium of choice?

Week 1 Lesson Activities:

Monday- Introductions and course review

Wednesday- What is art discussion.

Friday- What are your personal goals for the course?

Week 2: September 5

Week 2 introductions:

This week we will explore the principles and elements of design.

Week 2 Lesson Activities:

Monday/Wednesday-

Read Chapter 2 from: <https://ung.edu/university-press/books/introduction-to-art.php>

Overview of the Elements and Principles of Design

Friday-

Elements of Design Identification practice- Line, Shape, Form, Color, Texture, Space, Value

Week 3: September 5

Week 3 introductions:

Line and texture. This week we will take a closer look at line and how lines can be evocative, narrative, and one of the most important elements in art. We will also look at texture and it's use within art.

Week 3 Lesson Activities:

Monday-

No School- Labor Day

Wednesday-

Line Lecture

Line exercise - Contour Line drawings

Friday-

Chose an artist who utilizes line in a meaningful way presentations on Monday next week

Week 4: September 12

Week 4 introductions:

Shape, Form, and Space

Week 4 Lesson Activities:

Monday-

Read Chapter 3- <https://ung.edu/university-press/books/introduction-to-art.php>

Line Presentations

Wednesday-

Shape, Form, and Space

Friday-

Create! Design an art piece that utilizes the concepts of Shape/Form/Space (due Sept.23)

Week 5: September 19

Week 5 introductions:

Color and Value

Week 5 Lesson Activities:

Monday-

Color Theory - Color Theory Assignment Due: September 30

Wednesday-

Friday-

Week 6: September 26

Week 6 introductions:

Principles of Composition/Design

Week 6 Lesson Activities:

Monday-

A review of the Principles of Design: Emphasis, Balance, Unity, Variety, Contrast, Rhythm, Proportion

Wednesday-

Unity/Variety Lecture

Friday-

Presentations on Color Theory Assignment

Identify an artist who plays with the concepts of Unity and Variety in their art

Presentations on Monday (October 3)

Week 7: October 3

Week 7 introductions:

Emphasis and Balance

Week 7 Lesson Activities:

Monday-

Identify an artist who plays with the concepts of Unity and Variety in their art
Presentations on Monday (October 3)
Wednesday-
Presentations on Unity and Variety Artists
Friday-
Emphasis and Balance Lecture

Week 8: October 10

Week 8 introductions:

Contrast, Rhythm, Proportion

Week 8 Lesson Activities:

Monday-
Lecture on Contrast, Rhythm, and Proportion
Wednesday-
Grab Bag Project Begin - A mix and match of principles and elements of design
Due: October 31
Friday-
Mid-term Review

Week 9: October 17

Week 9 introductions:

This week we prepare to switch gears to start learning art analysis.

Week 9 Lesson Activities:

Monday-
Reading Chapter 4: <https://ung.edu/university-press/books/introduction-to-art.php>
No Class- Fall Break
Wednesday-
Section Presentations Preparation: Formal or Critical Analysis, Types of Art, Styles of Art- Presentations Oct. 24
Friday-
Work Day

Week 10: October 24

Week 10 introductions:

Learning to analyze art.

Week 10 Lesson Activities:

Monday- Presentations on Chapter concepts (NESSE OBJECTIVE 1C- Explained Course Material to one or more students)

Reading Chapter 5: <https://ung.edu/university-press/books/introduction-to-art.php>

Wednesday-

In class, formal analysis

Friday-

Remote Learning Day: TBD

Week 11: October 31

Week 11 introductions:

Learning context, symbolism, and iconography

Week 11 Lesson Activities:

Monday-

Reading: Chapter 6: <https://ung.edu/university-press/books/introduction-to-art.php>

Context lecture

Wednesday-

Friday-

Week 12: November 7

Week 12 introductions:

Connecting art to our lives.

Week 12 Lesson Activities:

Monday-

Reading Chapter 7 and 8: <https://ung.edu/university-press/books/introduction-to-art.php>

Wednesday-

Friday-

Week 13: November 14

Week 13 introductions:

This week we will take a closer look at art and ethics and how it impacts our craft.

Week 13 Lesson Activities:

Monday-

Ethics Presentations

Reading Chapter 11: <https://ung.edu/university-press/books/introduction-to-art.php>

Wednesday-

Friday-

Week 14: November 21

Week 14 introductions:

Week 14 Lesson Activities:

Monday- Art and Ethics Lecture/Presentations

Wednesday-

Friday-

Week 15: November 28

Week 15 introductions:

Week 15 Lesson Activities:

Monday-

Wednesday-

Friday-

Week 16: December 5 (finals)

Week 16 introductions:

Welcome to Finals week! You made it!

Week 16 Lesson Activities:

Presentation of

Student Support

Academic Success Center

The Academic Success Center (ASC) is William Woods' central location for academic support housed in the EMC room of Dulany Library. Students looking for help adjusting to the rigor of college, resolving issues related to course work or even to discuss online academic success and strategies can contact the Academic Success Center by emailing ASC@williamwoods.edu.

Academic tutoring available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

ADA Guidelines

William Woods University is committed to ensuring the full participation of all students in its programs. If you have a documented disability and as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University's programs or services, contact the Office of Student Disability Services as soon as possible. Students will need to provide documentation to the Director of Student Disability Services. The SDS staff works with students in a confidential manner. For further questions or concerns regarding accommodations, please contact Director Selena Meints at ada@williamwoods.edu or 573-592-1194.

Mental Health Support Services

The university is committed to advancing the mental health and wellbeing of its students. If you or someone you know is feeling overwhelmed, depressed and/or in need of support, services are available. For help contact Counseling and Health Services at 573-592-4222 or health.services@williamwoods.edu. The office assists with mental as well other general health issues. More information on their services are found [Here](#).

Location: The office is located in Stone-Campbell Hall at the corner of Ewing and twelfth Streets

Academic Advising

The office for Academic Advising is housed on the first floor of the Academic Building. Academic advisors work with students who need assistance with major/minor selection and course registration. The office for Academic Advising works with faculty academic advisers and is available as another option for students needing assistance and can be contacted by emailing jasmine.chievous@williamwoods.edu.

SmartThinking Online Tutoring

Online assistance for English, Math, and most other academic subjects is also available 24/7 through SmartThinking, our e-tutoring service provider. Just click on the "Tutoring" tab at the top of your Brightspace main page and follow the simple directions to connect with a dedicated personal tutor!

No separate login is required. You will see a list of basic subjects, and a field to do a subject search. For most subjects there are two options, "Drop-in tutoring" and "Offline questions." Drop-in allows you to chat live with a tutor, and offline allows you to submit a question and they email you back the answers.

Please contact the Academic Success Center at ASC@williamwoods.edu if you need additional assistance.

Hoonuit

All students at WWU have access to this online tutorial program. Hoonuit is a digital tutorial website with more than 1,500 hours of online professional development and learning resources. This program will assist you in learning how to use different software programs.

Hoonuit is accessed through Brightspace. Once logged into Brightspace, the link is on the far right in the green section under courses. The log in is your email user name and password. If you have questions on how to use the system you can contact ASC@williamwoods.edu for assistance.

Academic Policies

Academic Integrity Policy

William Woods University, founded on the principle of honesty, has long endeavored to maintain an atmosphere of academic integrity. In all academic work, it is important that the ideas and contributions of others be appropriately acknowledged, and that work that is presented as original is, in fact, original. Insuring the honesty and fairness of the intellectual environment at William Woods University is a responsibility that is shared by the entire campus community. Details of the Academic Integrity Policy can be found at the following link: [Academic Integrity/Honesty](#)

Changes in Syllabus:

This syllabus may be revised at the discretion of the instructor without prior notification or consent of the students. The syllabus presents an approximate expectation of course progress. Any changes will be announced in class.

End of Course Survey:

William Woods University values your feedback regarding this course. The university will notify you by email and provide a link to follow to complete the course evaluation. Student feedback is important to the continued development of faculty teaching and course curriculum. Your course

evaluation responses **are anonymous**, and will not be viewed by the instructor until the term is completed.

Student Assignments Retained:

From time to time, student assignments or projects will be retained by the instructor/university for the purpose of academic learning or assessment. In every case, should the assignment or project be shared, the student's name and all identifying information about that student will be removed from the assignment or project.

Student Data Privacy Protections

Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class, or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

ART 256.01 Intro to Photography- X

Spring 2024
KEMPER 202 2p-3:15p



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Krista Frohling
Office: Kemper 129
Phone: ext 4339
Email: krista.frohling@williamwoods.edu
Office Hours:
In Person: T/R 3:15-4:15, W 12-2p
Online: M/F 12-2p and W 12-2p

During online office hours, I can be reached via Microsoft TEAMS. Search for my name and you can chat in real time or request a synchronous video call.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g., MWF classes should have at least three points of contact, T/R classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures found after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook:**Supplemental Material:**

- External Drive for file storage
- DSLR or mirrorless capable of shooting manual
- Media card
- Computer access
- Creative Cloud access

Optional:

Film camera, 35mm camera, speed light, tripod

Where to Buy Textbook:

[William Woods University Virtual Bookstore](#)

Course/Degree Requirements

Prerequisite(s) (optional):

none

Course Description:

This course introduces students to creative photography as a method of visual communication. While experimenting with manual camera controls through both film and digital processes,

students explore methods of imaginative and meaningful image-making. Additionally, students develop skills in composition, sequencing, and preparing files for print manipulation. (Lab fee)

General Education Objective: Expression and Inquiry- X

General Education Assessment Rubric – Expression and Invention- X

Objective	Insufficient (1)	Developing (2)	Proficient (3)	Exemplary (4)
1. Utilizes recognized elements for this domain	Fails to address all components, reflecting limited understanding with significant improvements needed.	Attempts to address all components, reflecting basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting understanding but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding.
2. Demonstrates innovation, creativity, divergent thinking, and risk taking	Fails to address all components, reflecting limited understanding and creativity with significant improvements needed.	Attempts to address all components, reflecting basic understanding and creativity with some improvements needed.	Sufficiently addresses all components, reflecting understanding and creativity but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding and creativity.

Art Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.

3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

5. Demonstrate the systematic development of an aesthetic philosophy and original vision.

6BA. Reflect on the relationship of art to other disciplines, in both historical and cultural contexts.

6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

To successfully complete this course a student must meet the following objectives:

CO.1 Identification and utilization of the elements of exposure as found on a mirrorless/DSLR camera.

CO. 2 Observe the elements of composition, light, and color and construct photographs based on those elements.

CO. 3 Analyze a variety of topics within the art and photography industry both historically and contemporary

CO. 4 Construct a photographic portfolio for exhibition of work with technically strong exposures, lighting, composition, and use of color.

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Assessment Procedures:

This course consists of presentations, discussions, and photography-based projects. Students will be evaluated based on creativity, professionalism, preparedness, in progress and completed work, participation, and knowledge and vocabulary demonstrating engagement with course content.

	Course Objective 1: Identification and utilization of the elements of exposure as found on a mirrorless/DSLR camera.	Course Objective 2: Observe the elements of composition, light, and color and construct photographs based on those elements.	Course Objective 3: Analyze a variety of topics within the art and photography industry both historically and contemporary	Course Objective 4: Construct a photographic portfolio for exhibition of work with technically strong exposures, lighting, composition, and use of color.
Assignments that assess	Exposure Controls, Creative Controls, Color Wheel, Night Photography	Creative Controls, Color Wheel, Composition, Light	Why Photography, Photojournalism, Photo History, Photo Series, Portraits, Night photography, mixed media, Contemporary Photography	Final Portfolio,

Grading

Grades will be determined based on several factors, including participation and how well students demonstrate knowledge of the role of photography within broader social, cultural, and visual art contexts. Final grades will be determined as percentages with the following scale. Because timely feedback is beneficial to student growth, grades will be returned to students within 1 week of the assignment deadline.

Grading Scale

A 93-100

A- 90-92

B+ 87-89

B 83-86

B- 80-82

C+ 77-79

C 74-76
C- 70-73
D+ 67-69
D 64-66
D- 60-63
F 59 and below

Below is a rubric for how each learning outcome will be assessed. Specific assessment details for each assignment can be found on the final pages of this syllabus.

Exemplary -100% Excels in addressing all components, reflecting well-developed understanding.

Proficient -80% Sufficiently addresses all components, reflecting understanding with minor improvements needed

Developing -60% Attempts to address all components, reflecting basic understanding with some improvements needed.

Insufficient -0% Fails to address all components, reflecting limited understanding with significant improvements needed.

Missing or Late assignment:

Instructions for all assignments are available from day one of each assignment, and late work is simply unprofessional– therefore, no late assignments will be accepted.

If using a blue card for an assignment extension, students are expected to tell the Professor in advance of its needed use and establish a new, agreed upon deadline for the assignment. Blue cards are not retroactive, and thus asking for an extension with your blue card AFTER the due date has passed will not be accepted except under extreme circumstances.

Attendance Policy:

If you are not in class, you cannot participate. If you are late or miss a class during the semester, you are responsible for obtaining notes/information from a classmate in order to be familiar with the information covered during your absence.

Excused absences are defined as: Absences due to illness documented and treated by a healthcare professional (within reason, excessive absences due to health concerns will need to be addressed with the professor), attendance of a funeral with documentation, University sanctioned events with documentation and notification of the instructor prior to the absence, blue card absence with notification prior to the absence or during the first 10 min of class (this is NOT retroactive). The excuse of an absence is up to the discretion of the faculty member. If in doubt if an absence has been excused, you can check your attendance record on Brightspace or ask the faculty member.

3 unexcused absences allowed – this is defined as a “no call no show” or notification of an absence AFTER the missed course, excessive tardiness, or an absence that does not fall under the above excused absence policy

4th unexcused absence- deduction of 10% overall final grade

5th unexcused absence- deduction of 20% overall final grade

6th unexcused absence- automatic failure of the course

Attendance in University sanctioned events: Athletics and other university sanctioned events are excused absences. However, students participating in such events are responsible for notifying the instructor prior to their absence, collecting missing course content and lecture materials from classmates, and turning in any assignments that would be due that date in advance. Late work is not accepted.

Attendance and blue card: Students must notify the faculty member they have a blue card prior to using their accommodations. When missing a course for a blue card accommodation, the student must reach out to the professor with as much notice as possible and inform the instructor they will be using their blue card absence that day. This is not retroactive, and excessive absences (over 5) will be documented and discussed with the student and student accessibility office as attendance in class is a necessity to success. If a health concern is preventing full participation in class, the concern needs to be addressed.

Your professor has a 200 mile, roundtrip, commute to and from campus in the St. Louis region. In the unlikely event that the St. Louis area weather prevents your professor from arriving safely to campus, while the school has deemed it safe to open, we will still conduct a virtual class. Students will be expected to attend synchronous class session to be counted present. All related announcements for a virtual course will be sent via email at least 2 hours prior to the start of our class time.

Class Conduct Expectations:

In addition to attending regularly, students should plan to be on-time, courteous in the use of classroom space, committed to learning, and responsible in their contributions to a healthy classroom environment.

Students should demonstrate professionalism as reflected by attention to detail, quality work, compliance with deadlines, and active participation. Not participating in discussions, presentations, critiques, etc. will negatively impact a student's grade. Participation will positively impact grades.

Plagiarism- Plagiarism in an art class is defined as but not limited to: using Ai when not sanctioned, turning in other's work when it is not your own (in part or in it's entirety), having someone else complete your work, and/or using open source images when not sanctioned. **Any plagiarism (including the use of Ai when unsanctioned) is an automatic 0 for the project on the first offense and failure of the class on the second offense in the course. All plagiarism will be reported to the school for documentation.**

Class Recording

There may be times when a class session needs to be audio-visually recorded. If this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course.

Use of Artificial intelligence (AI)

You are not authorized to use artificial intelligence engines, software, or artwork generating programs (or similar) to produce work for this class EXCEPT on assignments the instructor has identified and provided guidance on the appropriate use of such technologies. You may not construe limited use as permission to use these technologies in any other facet of this course.

Assignment Overview

Readings, PowerPoints, Handouts, Resources, Videos, Exams, Storage requirements (i.e., backup for digital assignments), Final Exam requirements, etc. Please include the total points for course and breakdown for each assignment.

Important Dates:

1/8/2024	Classes Begin
1/15/2024	Last day to add a 16-week course
1/15/2024	MLK Day – No Class
2/5/2024	Last day to drop a class without a “W”
2/21/2024	Student Performance Review – NO Class
3/15/2024	Last day to withdraw from the university
3/4/2024-3/8/2024	Mid-Semester Break – No Class
4/11/2024	Symposium for Scholarship and Creative Activities
4/22/2024-4/26/2024	Finals Week – End of the Semester

Course Schedule

These dates, assignments and lectures are subject to change, with notice via Brightspace, email, and/or in class lectures.

Each week’s shooting assignment should take you a total of 6 hours between researching your topic, shooting, organizing, and editing your final project.

Week 1:

Week 1 introductions:

Welcome to your first week of class! This week we will be working on the basics of learning our cameras and getting acclimated to our basic camera settings. This week can be challenging and a bit mind boggling, especially if you have never used your camera on its manual mode before. Rest assured, your faculty is here to support you and this information will eventually become a reflex while you’re working with your camera.

Week 1 Lesson Activities: 4 hours

Tuesday-

Introductions and Course Review

Thursday-

Exposure Basics and Camera Controls

Assignment: Why Photography (listed on Brightspace)

Week 2:

Week 2 introductions:

Hello, Scholars! This week we will dive into the basics of Adobe Bridge and Photoshop! We are also going to start practicing using your manual settings. You're going to learn the specifics of using your camera step by step. It would be a good idea to find your camera's manual so you can find each of these settings on your specific camera.

Week 2 Lesson Activities: 5 hours

Tuesday-

Camera Practice- Bring your camera to class today!

Thursday-

Creative Controls: Depth of Field, Shutter Speed

Assignment- Learning Exposure (details on Brightspace)

Week 3:**Week 3 introductions:**

Hello, Scholars! Learning to use and organize your files is an incredibly important skill to learn early on in your photographic journey. Your memory cards hold and store your files, so caring for them properly and using them the right way is integral for their continued reliability. We will also be looking at lenses and how they creatively alter your overall image impact! Finally, we will start looking at histograms and how they translate into a photographic image.

Week 3 Lesson Activities: 5 hours

Tuesday:

- Focal Length
- Fx vs Dx
- Comparing Focal Length and Sensor Size

Thursday:

- Histograms
- Introduction to Bridge

Assignment: Creative Controls (details on Brightspace)

Week 4:**Week 4 introductions:**

We are going to take a closer look at color theory and how it applies to your photography. Our modern camera technology shoots in color by default, so learning to see it, use it, and control color effectively and thoughtfully can be the difference between a good and great photograph. Also, learning to intelligently apply the usage of metering modes and white balance will give you additional control over the final resulting photographs.

Week 4 Lesson Activities: 6 hours

Tuesday:

- Color Theory
- White Balance

Thursday:

- Image Size
- Critique

Assignment: Color Wheel (details on Brightspace)

Week 5:

Week 5 introductions:

You may have heard of the word composition in relationship to other art forms. It's just as applicable and important in photography. Learning to create clean, legible photographs is one of the keys to photographic success. We are going to learn to apply the compositional tools we learn this week to create thoughtful, communicative photography moving forward.

Week 5 Lesson Activities: 6 hours

Tuesday:

- Composition

Thursday:

- Bridge/Photoshop integration
- Photoshop RAW tool's introduction

Assignment: Composition (details on Brightspace)

Week 6:

Week 6 introductions:

This week's lecture we will learn to see and utilize light intelligently in our photography. Creating a clean photograph compositionally won't matter if you have poor lighting. As we continue moving forward with our lectures make sure that you are building each technical element of the course and applying both the previous weeks' lessons to the new photographs.

Week 6 Lesson Activities: 6 hours

Tuesday:

- Light Lecture

Thursday:

- RAW tools cont. Non-destructive editing and selective lighten/darken

Assignment: Light (details on BrightSpace)

Week 7:***Week 7 introductions:***

We are beginning to explore applications and niches of photography. This week we are taking a closer look at photojournalism. Working as a photojournalist takes a special individual that has a set of strict principles to abide and work within. You are each going to have an opportunity to explore that world this week. There are a series of different categories of photojournalism that you can chose to work within this week as well! Feel free to mix and match which category you work within, so you have the opportunity to challenge yourself.

Week 7 Lesson Activities: 6 hours

Tuesday: Photojournalism lecture

Thursday: Printing Demo Day

Assignment: Photojournalism (details on Brightspace)

Week 8:***Week 8 introductions:***

You are going to have an opportunity to dive deeper into the history of photography this week. Learning about where an art medium came from is an integral part of establishing where you sit within an art field today. Inspiration and watching the application of techniques and exploration can help you develop and grow as an artist in your own time. Find something to inspire you this week.

Week 8 Lesson Activities: 7 hours

Tuesday- History Lecture

Thursday- History Lecture

Assignment:

History Discussion (details on Brightspace)

History Assignment (details on Brightspace)

Week 9:

Week 9 introductions:

Hello, Scholars! Up until this point we have been exploring and using single photographs to communicate. This week we will look at how photographs can interact and work together in a unit. A photo series can be a powerful communicative force. You are going to have the opportunity this week to create your own photo series.

Week 9 Lesson Activities:

Spring Break

Week 10:

Week 10 introductions:

Portrait photography is a powerful tool. Portraits can write family histories. A vast majority of students, when asked the first week how photography has been influential in their lives mentions portraits and how they are a lasting and meaningful part of their daily lives. This niche of photography is also very competitive because of its popularity, so it takes a special skill level to really stand out in the portrait photography industry. This week we will learn about lighting, posing, and working with clients.

Week 10 Lesson Activities:

Tuesday- Portrait Lecture, using the studio

Thursday- Critique

Week 11:

Week 11 introductions:

We are going to start putting all your technical knowledge to the test with some night photography. Night photography can be a particularly challenging test of your camera control. The use of a tripod, or other stabilization means is going to be essential for this week's work.

Week 11 Lesson Activities: 7 hours

Tuesday: Night Photography lecture, Studio lighting (portraits/still life)

Thursday: Dry Mounting (TBD), preparing for the final

Week 12:

Week 12 introductions:

Combining mediums and cross collaboration between artists is a contemporary trend with a lengthy historical precedent. This week, I would like you to create your own mixed media art piece. We will learn

multiple different methods of print making from photographs that you can use as a base for your print or create a digital mixed media work! The choice is yours!

Week 12 Lesson Activities: 6 hours

Tuesday: Mixed Media samples and lecture, Review for the final

Thursday: Print making - cyanotypes and inkjet transfer

Week 13:

Week 13 introductions:

This week we are going to take a hard look at contemporary photography and the status of the photographic industry.

Week 13 Lesson Activities: 4 hours

Tuesday- Industry lecture, groups/topic research

Thursday- Group research/presentation preparation

Week 14:

Week 14 introductions:

Success in the art industry does require a bit of muscle and objectively tangible elements. One of those "essential items" is a professional portfolio. Your portfolio should showcase the best work you have done throughout the semester. This is your personal "marketing tool".

Week 14 Lesson Activities: 4 hours

Tuesday- Group presentations and Portfolio lecture, making a portfolio

Thursday-

Week 15:

Week 15 introductions:

This week we will be completing our final portfolios, mixed media projects, and preparing for our oral presentations of the portfolio work. Your attendance is required.

Week 15 Lesson Activities: 8 hours

Tuesday: Workday

Thursday: Workday

Final Portfolio is due by the end of class!

Week 16 (finals week):

Week 16 introductions:

During our class final, you will be presenting your final portfolio and showcasing your best work of the semester. Be prepared to discuss your work/present your artist statement.

Week 16 Lesson Activities:

Oral Presentations

Policies and Support Information

Academic Success Center

The Academic Success Center (ASC) is William Woods' central location for academic support housed in the EMC room of Dulany Library. Students looking for help adjusting to the rigor of college, resolving issues related to course work or even to discuss online academic success and strategies can contact the Academic Success Center by emailing ASC@williamwoods.edu.

Academic tutoring is available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

Office of Student Accessibility Resources

William Woods University is committed to ensuring the full participation of all students in its' programs. If you have a documented disability and as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University's programs or services, contact the Office of Student Accessibility Resources as soon as possible. Students will need to provide documentation to the Office of Student Accessibility Resources. The SAR staff work with students in a confidential manner. For further questions or concerns regarding accommodations, please contact the Director at ada@williamwoods.edu or 573-592-1194.

Mental Health Support Services

The university is committed to advancing the mental health and wellbeing of its students. If you or someone you know is feeling overwhelmed, depressed and/or in need of support, services are available. For help contact Counseling and Health Services at 573-592-4222 or health.services@williamwoods.edu. The office assists with mental and other general health issues. More information on their services is found [Here](#).

Location: The office is in Stone-Campbell Hall at the corner of Ewing and twelfth Streets

Academic Advising

The office for Academic Advising is housed within the Center for Student Success. Academic advisors work with students who need assistance with major/minor selection and course registration. The advising staff work with faculty academic advisers and are available as another option for students needing assistance and can be contacted by emailing advising@williamwoods.edu.

Online Tutoring

Online assistance for English, Math, and most other academic subjects is also available 24/7 through OwlNet. Please log into OwlNet and click on the Tutoring Tab along the top of the page to access tutoring assistance. If you need assistance, please reach out to help@williamwoods.edu for access to the online tutoring portal.

Hoonuit

All students at WWU have access to this online tutorial program housed within OwlNet. This is a digital tutorial website with more than 1,500 hours of online professional development and learning resources. This program will assist you in learning how to use different software programs.

The log in is your email username and password. If you have questions on how to use the system, you can contact help@williamwoods.edu for assistance.

Academic Policies

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Academic Integrity Policy

William Woods University, founded on the principle of honesty, has long endeavored to maintain an atmosphere of academic integrity. In all academic work, it is important that the ideas and contributions of others be appropriately acknowledged, and that work that is presented as original is, in fact, original. Ensuring the honesty and fairness of the intellectual environment at William Woods University is a responsibility that is shared by the entire campus community. Details of the Academic Integrity Policy can be found at the following link: [Academic Integrity/Honesty](#)

Changes in Syllabus:

This syllabus may be revised at the discretion of the instructor without prior notification or consent of the students. The syllabus presents an approximate expectation of course progress. Any changes will be announced in class.

End of Course Survey:

William Woods University values your feedback regarding this course. The university will notify you by email and provide a link to follow to complete the course evaluation. Student feedback is important to the continued development of faculty teaching and course curriculum. Your course evaluation responses are anonymous and will not be viewed by the instructor until the term is completed.

Student Assignments Retained:

From time to time, student assignments or projects will be retained by the instructor/university for the purpose of academic learning or assessment. In every case, should the assignment or project be shared, the student's name and all identifying information about that student will be removed from the assignment or project.

Student Data Privacy Protections

Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty, and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They can answer most general technology questions, computer troubleshooting, virus detection and cleanup, account set up and password issues. A full listing of services available to students can be found on the WWU website: [UIT Helpdesk](#)

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files (.docx) before submitting.

****Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.**

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you are using other applications for word processing, it is your responsibility to provide your documents in a format your instructor can access easily (.docx or .pdf)
4. Laptop or desktop computer is recommended. Smartphones and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

Usage and expectation of student use of the Learning Management System (LMS)/Watermark:

(All General Education courses must put an assignment on WATERMARK for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

LMS: Students will have access to their LMS account. Every student is responsible for knowing how to access and use this system appropriately. Students will be responsible for all information the instructor posts on the system.

Assessment Software: All students are provided with an account with the assessment program Watermark. This is not a course management program, but one used to assess key assignments for programs. Students access to Watermark is provided upon admission to the university. **The username is the full WWU email FMLast####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID**. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page <https://sll.watermarkinsights.com/login#/> . The best way for students to access Watermark is through their course portal as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course: (please outline any additional technology needs for the students)

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

ART 110 Drawing I



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty:	Associate Professor John Selburg
Office:	KAC 126
Phone:	(573) 592 - 4373
Email:	john.selburg@williamwoods.edu
Office Hours:	Monday: 9:45 am – 10 am, 10:50 am – 2:00 pm, 2:50 pm – 3:00 pm Wednesday: 9:45 am – 10 am, 10:50 am – 3:00 pm Friday: 9:50 am – 10 am
Online availability:	Email and Zoom

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found at after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook: none

Supplemental Material: **(Recommended)**
Tombow Pencil Set
Travel Portfolio Large Enough for 18" x 24" paper
Mechanical Pencil
Drawing Board
Copic Multiliner set
Pencil Bag/Box

Where to Buy Textbook:

[William Woods University Virtual Bookstore](#)

Course/Degree Requirements

Prerequisite: none

Course Description: A basic study of drawing techniques and concepts. (Lab fee)

General Education Objective:

THIS COURSE MEETS THE GENERAL EDUCATION OBJECTIVE (FINE ARTS): TO UNDERSTAND THE CREATIVE PROCESS INVOLVED IN THE PRODUCTION OF ARTS

Assignment/ assessment of/ rubric GE:

Criteria Method of Delivery Assessment

1) Recognize the elements and principles of design in your own and others' artworks.	In-class and outside of class projects assigned.	Assessment of in-class/outside assignments
2) Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	In-class and outside of class projects assigned.	Assessment of in-class/outside assignments
3) Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	In-class and outside of class projects assigned.	Assessment of in-class/outside assignments
4) Demonstrate the systematic development of an aesthetic philosophy and original vision.	In-class and outside of class projects assigned.	Assessment of in-class/outside assignments

Art 110 Drawing I Program Objectives:

P1: Recognize the elements and principles of design in your own and others' artworks.
Demonstrate an understanding of these elements and principles in a variety of media.

P2: Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.

P3: Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

P4: Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

P5: Demonstrate the systematic development of an aesthetic philosophy and original vision.

P6: Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

C1: Recognize and give examples of the elements and principles of design.

C2: Demonstrate knowledge of processes and techniques specific to art disciplines.

C3: Apply an understanding of elements and principles of design to art projects.

C4: Provide constructive criticism using appropriate visual arts vocabulary when evaluating works of art by professionals and peers.

C5: Discuss the role of the arts in contemporary society and relevant to individual student interests and disciplines.

C6: Demonstrate knowledge of the cultural impact of a variety of art media and processes.

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

****Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.**

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

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Usage and expectation of student use of Brightspace/WATERMARK:

(all General Education courses must put an assignment on WATERMARK for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

Brightspace: Students will have an Brightspace account. It is the responsibility of every student to know how to access this system and to use it appropriately. Students will be responsible for all information the instructor posts on Brightspace.

Assessment Software: All students are provided an account with the assessment program Watermark. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Watermark is provided upon admission to the university. **The username is the full WWU email FMLast####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID**. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page <https://sll.watermarkinsights.com/login/#/> . The best way for students to access Watermark is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course: none

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Assessment Procedures:

The course will consist of presentations, in-class activities, discussions, studio work, and critique. Program and course objectives will be introduced through demonstrations and discussion and will be reinforced through class activities and assignments. A tentative schedule is included.

Grading Philosophy:

Student projects and activities will be assessed on how they demonstrate growth and mastery of the skills and objectives specific to this course. 'A' quality work reflects understanding and application of course material, creation and revision, and all-around excellence. Grades will typically be returned within a week of the assignment due date.

Grading Scale

A = 90% – 100%

B = 80% – 89%

C = 70% – 79%

D = 60% – 69%

F = 0% – 59%

Missing or Late assignment:

Students are responsible to turn assignments on time unless given an extension by the professor. Students with an excused absence affecting the ability to turn in an assignment on time will be granted an extension by the professor. Assignments turned in late without an extension granted by the professor will drop 5% of the overall grade each class period that the project is not turned in.

Attendance/Participation expectations:

Students are expected to participate in all projects, critiques, and activities associated with the class in a timely and respectful fashion.

Faculty Attendance Policy:

If a student cannot attend class due to extraneous circumstances, including feeling sick and at risk of getting others getting sick, it is the duty of the student to notify the professor and collect any missed information. Students will be given excused absences in these cases.

3 unexcused absences will result in the lowering of the overall course letter grade by ten percent. Each additional unexcused absence will result in the lowering of the overall grade by 5% for every unexcused absence beyond 3.

Class Conduct Expectations:

Treat yourself, others, and the facility with respect.

Class Recording

There may be times when a class session needs to be audio-visually recorded. In the event that this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course.

Assignment Overview

All projects will be worked on in class, but will require sufficient time outside of class to complete. Weekly critiques/reviews of coursework will result in a recorded grade for the week's work. Each critique is worth a total of 100 points, 1/14 of the final semester grade. There are 14 critiques in total. The final critique is weighed the same as the weekly critiques.

Important Dates:

January 9	First Day of On-Campus Class
January 13	Last Day to Add a course On-Campus
January 16	MLK Day – No Class
February 6	Last day to drop a 16-week course without W a grade
February 22	Student Performance Review
March 6-10	Mid semester Break
March 17	Last day to drop a 16-week course with a W grade.
April 13	Symposium for Scholarship and Creative Activity
April 24-28	Finals Week
April 29	Commencement

Week 1, Jan. 9 – 13

Complete in class assignment, 6 – 8 hours
Course Introduction
Pencil holding techniques
Introduction to dynamic line
Fieldwork Observational Sketching

Week 2, Jan. 18 – 20

Complete in class assignment, 6 – 8 hours
Fieldwork Observational Sketching
Dynamic line
Introduction to expressive mark making
Critique 1

Week 3, Jan. 23 – 27

Complete in class assignment, 6 – 8 hours
Expressive mark-making
Introduction to Value
Fieldwork Observational Sketching
Critique 2

Week 4, Jan. 30 – Feb. 3

Complete in class assignment, 6 – 8 hours
Abstract Drawing
Large-scale charcoal drawing
Critique 3

Week 5, Feb. 6 – 10

Complete in class assignment, 6 – 8 hours
Abstract drawing
Critique 4

Week 6, Feb. 13 – 17

Complete in class assignment, 6 – 8 hours
Introduction to gesture drawing
Critique 5

Week 7, Feb. 20 – 24

Complete in class assignment, 6 – 8 hours
Large-scale observational drawing
Critique 6

Week 8, Feb. 27 – Mar. 3

Complete in class assignment, 6 – 8 hours
Large-scale observational drawing
Critique 7

Week 9, Mar. 13 – 17

Complete in class assignment, 6 – 8 hours
Large-scale observational drawing
Critique 8

Week 10, Mar. 20 – 24

Complete in class assignment, 6 – 8 hours
Introduction to experimental media drawing
Critique 9

Week 11, Mar. 27 – 31

Complete in class assignment, 6 – 8 hours
Experimental media drawing
Critique 10

Week 12, Apr. 3 – 7

Complete in class assignment, 6 – 8 hours
Introduction to conceptual drawing
Critique 11

Week 13, Apr. 10 – 14

Complete in class assignment, 6 – 8 hours
Conceptual drawing
Critique 12

Week 14, Apr. 17 – 21

Complete in class assignment, 6 – 8 hours
Conceptual drawing
Critique 13

Final, April 24, 10:00 am

Critique 14

Student Support

Academic Success Center

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Academic tutoring available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

ADA Guidelines

William Woods University is committed to ensuring the full participation of all students in its programs. If you have a documented disability and as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University's programs or services, contact the Office of Student Disability Services as soon as possible. Students will need to provide documentation to the Director of Student Disability Services. The SDS staff works with students in a confidential manner. For further questions or concerns regarding accommodations, please contact Director Selena Meints at ada@williamwoods.edu or 573-592-1194.

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The university is committed to advancing the mental health and wellbeing of its students. If you or someone you know is feeling overwhelmed, depressed and/or in need of support, services are available. For help contact Counseling and Health Services at 573-592-4222 or health.services@williamwoods.edu. The office assists with mental as well other general health issues. More information on their services are found [Here](#).

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No separate login is required. You will see a list of basic subjects, and a field to do a subject search. For most subjects there are two options, "Drop-in tutoring" and "Offline questions." Drop-in allows you to chat live with a tutor, and offline allows you to submit a question and they email you back the answers.

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From time to time, student assignments or projects will be retained by the instructor/university for the purpose of academic learning or assessment. In every case, should the assignment or project be shared, the student's name and all identifying information about that student will be removed from the assignment or project.

Student Data Privacy Protections

Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual

property of the faculty and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class, or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

ART 140 Adobe Creative Cloud

Tuesday/Thursday 2-3:15

Fall 2022 KAC 214



MISSION STATEMENT

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Instructor Information

Name: Lisa Simms

Office: Kemper 130

Phone: 573-592-4369

Email: lisa.simms@williamwoods.edu

Office Hours: MW 12pm-3pm F 12pm-2pm

Kemper 214 DOOR CODE: 1234#

I am also available virtually during office hours:

<https://umssystem.zoom.us/j/7764000961?pwd=K25LeUo4WFZqaWN2K2JtWFpTYTBMQT09>

Meeting ID: 776 400 0961

Passcode: 005676

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Course Description:

This course offers an introduction to Illustrator, InDesign, and Photoshop. Students will learn to use these applications through the creation of content relevant to fields of design, art, marketing, and communications.

Class experiences will include lectures, discussions, activities, and demonstrations. Student participation in class activities and exercises is essential to learning the course material.

Suggested Reading:

Text:



Adobe Illustrator CC Classroom in a Book
(2019 Release)
by Brian Wood | Jan 5, 2019
ISBN-13: 978-0135262160
ISBN-10: 013526216X



Art 140 Adobe Creative Cloud (suite) Adobe Creative Suite 6:
Introduction to InDesign, Photoshop and Illustrator
Step by Step Training Spiral-bound – June 28, 2012
by Noble Desktop (Author)

Where to Buy Textbooks: William Woods University [Virtual Bookstore](#)

Links to Tutorials:

Illustrator:

<https://helpx.adobe.com/illustrator/tutorials.html>

Photoshop:

<https://www.adobe.com/products/photoshop.html?promoid=PC1PQQ5T&mv=other>

InDesign:

<https://helpx.adobe.com/support/indesign.html>

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

COVID-19 Statement

The university has updated policies due to the improved situation regarding COVID-19. But though improved, the pandemic is not yet over. In the event of a class disruption due to complications with the COVID-19 pandemic, the critical concerns of the university are to limit the impact of emergency disruptions to the academic process and to maintain the academic quality and rigor of the course. Faculty and students need to be prepared to teach and learn in a fluid academic environment.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating files in Adobe Creative Cloud and submitting physical (printed) and

digital files via Brightspace.

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, Internet Browser, Media Player, Adobe Acrobat Reader.
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They are able to answer most general technology questions, computer troubleshooting, virus detection and clean up as well as account set up and password issues. A full listing of services available to students can be found on the WWU website: UIT Helpdesk

Usage and expectation of student use of Brightspace/VIA:

(all General Education courses must put an assignment on VIA for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

Brightspace:

Students will have a Brightspace account. It is the responsibility of every student to know how to access this system and to use it appropriately. Students will be responsible for all information the instructor posts on Brightspace.

VIA:

All students are provided an account with the assessment program Via. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Via is provided upon admission to the university. The username is the full WWU email FM Last####@owls.williamwoods.edu with the password being the student ID number WITHOUT the WWU! only the digits of the student ID. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page (www.vialivetext.com). The best way for students to access Via is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course:

If students want or need to work from home or on their individual computers a subscription to the Adobe Creative Suite programs will be necessary.

Adobe makes it easy for students to subscribe to this service and give student discounts.

Syllabus ART 140 - Adobe Creative Cloud William Woods University

General Education Assessment Rubric - Fine Arts

Objective	Insufficient (1)	Developing (2)	Proficient (3)	Exemplary (4)
1. Applies knowledge of processes and techniques specific to disciplines in the arts.	Fails to address all components, reflecting limited understanding with significant improvements needed.	Attempts to address all components, reflecting basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting understanding but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding.

2. Demonstrates innovative and creative thinking to convey and/or interpret meaning.	Fails to address all components, reflecting limited understanding and creativity with significant improvements needed.	Attempts to address all components, reflecting basic understanding and creativity with some improvements needed.	Sufficiently addresses all components, reflecting understanding and creativity but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding and creativity.
3. Articulates an understanding of the creative process and the aesthetic principles that guide the arts.	Fails to address all components, reflecting and articulating limited understanding with significant improvements needed.	Attempts to address all components, reflecting and articulating basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting and articulating understanding but with minor improvements needed	Excels in addressing all components, reflecting and articulating well-developed understanding.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Program Objectives for the Art BA and BFA

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
 2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
 3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
 4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
 5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- 6BA. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.
- 6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Course Objectives or Student Learning Outcomes/Instructional Methods:

Program Objectives	In this course, students will:
1, 3, 6BA	Learn new technical skills and apply them to original concepts; strengthen critical thinking and creative problem-solving abilities through the challenge of creative projects..
2, 4	Build an awareness of design elements and principles; recognize and apply these principles to digital works in 2-d compositions and graphics.
5	Gain an awareness of copyright infringement issues and ethical considerations related to digital works, and all creative practices.

2	Gain a level of comfort in using the Mac Platform, and the interface system of the Adobe Creative Suite.
2	Create and maintain a consistent system of file management that recognizes best practices in file formats, non-destructive compression, and appropriate file outputs.
2	Understand the difference between raster and vector applications, and appropriate use of each, including how they combine.
2	Understand RGB, CMYK, PMS, and Web color systems, and appropriate use.
5, 6BA	Explore concept and the construction of meaning through the creation of images.
1, 6BA	Develop skills of verbally expressing visual ideas, and skills of analytical aesthetic response, through critiques and discussion.
1, 3	Increase awareness of contemporary art and art-making practices, especially as it relates to technology and the computer
1, 2, 5	Understand how to Identify and Produce Effective Graphic Design
1, 2, 5	Master the process of concept development
1, 2, 5	Create page layouts and translate the graphic solutions to digital mediums.
4	Demonstrate an expertise in identifying target markets & publics.
1, 2, 4, 5	Produce professional level presentation both in print and digital formats.
4	Demonstrate the "Professional working process"
1, 2, 6BA	Develop problem solving with conceptual solutions with type, colors, photography, illustrations and graphic shapes.
4, 5	Develop skills of verbally expressing visual ideas, and skills of analytical aesthetic response, through critiques and discussion.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Assessment Strategy:

The class objectives will be achieved in three ways.

- 1) Students will complete several design assignments and will present the projects in this order.
 - research
 - preliminary design
 - final design and its formal presentation

Grading Criteria:

Student and their Graphic Design Projects will be assessed on the following criteria:

- 1) Meeting deadlines
- 2) Attendance / Punctuality
- 3) Productive use of class time
- 4) Completion of outside-of-class work
- 5) Participation and objectivity in critiques
- 6) Completeness of assignments
- 7) Difficulty of design solutions

Major Projects: Percentage of Grade:

- 1) Personal Logo 10%
- 2) Poster 20%
- 3) Typography 10%
- 4) Composite Image 20%
- 5) Article Layout 10%
- 6) Magazine Layout 20%
- 7) Participation / Attendance 10%

Total Points Possible: 1000

Grading Scale:

- 900-1000 A
- 800-890 B
- 700-790 C
- 600-690 D
- 590 and below F

Disabilities Accommodation:

Please notify me if you have a disability that requires accommodation.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Academic Dishonesty:

Academic dishonesty is any form of cheating which results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work which is not their own. In such cases, the instructor will inform the chair of the department prior to implementation of punitive action. Any student judged to have engaged in academic dishonesty may receive a failing grade for the work in question.

Classroom Behavior:

The classroom instructor is responsible for setting standards for all classroom conduct, behavior, and discipline. Only enrolled students, administrative personnel, and persons authorized by the instructor are permitted in the classroom or other instructional areas during scheduled periods.

Class time is for learning and working. We will be working on assignments together and with this freedom comes responsibility. I am teaching you to be professionals, to work as professionals so this is the time to act like you are going to be required to perform in the workplace. Use your time effectively, communicate with your classmates about your work, ideas and projects and remember respect among your colleagues is essential to a successful career but it is not a given, it must be earned. So this is the time to learn how to earn that respect.

Cell Phone Policy:

You may use your cell phones, you can even listen to your own music during work time. All I ask is to not be using either when I am speaking, or if you have to take a call, just step out into the hall. Please no texting while I am speaking.

Class Recording:

There may be times when a class session needs to be audio-visually recorded. In the event that this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Missing or Late assignment:

PARTICIPATION AND ATTENDANCE

Participation:

Participation includes making regular, professional-quality contributions to project development, as well as active participation in class discussions and decision making.

Critiquing your fellow students work is important and this is a skill you must learn. Learning to do this effectively is how you will become effective Managers, Creative Directors and eventually business owners if this is the path you choose.

Attendance:

Students will be given 3 unexcused absences without a derogatory impact on their grade. The 4th unexcused absence will result in a 10% deduction on a student's final grade. Every absence thereafter will also result in a 10% deduction on a student's final grade. The 7th unexcused absence will result in a failing grade.

Persistent tardiness is also recorded. Every 3 instances of a student being tardy will count as 1 unexcused absence. A tardy is recorded if a student is at least 10 minutes late to class or if the student leaves early with at least 10 minutes of class time left.

Homework Assignments:

You will be turning in each assignment digitally EXCEPT the final assignment, that will be printed. Please submit your assignments on Brightspace according the assignment specifications (i.e. in photoshop format, illustrator, jpeg, png, etc.)

Missing or Late assignment:

Instructions for all assignments are available from day one of each assignment, and late work is simply unprofessional – therefore, no late assignments will be accepted unless you the student receives permission from the Professor.

Important Dates:

August 23 First Day of On-Campus Class

August 27 Last Day to Add a course On-Campus

September 6 Labor Day

September 20 Last day to drop an on-ground course without a grade
October 18-19 Fall Holiday – NO CLASS

October 29 Last day to drop an on-ground course with a W for the grade and the last day to withdraw from the university

November 24-26 Thanksgiving Break – NO CLASS

Nov 29-Dec 3 Senior Showcase

December 6-10 Finals week

Class Schedule

Week 1

8/23- Syllabus

8/25-Color wheel practice assignment

Week 2

8/30- Introduce first assignment Personal Logo

9/1- Work on Personal Logo assignment

Week 3

9/6-Work on Logo assignment

9/8-work on Logo assignment

Week 4

9/13- Logo Assignment DUE at beginning of class

Critique of Logo assignment

9/15- Introduce Vector Pop Culture Poster Assignment, start assignment

Week 5

9/20-Work on Poster assignment

9/22-Work on Poster assignment

Week 6

9/27- Work on Poster Assignment

9/29-Work on Poster Assignment

Week 7

10/4-Poster Assignment DUE at beginning of class

Critique Poster Assignment

10/6- Introduce Photoshop; Typography Assignment

Week 8

10/11-Work on Typography Assignment

10/13- Work on Typography Assignment

10/18- No class, fall holiday

10/20-Typography Assignment DUE beginning of class

10/25-Introduce Composite Image assignment

10/27- Work on composite image assignment

11/1- Work on composite image assignment

11/3-Composite Image assignment DUE beginning of class

11/8-Introduce InDesign, Article Assignment

11/10- Work on Article Assignment- just practice, not for a grade!

11/5- Article Assignment due, Introduce final Magazine Layout Assignment

11/17- Work on Magazine Layout Assignment

11/22-Work on Magazine Layout Assignment

11/24- No class, Thanksgiving Break

11/29-Work on Magazine Layout Assignment

12/1-Work on Magazine Layout Assignment

12/6-Work on Magazine Layout Assignment- PRINTING

12/8- Magazine Layout Printed FINAL DUE beginning of class

Critique of Magazine Layout assignment

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Syllabus ART 140 - Adobe Creative Cloud
William Woods University

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ART 123 Ceramics I-A

Spring 2023



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Valerie Wedel

Office: 123 Kemper

Phone (cell): 573-489-9780 **Email:** valerie.wedel@williamwoods.edu

Office Hours: Mondays 12-4, Tuesdays & Thursdays 4:40-5:10,
Wednesdays & Fridays 10-11, Wednesdays 12-1

Online availability: Daily during weekdays

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found at after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook:

textbook material will be posted on Brightspace (book is out of print)

Supplemental Material:

Optional: Apron/smock, small towel, sketchbook

Course/Degree Requirements

Prerequisite: none

Course Description:

Introduction to media and technique. Hand building, throwing, and glazing will be covered. (Lab fee)

General Education Objectives:

Element	Insufficient (1)	Developing (2)	Proficient (3)	Exemplary (4)
1. Applies knowledge of processes and techniques specific to disciplines in the arts.	Fails to address all components, reflecting limited understanding with significant improvements needed.	Attempts to address all components, reflecting basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting understanding but with minor improvements needed.	Excels in addressing all components, reflecting well-developed understanding.
2. Demonstrates innovative and creative thinking to convey and/or interpret meaning.	Fails to address all components, reflecting limited understanding and creativity with significant improvements needed.	Attempts to address all components, reflecting basic understanding and creativity with some improvements needed.	Sufficiently addresses all components, reflecting understanding and creativity but with minor improvements needed.	Excels in addressing all components, reflecting well-developed understanding and creativity.
3. Articulates an understanding of the creative process and the aesthetic principles that guide the arts.	Fails to address all components, reflecting and articulating limited understanding with significant improvements needed.	Attempts to address all components, reflecting and articulating basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting and articulating understanding but with minor improvements needed.	Excels in addressing all components, reflecting and articulating well-developed understanding.

Assignment/ assessment of/ rubric - GE: see below in “Assessment Procedures”

Art BA and BFA Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks.
Demonstrate an understanding of these elements and principles in a variety of media.
2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

5. Demonstrate the systematic development of an aesthetic philosophy and original vision.

6BA. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

Technique

1. Students will demonstrate competence, technical skill, and critical judgment in the use and application of ceramic clays and glazes.
2. Students will apply the elements of art and the principles of design in the creation of ceramic studio art projects.

Communication

1. Students will demonstrate an understanding of the creation, production, and historical reference of ceramic art across cultural and media contexts.
2. Students will critique each other's work to gain deeper understanding of effective communication through ceramic art and design.

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

**Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

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Assessment Software: All students are provided an account with the assessment program Watermark. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Watermark is provided upon admission to the university. **The username is the full WWU email FMLast####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID.** If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page <https://sll.watermarkinsights.com/login#/> . The best way for students to access Watermark is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time.

Assessment Procedures:

Hand-Built Sculptural Projects (Course Objective: Technique; Program Objectives: 1, 2; General Education Objectives: 1, 2)

Research Paper (Course Objective: Communication; Program Objectives: 4, 6; General Education Objective: 3)

Oral Report (Course Objective: Communication; Program Objectives: 4, 6; General Education Objective: 3)

Quizzes (Course Objective: Communication; Program Objectives: 3, 4, 6; General Education Objective: 3)

Participation in Group Critiques (Course Objective: Communication; Program Objectives: 1, 4; General Education Objective: 3)

Grading Philosophy:

I grade largely based on the development of an individual student's work, both in terms of specific assignments and over the course of the total semester. Excellent work has gone well beyond the parameters of a given assignment and typically reflects a great deal of effort. Turnaround time for grading is typically one week.

Grading Scale

A (90-100%) = excellent

B (80 – 89%) = above average

C (70 – 79%) = average

D (60 – 69%) = poor

F (below 60%) = fail

All work is to be done individually but if you need, I urge you to come to me for help, and/or help each other.

Missing or Late assignment:

While I accept late work, you should avoid it. Unless there are special circumstances we have agreed upon, a letter grade will be deducted for each day an assignment is turned in past the due date.

Attendance/Participation expectations:

Attendance is the responsibility of the student as an active learner in the course. It is understood that in the current situation with various illnesses, there will be times that students are unable to

physically be present in the course. Attendance will be considered physical attendance in the classroom, as well as online participation in course activities.

If unable to attend, the student is responsible to complete their work either remotely via Brightspace, or by catching up on studio work once they return to class. They are expected to maintain regularly scheduled interactions, as agreed upon with the professor.

Faculty Attendance Policy:

Attendance for all classes including class critiques is mandatory. Tuesday/Thursday students can miss 2 days due to unexcused absences. It is your responsibility to email all excused absences to your professor prior to the absence. An email stating you are sick will need to be followed up with a doctor's note. Excused absences are approved school events with prior written notification from the student, doctor's note stating the illness, or a funeral program.

After unexcused absence limit is reached your grade will decline:

3 absences = reduction of one letter grade

4 absences = reduction of two letter grades

5 or more = class failure

Class Conduct Expectations:

1. Mask use is required in the classroom unless you are informed otherwise.
2. E-mail me on occasions of excused absences, such as doctor's appointments. I will only excuse these absences if you notify me.
3. Three occasions of tardiness equal one absence.
4. If you leave before the end of class without prior approval, you will be counted absent.
5. Cell phone use is prohibited unless being used as an in-class exercise.
6. Submitted assignments created by someone other than the student will be considered plagiarized and will be penalized as such.

Class Recording

There may be times when a class session needs to be audio-visually recorded. In the event that this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course.

Assignment Overview

Course Requirements:

There will be three studio project periods during the semester. I will post specific due dates. All assignments are due at the beginning of class, unless otherwise posted. Although assignments provide a structure and focus to course work, you will be encouraged to pursue personal solutions to assigned problems.

Students are required to spend at least 6 hours, on average, each week on readings and assignments outside class time. Expectations:

- High quality completion of each assigned project
- Keeping up with the reading assignments
- Ready to work at the beginning of class
- Participation in group critiques
- Presentation of a completed portfolio of work at the final critique.
- Small sketchbook (or collection of loose pages) – don't purchase if you don't have one. The purpose of sketch pages is to help you develop your ideas and thoughts on each project.
- A 4-5-page paper and short (about 5 minutes) oral presentation.

PROJECTS

1. Harmony and Balance in Repeated Natural Forms

Human subtlety will never devise an invention more beautiful, more simple or more direct than does nature because in her inventions nothing is lacking, and nothing is superfluous.

Leonardo da Vinci

Project Procedure: Leonardo da Vinci encourages us to find creative inspiration in nature, as he did. You will create ceramic sculptures based on this approach, using the artistic concepts of harmony, rhythm (repetition) and balance. **You will be shown how to utilize coil, slab and pinch methods for the creation of this work.**

This project will proceed as follows:

1. Bring 5-7 natural objects to the 2nd day of class (pods, seeds, leaves, twigs, dead bugs, etc.)
2. Make at least 25 thumbnail sketches to work out ideas for your sculpture
3. Design approved by instructor
4. Make maquette (a quick, miniature version of your sculpture)
5. Construction of the sculpture – **MINIMUM: 10" & MAXIMUM 18" (in any direction)**
6. Surface decoration
7. Firing

2. Psychological Self Portrait

For this "self-portrait" we are not interested in your physical appearance. Rather we are looking for some aspects of your personality/psychology/consciousness revealed. Artists to research: Robert Arneson, Viola Frey, Daniel Rhodes, Frida Kahlo, Pablo Picasso, Oscar Kokoshchka, Amedeo Modigliani, Alberto Giacometti, Francesco Clements, Manuel Neri, among others.

This project will proceed as follows:

1. Gather reference materials – actual objects, photos, etc.
2. Make at least 25 thumbnail sketches to work out ideas
3. Design approved by instructor
4. Make maquette
5. Construction of a 3-D clay portrait - **MINIMUM: 10” & MAXIMUM: 18” (in any direction)**
6. Surface decoration
7. Firing

3. Personal Teapot

Some potters make teapots to serve tea. Some craftspeople make teapots in which to pour loving attention. Some artists make teapots to make a statement – to communicate. Some philosophers make teapots to hold their thoughts. Some seekers make teapots to discover truth. All are correct. Find your way as follows:

1. Do research – look at teapots – both historical and modern, look at other things that interest you. Sketch, read, think, soul search.
2. 25 thumbnails with design approved by instructor
3. Make maquette
4. Construction
5. Surface embellishment
6. Firing

Final grade will be determined by relating letter grades accumulated in the following categories:

Assignments	Percent of grade	Hours to spend
1. Three Studio Projects (25% each)	75%	67
2. Three Quizzes Over Readings (time includes readings)	10%	18
3. Research Paper (4-5 pages) and Oral Presentation	10%	5
4. <u>Participation in Group Critiques</u>	5%	<u>in class</u>
Total semester hours: 90		

Important Dates:

January 9	First Day of On-Campus Class
January 13	Last Day to Add a course On-Campus
January 16	MLK Day – No Class
February 6	Last day to drop a 16-week course without W a grade
February 22	Student Performance Review
March 6-10	Mid semester Break
March 17	Last day to drop a 16-week course with a W grade.
April 13	Symposium for Scholarship and Creative Activity
April 24-28	Finals Week
April 29	Commencement

Detailed Weekly Activities & Assignments

Date	Course Topic	Textbook Reading (time required)	Assignment (time required)
Week of January 9	Introduction	Chapter 1 & Brightspace posts (1 hour)	Introduction/Demos (5 hours)
Week of January 16	Harmony and Balance	Chapter 2, pages 23-49, 87-90 & Brightspace posts (1 hour)	Review of sketches and beginning of work (5 hours)
Week of January 23	Harmony and Balance	Chapter 3, pages 103-114 & Brightspace posts (1 hour)	Studio Work Week (5 hours)
Week of January 30	Harmony and Balance	Brightspace posts (1 hour)	Wet work on Project #1 completed by Noon, Friday, February 3 (5 hours)
Week of February 6 Quiz #1 over Readings and Videos	Psychological Self-Portrait	Chapter 4 (1 hour)	Quiz #1- over readings from Chapters 1-3 and Brightspace posts Tuesday, February 7 Begin work on Project #2 (sketches and initial work) (5 hours)
Week of February 13	Psychological Self-Portrait	Chapter 8 (1 hour)	Studio Work Week (5 hours)
Week of February 20	Psychological Self-Portrait	Brightspace posts (1 hour)	Studio Work Week (5 hours)
Week of February 27 Midterms (no midterm exam)	Psychological Self-Portrait	Brightspace posts (1 hour)	Studio Work Week (5 hours) Wet work on Project #2 completed by Noon, Friday, March 3

Week of March 6	Spring Break	Spring Break	Spring Break
Week of March 13	Personal Teapot	Chapter 9 (1 hour)	Begin work on Project #3 (sketches and initial work) (5 hours)
Week of March 20 Quiz #2 over Readings and Videos	Personal Teapot	Chapter 3, pages 115-127 & Brightspace posts (1 hour)	Quiz #2 – over chapters 4, 8, & 9 and Brightspace posts Tuesday, March 21 Studio Work Week (5 hours)
Week of March 27	Personal Teapot	Chapter 5, pages 159-179 & Brightspace posts (1 hour)	Studio Work Week (5 hours)
Week of April 3	Oral reports on Ceramic Artists	Chapter 5 pages 180-211 & Brightspace posts (1 hour)	Short oral presentations April 4 and 6 Research Papers Due Friday, April 7 11:59 pm, uploaded to Brightspace/ Turnitin, 4-5 pages (5 hours)
Week of April 10 No class Thursday, April 13	Glazing Techniques	Chapter 6 (1 hour)	Glazing Thursday, April 13 Last day of wet work (5 hours)
Week of April 17	Firing Techniques	Brightspace posts (1 hour)	Finish glazing and firing Thursday, April 20 Last day to glaze - (5 hours)
Final Critique of all work and Quiz #3 Thursday, April 27, 3:00 (Note that this is an unusual time, but based on the finals schedule, should be a time that works for the entire class.) Over readings and videos since previous quiz (starting with week of March 20) Attendance Required, (6 hours studying and preparation)			

Student Support

Academic Success Center

The Academic Success Center (ASC) is William Woods' central location for academic support housed in the EMC room of Dulany Library. Students looking for help adjusting to the rigor of college, resolving issues related to course work or even to discuss online academic success and strategies can contact the Academic Success Center by emailing ASC@williamwoods.edu.

Academic tutoring available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

ADA Guidelines

William Woods University is committed to ensuring the full participation of all students in its programs. If you have a documented disability and as a result, need a reasonable accommodation to participate in class, complete course requirements, or benefit from the University's programs or services, contact the Office of Student Disability Services as soon as possible. Students will need to provide documentation to the Director of Student Disability Services. The SDS staff works with students in a confidential manner. For further questions or concerns regarding accommodations, please contact Director Selena Meints at ada@williamwoods.edu or 573-592-1194.

Mental Health Support Services

The university is committed to advancing the mental health and wellbeing of its students. If you or someone you know is feeling overwhelmed, depressed and/or in need of support, services are available. For help contact Counseling and Health Services at 573-592-4222 or health.services@williamwoods.edu. The office assists with mental as well other general health issues. More information on their services are found [Here](#).

Location: The office is located in Stone-Campbell Hall at the corner of Ewing and twelfth Streets

Academic Advising

The office for Academic Advising is housed on the first floor of the Academic Building. Academic advisors work with students who need assistance with major/minor selection and course registration. The office for Academic Advising works with faculty academic advisers and is available as another option for students needing assistance and can be contacted by emailing jasmine.chievous@williamwoods.edu.

SmartThinking Online Tutoring

Online assistance for English, Math, and most other academic subjects is also available 24/7 through SmartThinking, our e-tutoring service provider. Just click on the "Tutoring" tab at the

top of your Brightspace main page and follow the simple directions to connect with a dedicated personal tutor!

No separate login is required. You will see a list of basic subjects, and a field to do a subject search. For most subjects there are two options, “Drop-in tutoring” and “Offline questions.” Drop-in allows you to chat live with a tutor, and offline allows you to submit a question and they email you back the answers.

Please contact the Academic Success Center at ASC@williamwoods.edu if you need additional assistance.

Hoonuit

All students at WWU have access to this online tutorial program. Hoonuit is a digital tutorial website with more than 1,500 hours of online professional development and learning resources. This program will assist you in learning how to use different software programs.

Hoonuit is accessed through Brightspace. Once logged into Brightspace, the link is on the far right in the green section under courses. The log in is your email user name and password. If you have questions on how to use the system you can contact ASC@williamwoods.edu for assistance.

Academic Policies

Academic Integrity Policy

William Woods University, founded on the principle of honesty, has long endeavored to maintain an atmosphere of academic integrity. In all academic work, it is important that the ideas and contributions of others be appropriately acknowledged, and that work that is presented as original is, in fact, original. Insuring the honesty and fairness of the intellectual environment at William Woods University is a responsibility that is shared by the entire campus community. Details of the Academic Integrity Policy can be found at the following link: [Academic Integrity/Honesty](#)

Changes in Syllabus:

This syllabus may be revised at the discretion of the instructor without prior notification or consent of the students. The syllabus presents an approximate expectation of course progress. Any changes will be announced in class.

End of Course Survey:

William Woods University values your feedback regarding this course. The university will notify you by email and provide a link to follow to complete the course evaluation. Student feedback is important to the continued development of faculty teaching and course curriculum. Your course evaluation responses **are anonymous**, and will not be viewed by the instructor until the term is completed.

Student Assignments Retained:

From time to time, student assignments or projects will be retained by the instructor/university for the purpose of academic learning or assessment. In every case, should the assignment or project be shared, the student's name and all identifying information about that student will be removed from the assignment or project.

Student Data Privacy Protections

Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class, or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

ART 231 Art History: Renaissance to Today
Spring 2023



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Valerie Wedel

Office: 123 Kemper

Phone (cell): 573-489-9780 **Email:** valerie.wedel@williamwoods.edu

Office Hours: Mondays 12-4, Tuesdays & Thursdays 4:40-5:10,
Wednesdays & Fridays 10-11, Wednesdays 12-1

Online availability: Daily during weekdays

University Disruption

William Woods recognizes that circumstances might arise that negatively affect the ability to continue learning in the traditional format. The University reserves the right to alter the learning environment to provide a supportive and safe experience. Faculty and students must be prepared to teach and learn in a fluid manner.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found at after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook – this textbook is on reserve in Dulany Library

Gardner's Art Through the Ages: A Global History, Volume II. Sixteenth Edition. ISBN: 9781337696609

Where to Buy Textbook: [William Woods University Virtual Bookstore](#)

Course/Degree Requirements

Prerequisite: None

Course Description:

A study of sculpture, painting, architecture, and the minor arts from the Renaissance to contemporary times. The main focus is the placement of the art of each period within the society by which it was produced. ART 230 is not required.

Art BA and BFA Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
 2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
 3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
 4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
 5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- 6BA. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.
- 6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

1. Students will recognize major styles, movements, philosophies, and periods of art history including artwork, artifacts, and architecture spanning the Renaissance period through today. (Program Objective 3)
2. Students will be able apply their understanding of art history, comparing and contrasting works of different periods. (Program Objectives 3, 6BA, 6BFA)
3. Students will be able to create an in-depth research paper and oral report, using a thesis statement, outline and drafts. (Program Objectives 3, 6BA, 6BFA)
4. Student will be able to apply their understanding of art history to their own artistic output. (Program Objectives 3, 5)

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

**Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File “Save As” Choose “Rich Text Format” as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
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Assessment Procedures:

Research Paper Assignments (Course Objective: 3; Program Objectives: 3, 6BA, 6BFA)

Oral Report (Course Objective: 3; Program Objectives: 3, 6BA, 6BFA)

Exams (Course Objectives: 1, 2; Program Objectives: 3, 6BA, 6BFA)

Participation in Group Discussions (Course Objectives: 1, 2, 4; Program Objectives: 3, 6BA, 6BFA)

Grading Philosophy:

I grade largely based on the development of an individual student's work, both in terms of specific assignments and over the course of the total semester. Excellent work has gone well beyond the parameters of a given assignment and typically reflects a great deal of effort. Turnaround time for grading is typically one week.

Grading Scale

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All work is to be done individually but if you need, I urge you to come to me for help, and/or help each other.

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- 4 absences = reduction of one letter grade
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Assignment Overview

Course Requirements:

Students are expected to gain an understanding of the periods of art history encompassing the Renaissance through to today. They are expected to keep up with their readings, complete a research paper and complete a midterm and final exam.

Students are required to spend approximately 6 hours each week on assignments outside of class time.

Class format:

Slide lectures and videos – both in-class and on Brightspace

Reading assignments from the textbook – keep up to avoid cramming before an exam

Paper assignments

Oral report

Exams

Final grade will be determined by relating letter grades accumulated in the following categories:

Assignments	Percent of grade	Hours to spend
1. Research Paper Topic and Thesis Statement	5%	3
2. Outline of Research Paper	15%	10
3. Rough Draft of Research Paper	15%	12
4. Final Research Paper – 10-12 pages, APA format	15%	10
5. Oral Report on Final Research Paper	5%	5
6. Midterm Exam – includes textbook readings	20%	25
7. Final Exam – includes textbook readings	20%	25
8. <u>Participation in Group Discussions</u>	5%	<u>in class</u>
Total semester hours: 90		

Important Dates:

January 9	First Day of On-Campus Class
January 13	Last Day to Add a course On-Campus
January 16	MLK Day – No Class
February 6	Last day to drop a 16-week course without W a grade
February 22	Student Performance Review
March 6-10	Mid semester Break
March 17	Last day to drop a 16-week course with a W grade.
April 13	Symposium for Scholarship and Creative Activity
April 24-28	Finals Week
April 29	Commencement

Detailed Weekly Activities & Assignments

Date	Textbook Chapter Number & Title Each Bullet Point Represents a Day of Class	Textbook Readings and other Assignments (time required)
Week of January 9	Introduction • What is Art History? 14. Late Medieval Italy • Chapter 14 Lecture 20. Late Medieval and Early Renaissance Northern Europe • Chapter 20 Lecture	• “Before 1300” & “What is Art History” Pages xvii - 13 • Pages 419-441 • Pages 567-591 (6 hours)
Week of January 16 NO CLASS ON JAN 16 MLK DAY	21. The Renaissance in Quattrocento Italy • Chapter 21a Lecture • Chapter 21b Lecture	• Pages 593-615 • Pages 615-633 Research Paper Topic and Thesis Statement Due on Brightspace Friday, January 20, 5:00 pm (6 hours)
Week of January 23	22. Renaissance and Mannerism in Cinquecento Italy • Chapter 22a Lecture • Chapter 22b Lecture • Chapter 22c Lecture	• Pages 635-655 • Pages 655-668 • Pages 668-683 (6 hours)
Week of January 30	23. High Renaissance and Mannerism in Northern Europe and Spain • Chapter 23a Lecture • Chapter 23b Lecture	• Pages 685-697 • Pages 697-709

	24. The Baroque in Italy and Spain • Chapter 24a Lecture	In-class Quiz #1, Wednesday, February 1, participation grade only • Pages 711-729 (6 hours)
Week of February 6	• Chapter 24b Lecture 25. The Baroque in Northern Europe • Chapter 25a Lecture • Chapter 25b Lecture	• Pages 729-737 • Pages 739-757 • Pages 757-769 Research Paper Outline Due on Brightspace Friday, February 10, 5:00 pm (6 hours)
Week of February 13	26. Rococo to Neoclassicism: The 18th Century in Europe and America • Chapter 26a Lecture • Chapter 26b Lecture 27. Romanticism, Realism, Photography: Europe and America, 1800 to 1870 • Chapter 27a Lecture	• Pages 771-789 • Pages 789-799 In-class Quiz #2, Wednesday, February 15, participation grade only • Pages 801-822 (6 hours)
Week of February 20	• Chapter 27b Lecture • NO CLASSES on Wednesday, Feb. 22, Student Performance Day 28. Impressionism, Post-Impressionism, Symbolism: Europe and America, 1870 to 1900 • Chapter 28a Lecture	• Pages 822-847 • Pages 849-870 (6 hours)

Week of February 27 Midterms	- Chapter 28b Lecture Midterm Review, Chapters 14, 20-28 Midterm Exam 29. Modernism in Europe, 1900 to 1945 - Chapter 29a Lecture	- Pages 871-885 Midterm Exam- Wednesday, March 1 - Pages 887-906 (6 hours)
Week of March 6	Spring Break	Spring Break
Week of March 13	- Chapter 29b Lecture 30. Modernism in the United States and Mexico, 1900 to 1945 - Chapter 30a Lecture - Chapter 30b Lecture	- Pages 906-931 - Pages 933-947 - Pages 947-955 (6 hours)
Week of March 20	31. Modernism and Postmodernism in Europe and America, 1945 to 1980 - Chapter 31a Lecture - Chapter 31b Lecture - Chapter 31c Lecture	- Pages 957-973 - Pages 973-987 - Pages 987-1001 Research Paper Rough Draft Due on Brightspace Friday, March 24, 5:00pm (6 hours)
Week of March 27	32. Contemporary Art Worldwide - Chapter 32a Lecture - Chapter 32b Lecture - Chapter 32c Lecture	- Pages 1003-1017 - Pages 1017-1026 - Pages 1027-1041 (6 hours)
Week of April 3	33. South and Southeast Asia, 1200 to 1980 - Chapter 33 Lecture 34. China and Korea, 1279 to 1980 - Chapter 34 Lecture Student Oral Reports	- Pages 1043-1057 - Pages 1059-1073 Student Oral Reports (6 hours)

Week of April 10	35. Japan, 1333 to 1980 • Chapter 35 Lecture 36. Native American Cultures, 1300 to 1980 • Chapter 36 Lecture 37. Oceania before 1980 • Chapter 37 Lecture	• Pages 1075-1091 • Pages 1093-1111 • Pages 1113-1129 Final Version Research Paper Due on Brightspace on Friday, April 14, 5:00pm (6 hours)
Week of April 17	38. Africa, 1800 to 1980 • Chapter 38a Lecture • Chapter 38b Lecture • Review for Final Exam	• Pages 1131-1141 • Pages 1141-1149 • Review for Final Exam (6 hours)
Final Exam, Friday, April 28 from 9:00 – 11:00 am Attendance Required (6 hours, including study)		

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ART 353 Ceramics II

Spring 2023



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Valerie Wedel

Office: 123 Kemper

Phone (cell): 573-489-9780 **Email:** valerie.wedel@williamwoods.edu

Office Hours: Mondays 12-4, Tuesdays & Thursdays 4:40-5:10,
Wednesdays & Fridays 10-11, Wednesdays 12-1

Online availability: Daily during weekdays

University Disruption

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The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found at after the course calendar, at the end of the syllabus.**

Textbook & Purchasing Your Books

Required Textbook: readings posted on Brightspace

Supplemental Material: Articles and videos on Brightspace

Course/Degree Requirements

Prerequisite:

Ceramics I or equivalent

Course Description:

A focus on wheel throwing and glazing techniques. (Lab fee)

Art BA and BFA Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
 2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
 3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
 4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
 5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- 6BA. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.
- 6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

Technique

1. Students will demonstrate competence, technical skill, and critical judgment in the use and application of ceramic clays and glazes.
2. Students will apply the elements of art and the principles of design in the creation of ceramic studio art projects.

Communication

1. Students will demonstrate an understanding of the creation, production, and historical reference of ceramic art across cultural and media contexts.
2. Students will critique each other's work to gain deeper understanding of effective communication through ceramic art and design.

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.

2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

****Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.**

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File “Save As” Choose “Rich Text Format” as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They are able to answer most general technology questions, computer troubleshooting, virus detection and clean up as well as account set up and password issues. A full listing of services available to students can be found on the WWU website: [UIT Helpdesk](#)

Usage and expectation of student use of Brightspace/WATERMARK:

(all General Education courses must put an assignment on WATERMARK for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

Brightspace: Students will have an Brightspace account. It is the responsibility of every student to know how to access this system and to use it appropriately. Students will be responsible for all information the instructor posts on Brightspace.

Assessment Software: All students are provided an account with the assessment program Watermark. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Watermark is provided upon admission to the university. **The username is the full WWU email FMLast####@owls.williamwoods.edu** with the password being the student ID number WITHOUT the WWU! **only the digits of the student ID.** If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page <https://sll.watermarkinsights.com/login/#/> . The best way for students to access Watermark is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course: (please outline any additional technology needs for the students)

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time.

Assessment Procedures:

Wheel Thrown Ceramic Artwork (Course Objective: Technique; Program Objectives: 1, 2)

Research Paper (Course Objective: Communication; Program Objectives: 4, 6)

Oral Report (Course Objective: Communication; Program Objectives: 4, 6)

Quizzes (Course Objective: Communication; Program Objectives: 3, 4, 6)

Participation in Group Critiques (Course Objective: Communication; Program Objectives: 1, 4)

Grading Philosophy:

I grade largely based on the development of an individual student's work, both in terms of specific assignments and over the course of the total semester. Excellent work has gone well beyond the parameters of a given assignment and typically reflects a great deal of effort.

Turnaround time for grading is typically one week.

Grading Scale

A (90-100%) = excellent

B (80 – 89%) = above average

C (70 – 79%) = average

D (60 – 69%) = poor

F (below 60%) = fail

All work is to be done individually but if you need, I urge you to come to me for help, and/or help each other.

Missing or Late assignment:

While I accept late work, you should avoid it. Unless there are special circumstances we have agreed upon, a letter grade will be deducted for each day an assignment is turned in past the due date.

Attendance/Participation expectations:

Attendance is the responsibility of the student as an active learner in the course. It is understood that in the current situation with various illnesses, there will be times that students are unable to physically be present in the course. Attendance will be considered physical attendance in the classroom, as well as online participation in course activities. If unable to attend, the student is responsible to complete their work remotely via Brightspace and maintain regularly scheduled interactions, as agreed upon with the professor.

Faculty Attendance Policy:

Attendance for all classes including class critiques is mandatory. Tuesday/Thursday students can miss 2 days due to unexcused absences. It is your responsibility to email all excused absences to your professor prior to the absence. An email stating you are sick will need to be followed up with a doctor's note. Excused absences are approved school events with prior written notification from the student, doctor's note stating the illness, or a funeral program.

After unexcused absence limit is reached your grade will decline:

- 3 absences = reduction of one letter grade
- 4 absences = reduction of two letter grades
- 5 or more = class failure

Class Conduct Expectations:

1. Mask use is required in the classroom unless you are informed otherwise.
2. E-mail me on occasions of excused absences, such as doctor's appointments. I will only excuse these absences if you notify me.
3. Three occasions of tardiness equal one absence.
4. If you leave before the end of class without prior approval, you will be counted absent.
5. Cell phone use is prohibited unless being used as an in-class exercise.
6. Submitted assignments created by someone other than the student will be considered plagiarized and will be penalized as such.

Class Recording

There may be times when a class session needs to be audio-visually recorded. In the event that this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these

recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course.

Assignment Overview

Course Requirements:

There will be three studio project periods during the semester. I will post specific due dates. All assignments are due at the beginning of class, unless otherwise posted. Although assignments provide a structure and focus to course work, you will be encouraged to pursue personal solutions to assigned problems.

Students are required to spend at least 6 hours, on average, each week on readings and assignments outside class time. Expectations:

- High quality completion of each assigned project
- Keeping up with the reading assignments
- Ready to work at the beginning of class
- Participation in group critiques
- Presentation of a completed portfolio of work at the final critique.
- Small sketchbook. The purpose of the sketchbook is to help you develop your ideas and thoughts on each project. This is not a sketchbook of work completed.
- A 5-6-page paper and short (about 5 minutes) oral presentation.

PROJECTS

1. Five hand thrown bowls with texture (either carved or stamped)

Project Procedure: learn to center clay and practice throwing bowl-shaped forms. You should throw at least 20 bowls over the course of the assignment, pick your best 5, and decorate them with texture either on the inside or outside. (The texture does not need to cover the entire piece.)

This project will proceed as follows:

- a. Demonstration of basic throwing
- b. Practice centering clay
- c. Practice bowl shaped forms. Use “mess-ups” to experiment with different textures.
- d. Save the best examples until you have 5.
- e. Incorporate texture into your surface decoration.
- f. Glazing
- g. Firing

2. Thrown vase, 2 mugs (with pulled handles) and 2 plates

For these advanced forms, much practice is necessary. Practice = perfect as the old adage says!!

This project will proceed as follows:

- a. Demonstration of vase, mug and plate forms
- b. Practice these forms
- c. Sketch desired outcomes for these forms, taking harmony and balance into consideration.
- d. Save best examples of each form
- e. Surface decoration/glazing
- f. Firing

3. Sculpture composed of thrown elements

Realistic or abstract sculpture composed of thrown elements – some hand-building allowed but majority of the piece should be thrown. The end product does not necessarily need to look like it has been thrown. Utilize at least 3 of the following principles in your piece: Emphasis (Focal Point), Scale/Proportion, Balance, Rhythm, Texture

- a. Do research – look at thrown ceramic sculpture.
- b. Play – throw a few forms, cut them up and rearrange them. Take them apart and reconnect in a new composition. Some people work best this way. Others need a clear plan. Learn what works best for you. Often it is a combination of both.
- c. 25 thumbnails with design approved by instructor – you can deviate from this plan!
- d. Construction
- e. Surface embellishment
- f. Firing
- g. Turn in sketches and any inspirations with your piece.

Final grade will be determined by relating letter grades accumulated in the following categories:

Assignments	Percent of grade	Hours to spend
1. Three Studio Projects (25% each)	75%	67
2. Three Quizzes Over Readings (time includes readings)	10%	18
3. Research Paper (5-6 pages) and Oral Presentation	10%	5
4. <u>Participation in Group Critiques</u>	5%	in class

Total semester hours: 90

Important Dates:

January 9	First Day of On-Campus Class
January 13	Last Day to Add a course On-Campus
January 16	MLK Day – No Class
February 6	Last day to drop a 16-week course without W a grade
February 22	Student Performance Review
March 6-10	Mid semester Break
March 17	Last day to drop a 16-week course with a W grade.
April 13	Symposium for Scholarship and Creative Activity – No class
April 24-28	Finals Week
April 29	Commencement

Detailed Weekly Activities & Assignments

Students will be notified if there are any changes to the following calendar:

Date	Course Topic	Textbook Reading (time required)	Assignment (time required)
Week of January 9	Introduction	Chapter 1 & Brightspace posts (1 hour)	Introduction/Demos (5 hours)
Week of January 16	Centering and Throwing Bowls on the Wheel	Chapter 2, pages 50-101 & Brightspace posts (1 hour)	Start work on Project #1 (5 hours)
Week of January 23	Texture on Forms	Chapter 3 & Brightspace posts (1 hour)	Wet work on Project #1 completed by end of week (5 hours)
Week of January 30	Vase forms	Brightspace posts (1 hour)	Demos/Begin work on Project #2 (5 hours)
Week of February 6 Quiz #1 over Readings	Mug forms	Chapter 4 (1 hour)	Studio Work Week (5 hours) Quiz #1- over readings from Chapters 1-3 and Brightspace posts Tuesday, February 7
Week of February 13	Plate forms	Chapter 8 (1 hour)	Studio Work Week (5 hours)

Week of February 20	Trimming	Brightspace posts (1 hour)	Wet work on Project #2 completed by end of week (5 hours)
Week of February 27 Midterms (no midterm exam)	Contemporary Ceramic Work	Brightspace posts (1 hour)	Glazing (5 hours)
Week of March 6 Spring Break	Spring Break	Spring Break	Spring Break
Week of March 13	Thrown Elements for Sculpture	Chapter 9 (1 hour)	Begin work on Project #3 (sketches and initial work) (5 hours)
Week of March 20 Quiz #2 over Readings	Sculpture	Chapter 7 (1 hour)	Quiz #2 – over chapters 4, 8, & 9 and Brightspace posts Tuesday, March 21 Studio Work Week (5 hours)
Week of March 27	Sculpture	Chapter 5, pages 159-179 & Brightspace posts (1 hour)	Studio Work Week (5 hours)
Week of April 3	Oral reports on Ceramic Techniques	Chapter 5 pages 180-211 & Brightspace posts (1 hour)	Short oral presentations April 4 and 6 Research Papers Due Friday, April 7 11:59 pm, uploaded to Brightspace/ Turnitin, 5-6 pages (5 hours)
Week of April 10 No class Thursday, April 13th	Glazing Techniques	Chapter 6 (1 hour)	Glazing Thursday, April 13 Last day of wet work (5 hours)

Week of April 17	Firing Techniques	Brightspace posts (1 hours)	Finish glazing and firing Thursday, April 20 Last day to glaze (5 hours)
Final Critique of all work and Quiz #3 Thursday, April 27, 3:00 (Note that this is an unusual time, but based on the finals schedule, should be a time that works for the entire class.) Over readings and videos since previous quiz (starting with week of March 20) Attendance Required, (6 hours studying and preparation)			

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ART 451 Art Internship II

Spring 2023



WILLIAM WOODS
UNIVERSITY

Contact Information:

Faculty: Valerie Wedel

Office: 123 Kemper

Phone (cell): 573-489-9780 **Email:** valerie.wedel@williamwoods.edu

Office Hours: Mondays 12-4, Tuesdays & Thursdays 4:40-5:10,
Wednesdays & Fridays 10-11, Wednesdays 12-1

Online availability: Daily during weekdays

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Faculty will be available to students during their posted office hours either face to face or through electronic means.

***Information concerning specific policies on student support and academic procedures are found at after the course calendar, at the end of the syllabus.**

Course/Degree Requirements

Course Description:

Requires a minimum of 120 clock hours in an approved work situation. In addition to submitting a log of work activities with dates and times, the student will develop a complete portfolio illustrating internship activities and outcomes, with brief explanatory texts. The student will also prepare a resume.

Art BA and BFA Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

5. Demonstrate the systematic development of an aesthetic philosophy and original vision.

6BA. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Course Objectives:

Develop competencies relevant to the graphic design field by maintaining communication with clients and coworkers; generating creative concepts; designing advertisements, event materials, and special advertorial sections; and archiving assets and print files.

Work with the production team of the magazine to ensure attractive and functional visuals by engaging in brainstorming activities; sharing potential sources of inspiration; checking color, size, and resolution specs; and proofing copy.

To further learn about the dynamics of working in a professional setting by taking on increased responsibilities, maintaining communication with the team, attending meetings, adhering to deadlines, and tracking work hours.

Supervisor Contact:

Missy Creed McFerron
Jefferson City Magazine
missy@jeffersoncitymag.com ..or.. creed.missy@gmail.com
(573) 694-0517

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating and submitting files in commonly used word processing programs. This includes exporting google docs and pages files as word files before submitting.

**Tutorials are available for students who feel they might lack these skills, though looking for a tutorial on YouTube will often provide as much training as is needed.

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1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, [Internet Browser](#), [Media Player](#), [Adobe Acrobat Reader](#).
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).

4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connections problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

University Information Technology (UIT)

Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They are able to answer most general technology questions, computer troubleshooting, virus detection and clean up as well as account set up and password issues. A full listing of services available to students can be found on the WWU website: [UIT Helpdesk](#)

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time.

Assessment Procedures:

The work to be completed for this internship meets all of the Art Department program objectives.

Grading Philosophy:

I grade largely based on the development of an individual student's work, both in terms of specific assignments and over the course of the total semester. Excellent work has gone well beyond the parameters of a given assignment and typically reflects a great deal of effort. Turnaround time for grading is typically one week.

Grading Scale

A (90-100%) = excellent
B (80 – 89%) = above average
C (70 – 79%) = average
D (60 – 69%) = poor
F (below 60%) = fail

Attendance/Participation expectations:

The student is expected to work at the prearranged times with the supervisor.

Assignment Overview

The student will develop competencies relevant to the graphic design field by maintaining communication with clients and coworkers; generating creative concepts; designing advertisements, event materials, and special advertorial sections; and archiving assets and print files.

The student will work with the production team of the magazine to ensure attractive and functional visuals by engaging in brainstorming activities; sharing potential sources of inspiration; checking color, size, and resolution specs; and proofing copy.

The student will further learn about the dynamics of working in a professional setting by taking on increased responsibilities, maintaining communication with the team, attending meetings, adhering to deadlines, and tracking work hours.

To be submitted to the faculty liaison (Valerie Wedel):

- A log of work activities with dates and times, submitted weekly
- Complete portfolio illustrating internship activities and outcomes, with brief explanatory texts, submitted during finals week.
- Resume, submitted during finals week.

Important Dates:

January 9	First Day of On-Campus Class
January 13	Last Day to Add a course On-Campus
January 16	MLK Day – no Class
February 6	Last day to drop a 16-week course without W a grade
February 22	Student Performance Review- no class
March 6-10	Mid semester Break
March 17	Last day to drop a 16-week course with a W grade.
April 13	Symposium for Scholarship and Creative Activity – no class
April 24-28	Finals Week
April 29	Commencement

Student Support

Academic Success Center

The Academic Success Center (ASC) is William Woods' central location for academic support housed in the EMC room of Dulany Library. Students looking for help adjusting to the rigor of college, resolving issues related to course work or even to discuss online academic success and strategies can contact the Academic Success Center by emailing ASC@williamwoods.edu.

Academic tutoring available in the ASC. Hours will be posted but day and evening hours are available based on need. Students can work with a staff member or with a student for tutoring assistance. Tutors are available for math, writing, and science with various other areas based on need. Peer tutors are available for both on-campus and online students who need assistance.

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top of your Brightspace main page and follow the simple directions to connect with a dedicated personal tutor!

No separate login is required. You will see a list of basic subjects, and a field to do a subject search. For most subjects there are two options, “Drop-in tutoring” and “Offline questions.” Drop-in allows you to chat live with a tutor, and offline allows you to submit a question and they email you back the answers.

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Some of the sessions in this course will be recorded or live-streamed. Such recordings/streaming will only be available to students registered for this class. These recordings are the intellectual property of the faculty and they may not be shared or reproduced without the explicit, written consent of the faculty member. Further, students may not share these sessions with those not in the class, or upload them to any other online environment. Doing so would be a breach of the Code of Student Conduct, and, in some cases, a violation of the Federal Education Rights and Privacy Act (FERPA).

For information on additional Academic Policies and Procedures please refer to the [Academic Catalog](#).

MISSION STATEMENT

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

ART 140 Adobe Creative Cloud

Tuesday/Thursday 2-3:15

Fall 2022 KAC 214



MISSION STATEMENT

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Instructor Information

Name: Lisa Simms

Office: Kemper 130

Phone: 573-592-4369

Email: lisa.simms@williamwoods.edu

Office Hours: MW 12pm-3pm F 12pm-2pm

Kemper 214 DOOR CODE: 1234#

I am also available virtually during office hours:

<https://umssystem.zoom.us/j/7764000961?pwd=K25LeUo4WFZqaWN2K2JtWFpTYTBMQT09>

Meeting ID: 776 400 0961

Passcode: 005676

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Course Description:

This course offers an introduction to Illustrator, InDesign, and Photoshop. Students will learn to use these applications through the creation of content relevant to fields of design, art, marketing, and communications.

Class experiences will include lectures, discussions, activities, and demonstrations. Student participation in class activities and exercises is essential to learning the course material.

Suggested Reading:

Text:



Adobe Illustrator CC Classroom in a Book
(2019 Release)
by Brian Wood | Jan 5, 2019
ISBN-13: 978-0135262160
ISBN-10: 013526216X



Art 140 Adobe Creative Cloud (suite) Adobe Creative Suite 6:
Introduction to InDesign, Photoshop and Illustrator
Step by Step Training Spiral-bound – June 28, 2012
by Noble Desktop (Author)

Where to Buy Textbooks: William Woods University [Virtual Bookstore](#)

Links to Tutorials:

Illustrator:

<https://helpx.adobe.com/illustrator/tutorials.html>

Photoshop:

<https://www.adobe.com/products/photoshop.html?promoid=PC1PQQ5T&mv=other>

InDesign:

<https://helpx.adobe.com/support/indesign.html>

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

COVID-19 Statement

The university has updated policies due to the improved situation regarding COVID-19. But though improved, the pandemic is not yet over. In the event of a class disruption due to complications with the COVID-19 pandemic, the critical concerns of the university are to limit the impact of emergency disruptions to the academic process and to maintain the academic quality and rigor of the course. Faculty and students need to be prepared to teach and learn in a fluid academic environment.

Faculty Communication and Office Hours:

The instructor will respond to any electronic communication within 24 hours on weekdays and 48 hours on the weekend.

Students can expect at least as many instances of engagement from their faculty each week as the class is scheduled to meet (e.g. MWF classes should have at least three points of contact, T/TH classes should have at least two points of contact). This may occur in a traditional class, on a discussion forum, via email, on a Zoom call, etc.

Faculty will be available to students during their posted office hours either face to face or through electronic means.

Technology Requirements:

Success in this class requires that students possess the following technical skills:

1. Using the Learning Management system.
2. Creating files in Adobe Creative Cloud and submitting physical (printed) and

digital files via Brightspace.

Minimum System Requirement:

1. Reliable Internet connection. Recommendation: Cable or DSL.
2. Software: MS Office, Internet Browser, Media Player, Adobe Acrobat Reader.
3. If you use OpenOffice or Word-Perfect products for your paper, please save your document in Rich Text Format: (File "Save As" Choose "Rich Text Format" as the file type).
4. Digital Camera with capabilities for documenting work. Some smart phones do have these capabilities.
5. Laptop or desktop computer is required. A smartphone and most tablets do not have adequate operating systems required for online/distance learning courses.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

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Additional technical assistance on WWU applications and login information can be found with the Help Desk at helpdesk@williamwoods.edu. They are able to answer most general technology questions, computer troubleshooting, virus detection and clean up as well as account set up and password issues. A full listing of services available to students can be found on the WWU website: UIT Helpdesk

Usage and expectation of student use of Brightspace/VIA:

(all General Education courses must put an assignment on VIA for assessment of the General Education objectives. This assignment must use the current General Education Rubric).

Brightspace:

Students will have a Brightspace account. It is the responsibility of every student to know how to access this system and to use it appropriately. Students will be responsible for all information the instructor posts on Brightspace.

VIA:

All students are provided an account with the assessment program Via. This is not a course management program, but one that is used to assess key assignments for programs. Students access to Via is provided upon admission to the university. The username is the full WWU email FM Last####@owls.williamwoods.edu with the password being the student ID number WITHOUT the WWU! only the digits of the student ID. If students cannot login, they can reset the password by using their WWU email (full) on the Password reset page (www.vialivetext.com). The best way for students to access Via is through their course portal (Brightspace) as most of the activities are linked to the course gradebook.

Additional Technology needs for the Course:

If students want or need to work from home or on their individual computers a subscription to the Adobe Creative Suite programs will be necessary.

Adobe makes it easy for students to subscribe to this service and give student discounts.

Syllabus ART 140 - Adobe Creative Cloud William Woods University

General Education Assessment Rubric - Fine Arts

Objective	Insufficient (1)	Developing (2)	Proficient (3)	Exemplary (4)
1. Applies knowledge of processes and techniques specific to disciplines in the arts.	Fails to address all components, reflecting limited understanding with significant improvements needed.	Attempts to address all components, reflecting basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting understanding but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding.

2. Demonstrates innovative and creative thinking to convey and/or interpret meaning.	Fails to address all components, reflecting limited understanding and creativity with significant improvements needed.	Attempts to address all components, reflecting basic understanding and creativity with some improvements needed.	Sufficiently addresses all components, reflecting understanding and creativity but with minor improvements needed	Excels in addressing all components, reflecting well-developed understanding and creativity.
3. Articulates an understanding of the creative process and the aesthetic principles that guide the arts.	Fails to address all components, reflecting and articulating limited understanding with significant improvements needed.	Attempts to address all components, reflecting and articulating basic understanding with some improvements needed.	Sufficiently addresses all components, reflecting and articulating understanding but with minor improvements needed	Excels in addressing all components, reflecting and articulating well-developed understanding.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Course Expectations

Academic Credit Hour Definition:

The University has adopted the following United States Department of Education definition of a credit hour:

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally-established equivalency that reasonably approximates not less than: one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time

Program Objectives for the Art BA and BFA

1. Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
 2. Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
 3. Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
 4. Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
 5. Demonstrate the systematic development of an aesthetic philosophy and original vision.
- 6BA. Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.
- 6BFA. Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Course Objectives or Student Learning Outcomes/Instructional Methods:

Program Objectives	In this course, students will:
1, 3, 6BA	Learn new technical skills and apply them to original concepts; strengthen critical thinking and creative problem-solving abilities through the challenge of creative projects..
2, 4	Build an awareness of design elements and principles; recognize and apply these principles to digital works in 2-d compositions and graphics.
5	Gain an awareness of copyright infringement issues and ethical considerations related to digital works, and all creative practices.

2	Gain a level of comfort in using the Mac Platform, and the interface system of the Adobe Creative Suite.
2	Create and maintain a consistent system of file management that recognizes best practices in file formats, non-destructive compression, and appropriate file outputs.
2	Understand the difference between raster and vector applications, and appropriate use of each, including how they combine.
2	Understand RGB, CMYK, PMS, and Web color systems, and appropriate use.
5, 6BA	Explore concept and the construction of meaning through the creation of images.
1, 6BA	Develop skills of verbally expressing visual ideas, and skills of analytical aesthetic response, through critiques and discussion.
1, 3	Increase awareness of contemporary art and art-making practices, especially as it relates to technology and the computer
1, 2, 5	Understand how to Identify and Produce Effective Graphic Design
1, 2, 5	Master the process of concept development
1, 2, 5	Create page layouts and translate the graphic solutions to digital mediums.
4	Demonstrate an expertise in identifying target markets & publics.
1, 2, 4, 5	Produce professional level presentation both in print and digital formats.
4	Demonstrate the "Professional working process"
1, 2, 6BA	Develop problem solving with conceptual solutions with type, colors, photography, illustrations and graphic shapes.
4, 5	Develop skills of verbally expressing visual ideas, and skills of analytical aesthetic response, through critiques and discussion.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Assessment Strategy:

The class objectives will be achieved in three ways.

- 1) Students will complete several design assignments and will present the projects in this order.
 - research
 - preliminary design
 - final design and its formal presentation

Grading Criteria:

Student and their Graphic Design Projects will be assessed on the following criteria:

- 1) Meeting deadlines
- 2) Attendance / Punctuality
- 3) Productive use of class time
- 4) Completion of outside-of-class work
- 5) Participation and objectivity in critiques
- 6) Completeness of assignments
- 7) Difficulty of design solutions

Major Projects: Percentage of Grade:

- 1) Personal Logo 10%
- 2) Poster 20%
- 3) Typography 10%
- 4) Composite Image 20%
- 5) Article Layout 10%
- 6) Magazine Layout 20%
- 7) Participation / Attendance 10%

Total Points Possible: 1000

Grading Scale:

- 900-1000 A
- 800-890 B
- 700-790 C
- 600-690 D
- 590 and below F

Disabilities Accommodation:

Please notify me if you have a disability that requires accommodation.

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Academic Dishonesty:

Academic dishonesty is any form of cheating which results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work which is not their own. In such cases, the instructor will inform the chair of the department prior to implementation of punitive action. Any student judged to have engaged in academic dishonesty may receive a failing grade for the work in question.

Classroom Behavior:

The classroom instructor is responsible for setting standards for all classroom conduct, behavior, and discipline. Only enrolled students, administrative personnel, and persons authorized by the instructor are permitted in the classroom or other instructional areas during scheduled periods.

Class time is for learning and working. We will be working on assignments together and with this freedom comes responsibility. I am teaching you to be professionals, to work as professionals so this is the time to act like you are going to be required to perform in the workplace. Use your time effectively, communicate with your classmates about your work, ideas and projects and remember respect among your colleagues is essential to a successful career but it is not a given, it must be earned. So this is the time to learn how to earn that respect.

Cell Phone Policy:

You may use your cell phones, you can even listen to your own music during work time. All I ask is to not be using either when I am speaking, or if you have to take a call, just step out into the hall. Please no texting while I am speaking.

Class Recording:

There may be times when a class session needs to be audio-visually recorded. In the event that this occurs, the instructor will communicate that to the students. Per FERPA guidelines, access to these recordings is limited to students enrolled in the course. Class recordings cannot be forwarded or shared with anyone not enrolled in the course

Syllabus ART 140 - Adobe Creative Cloud
William Woods University

Missing or Late assignment:

PARTICIPATION AND ATTENDANCE

Participation:

Participation includes making regular, professional-quality contributions to project development, as well as active participation in class discussions and decision making.

Critiquing your fellow students work is important and this is a skill you must learn. Learning to do this effectively is how you will become effective Managers, Creative Directors and eventually business owners if this is the path you choose.

Attendance:

Students will be given 3 unexcused absences without a derogatory impact on their grade. The 4th unexcused absence will result in a 10% deduction on a student's final grade. Every absence thereafter will also result in a 10% deduction on a student's final grade. The 7th unexcused absence will result in a failing grade.

Persistent tardiness is also recorded. Every 3 instances of a student being tardy will count as 1 unexcused absence. A tardy is recorded if a student is at least 10 minutes late to class or if the student leaves early with at least 10 minutes of class time left.

Homework Assignments:

You will be turning in each assignment digitally EXCEPT the final assignment, that will be printed. Please submit your assignments on Brightspace according the assignment specifications (i.e. in photoshop format, illustrator, jpeg, png, etc.)

Missing or Late assignment:

Instructions for all assignments are available from day one of each assignment, and late work is simply unprofessional – therefore, no late assignments will be accepted unless you the student receives permission from the Professor.

Important Dates:

August 23 First Day of On-Campus Class

August 27 Last Day to Add a course On-Campus

September 6 Labor Day

September 20 Last day to drop an on-ground course without a grade
October 18-19 Fall Holiday – NO CLASS

October 29 Last day to drop an on-ground course with a W for the grade and the last day to withdraw from the university

November 24-26 Thanksgiving Break – NO CLASS

Nov 29-Dec 3 Senior Showcase

December 6-10 Finals week

Class Schedule

Week 1

8/23- Syllabus

8/25-Color wheel practice assignment

Week 2

8/30- Introduce first assignment Personal Logo

9/1- Work on Personal Logo assignment

Week 3

9/6-Work on Logo assignment

9/8-work on Logo assignment

Week 4

9/13- Logo Assignment DUE at beginning of class

Critique of Logo assignment

9/15- Introduce Vector Pop Culture Poster Assignment, start assignment

Week 5

9/20-Work on Poster assignment

9/22-Work on Poster assignment

Week 6

9/27- Work on Poster Assignment

9/29-Work on Poster Assignment

Week 7

10/4-Poster Assignment DUE at beginning of class

Critique Poster Assignment

10/6- Introduce Photoshop; Typography Assignment

Week 8

10/11-Work on Typography Assignment

10/13- Work on Typography Assignment

10/18- No class, fall holiday

10/20-Typography Assignment DUE beginning of class

10/25-Introduce Composite Image assignment

10/27- Work on composite image assignment

11/1- Work on composite image assignment

11/3-Composite Image assignment DUE beginning of class

11/8-Introduce InDesign, Article Assignment

11/10- Work on Article Assignment- just practice, not for a grade!

11/5- Article Assignment due, Introduce final Magazine Layout Assignment

11/17- Work on Magazine Layout Assignment

11/22-Work on Magazine Layout Assignment

11/24- No class, Thanksgiving Break

11/29-Work on Magazine Layout Assignment

12/1-Work on Magazine Layout Assignment

12/6-Work on Magazine Layout Assignment- PRINTING

12/8- Magazine Layout Printed FINAL DUE beginning of class

Critique of Magazine Layout assignment

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Art BA Annual Assessment 2018-2019

Art BA	3
Program Profile	3
Program Assessment	5
Curriculum Map	6
Assessment Findings	7
Program Activities	11
Assessment Rubric	13

Annual Assessment 18-19

Art BA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Arts program prepares students for both professional and higher educational opportunities in the art world. BA students gain a solid foundation in a variety of art processes and techniques, along with an understanding of the arts from both an historical and a cultural perspective. Students have the opportunity to combine this Major with specific (minors) such as education, business, psychology or theater to achieve versatility and marketability.

Program Data

Delivery Method

Traditional On Campus (selected)

Online

Hybrid

Students Majors 2017-18

8

Student Majors 2018-19

10

Student Minors 2017-18

16

Student Minors 2018-19

13

Concentrations 2017-18

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

2 Photography

2 Studio art

4 Art Education

Concentrations 2018-19

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

We currently have 6 Art BA undergrad students. All are minoring in Art Education.

3 photography concentration

1 Studio ArtAnd

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved? What is the optimal enrollment for the program?

We continue to offer a variety of the studio arts courses to keep our students not only marketable competitively but to provide understanding in the wide range of artistic expression. Our students are continually challenged and rewarded. We require our Art Ed students to take 9 hours of Art History for the same reason and continue to give them opportunities to teach art activities in a variety of situations. For example LEAD projects, visiting middle school and High school art students, and to various club and community groups as well as in classroom situations. We feel these efforts are helping to retain these students. Retention of Art Ed students is very high and so is job success in teaching after graduation. Current retention and graduation rates among these students is higher than current University average.

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

Marketing Material

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

Additional Standards/Outcomes

Identifier	Description
ART.1	Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.
ART.2	Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art
ART.3	Students will be able to identify and articulate the significance of major periods and works in the history of art.
ART.4	Students will be able to demonstrate critical analysis applied to their own work and the work of others.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Currently ART 101, ART 105, ART 110, ART120, ART 203, ART 230, ART 231, ART233, are our common study courses

Students will develop the ability to express ideas and concepts, both logically and creativity, through written, oral, reflective, and aesthetic practices utilizing various media forms. We believe all the Gen Ed courses are included in the arts in some way. Creativity/Critical thinking -Art faculty believe critical thinking, is what inspires creativity in the arts. Diversity and varied points of view are also integrated in the assessment process and classroom critiques. Our art courses and the art making process also reflect historical and scientific components, ethics, philosophy, math –all of it, is touched upon in the visual arts in some way. Our students use math all the time in size relationships and proportions for compositional balance and unity. The result of this integration offers all students opportunities to perceive general education as necessary to become better artists. Seeing the world from as many points of view and a broad spectrum only enhances the students understanding of perception and intuition. Also Artistic motivation often comes from unique institutional and community based programs such as Woods Around the World, Academic Service Learning, theater, community One Read, and a broad range of LEAD programs. Art students have been seen drawing horses and riders in their classes and also in the mock court room doing portraits. Students have gone into nursing homes to draw and paint as well as demonstrate their skills in local schools. Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts certainly helps expand non-art students comprehension of their place in the world as well.

Curriculum Map

A - Assessed
 R - Reinforced
 I - Introduced
 M - Master

	ART 110	ART 105	ART 111	ART 115	ART 206	ART 207	ART 208	ART 209	ART 210	ART 230	ART 231	ART 307	ART 308
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	I	I	R	I	I	R	I	R	I	I	I	R	R
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	I	I	R	I	I	R	I	R	I	I	I	R	R
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	I	I	R	I	I	R	I	R	I	I	I	R	R
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	I	I		I					I	I	I		

	SPR	ART 309	ART 310	ART 311	ART 470
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	A	M	R	M	A
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	A	M	R	M	A
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	A	M	R	M	A
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	A				A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

No curriculum changes were made this year.

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BA

ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion 100% BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are	All students were proficient or		

	expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	above		
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ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BA students should be evaluated as either proficient or advanced in this objective been met yet? Met	Student achieved a 3.9 out of 4	S19_Studio_Art_Art_Exhibit_Assessment.docx.pdf	
Direct - Presentation	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion ART 470 100% BA students should be evaluated as either proficient or advanced in this objective been met yet? Met	Student achieved a 3.2 out of 4	S19_Studio_Art_Art_Exhibit_Assessment.docx.pdf	

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion ART 470 100% BA students should be evaluated as either proficient or advanced in this objective been met yet? Met	Student achieved a 3.2 out of 4	S19_Studio_Art_Art_Exhibit_Assessment.docx.pdf	

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester in February there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures. This year we had one student graduate with a BA in Studio Arts. (Based on 1-4 scoring with 4 advanced and 1 novice), the following are the cumulated scores from portfolio review process: Drawing 3, Principles of Design knowledge 3.1, Art processes 3.9, Art History 3.1, Originality 3.2, Art language use 3.2, Presentation Skills 4, Organization 3.3

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

senior show "Trilogy" April 2019 This year there were only 3 graduating BA seniors, 2 graphic design and 1 Studio Art

Three main goals of Senior Practicum class

1. Create an independent work for Senior exhibit –along with a 1 page Artist's Statement
2. Cooperatively –with peers, develop and execute a public exhibition of their best work.
3. Independently develop and complete a self-assessment that includes a min. 5-page paper,

Each senior gives a 15 minute presentation discussing senior project and their other exhibited work to the art faculty right after their exhibit goes up. Seniors collaboratively put on a public reception.kicking off their month long senior exhibit. This exhibit is seen by the student body and faculty as well as alumni, president's cabinet and community. Seniors are in charge of marketing, installation, food and take down. This year's exhibit was called "Trilogy". Seniors put up their best work from the past 4 years of college. They learn how to assess their work and each others, work cooperatively and organize a whole exhibit. The senior pieces this year were innovative and well crafted as a whole, The student body benefits from viewing and selecting a piece to talk about visual appeal and meaning, and there are eye opening remarks on the LEAD forms. Art Faculty assesses both the whole exhibit and each individual senior project. The faculty listens to their presentations and assesses knowledge and understanding of both processes and design that they have learned during the time at WWU. , as well as see each personal aesthetic. This is an excellent way to see both triumphs and faults of the program as a whole. Next year in the Senior Practicum class I would like to get the student to look at more contemporary art and spend more time assessing and becoming more confident in using art/design terminology. Also more effort into addressing the arts as innovation and problem solving. Overall, faculty is in agreement work was creative and well presented.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

Not this year but have done several in the past

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

Trilogy Senior Art reception. Lead event students were to write reaction statement essays on a selected senior piece.

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Mentor/Mentee Professor Martin and Bennett Zink our Studio art/Art Ed,

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Bennett was hired to teach art K-12 starting Fall Semester 2019 at a nearby local school.

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

Jane Mudd 1st place Columbia Art League 'Icon' exhibit spring 2019

Assessment Rubric

Annual Assessment Rubric 2018				25,000 pts 64.10%
	3.00 Exceeds	2.00 Meets	1.00 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Retention weight: 1.000	✓ The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on the retention data provided.	✓ The program does not reflect on retention data in a detailed way.	✓ N/A
Comment:				
Defines External Accreditation Standards weight: 1.000	✓ The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.	✓ The program provides a basic explanation of the accreditation organizations in the field.	✓ The program fails to provide any accreditation information.	✓ N/A
Comment:				
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:	The marketing materials do not appear to have been reviewed.			
Curriculum Map alignment weight: 1.000	✓ The curriculum map is detailed and complete.	✓ The curriculum map is complete	✓ The curriculum map is not complete	✓ N/A
Comment:				
Assessment of Objectives weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:				
Data Driven Decision-making is explained weight: 1.000	✓ Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.	✓ Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.	✓ Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.	✓ N/A
Comment:				
Documentation provided on assessment findings weight: 1.000	The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:				
Analysis of Assessment is complete weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				

Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:	This was explained in the Analysis of Assessment component as this is a large part of the assessment plan.			
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programing that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				



WILLIAM WOODS
UNIVERSITY

Art BA Studies Annual Assessment 2019-2020

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Art BA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Arts program prepares students for both professional and higher educational opportunities in the art world. BA students gain a solid foundation in a variety of art processes and techniques, along with an understanding of the arts from both an historical and a cultural perspective. Students have the opportunity to combine this Major with specific (minors) such as education, business, psychology or theater to achieve versatility and marketability.

Program Data

Delivery Method

Traditional on Campus (selected)
Online
Hybrid

Student Majors 2018-19

10

Students Majors 2019-2020

8

Student Minors 2018-19

13

Student Minors 2019-20

14

Concentrations 2018-19

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

2 Photography

2 Studio art

4 Art Education

Concentrations 2019-20

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

We currently have 8 Art BA undergrad students.

4 Photography

4 Art Education

1 Studio Art

The reason the breakdown adds up to 9 is that one student has concentrations in both Photography and Art Education.

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved? What is the optimal enrollment for the program?

The Art Department has developed a new curriculum to begin in the Fall 2020 semester to cater to the needs of current students. We anticipate that these changes will improve both recruitment and retention. At the moment, our first semester students take Basic Design-A as the introductory course, along with non-majors. While Basic Design-A will continue to be taught as a General Education course, a new course, called Art Foundations, will be geared towards majors who have had some high school experience in art and who will take it in preparation for more advanced courses. Other new courses in Art Therapy and Museum & Gallery Studies will provide strong career preparation. Studio Art majors will also be required to take computer art courses, which is vital for any career in the arts.

As the current faculty members are all new to the program, it is difficult to state if our persistence numbers are what we expect. In our experience we have found recently that weaker students do not continue in the program. We have also noticed that it was hard to retain students who wanted a program with more rigor. One goal we have for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive.

Currently we have only one student who is concentrating in both Studio Art and Art Education. Ideally, if we had an advanced student or two (taking the 300 or 400 level courses) in each of the areas of painting, drawing, ceramics, sculpture, and printmaking, they could have a very positive influence on the beginning students in each area. That would require an increase of 2-3 students per year in the studio art concentration (but not concentrating in art education). Given current trends, this could be challenging, but not impossible.

Is the Program Externally Accredited

Yes
No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

The WWU marketing department has developed a new print flyer to reflect the upcoming changes to our program, see the attached brochure. There are also plans for a booklet that will detail our course offerings, scholarly opportunities within our department, and new faculty bios.

The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart)

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
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Alignment to the University Objectives

Please discuss the program alignment to the University Objectives. We do not need an artifact for each objective, but a discussion on how the program uses the Institutional Objectives as an anchor for their program curriculum.

Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasize critical and creative ways to learning. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, especially for advanced training in professional schools (such as museum studies, art, and architecture), and for employment in museums or design-related fields. Another important goal is to assist students become readers of the dynamic visual world in in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Additionally, students are encouraged to connect their experience, interests, and other fields of study with their studio practice. The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Currently ART 101, ART 105, ART 110, ART 115, ART 120, ART 203, ART 230, ART 231, ART 233 are our common study courses.

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GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did your program integrate the three NSSE objectives determined by the faculty this fall. The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

The Art program worked to integrate the three NSSE objectives in a variety of ways. In the Fall 2019 Art Applications course, students visited the Prairie Garden Trust, where Henry Domke gave a workshop on photographing nature. He also shared his approach to running an international business as well as general information on how to manage a native prairie. Through this experience, one of the biology students developed further programming with Mr. Domke for the school's Biology Club. Also for the Biology department, Ceramics students are creating bee puddlers, which are used in gardens as places for bees to drink. Our puddlers will be placed in the William Woods native garden but are currently incomplete due to the corona-virus shutdown.

As far as connecting learning to societal problems or issues and examining the strengths and weaknesses of students' views on issues, I do not have related formal assignments. Therefore, I cannot assess in these areas but I will develop them further in the future. - Valerie Wedel.

In March 2020, Dr. Matt Dube invited Dr. Charles Dadoo to present "Collages" in his ENG 218: Introduction to Creative Writing class. Students learned about the various types of collages as well as the historical narrative in art. In addition, they responded to a prose sample by working collaboratively to create a paper collage. By incorporating an interdisciplinary learning approach, students gained valuable insight into how to meld art and literary concepts to convey meaning in their work. During the critique session, students used the artworks as a basis to connect, share and evaluate societal and cultural views on aesthetics.

Through observation, I was able to assess students' strengths and weaknesses. As an invited guest, I do not have data of the assessment, nor an assignment that required assessment. I however plan to further develop these areas in the future. -Charles Dadoo, PhD.

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

Art BA

	ART 110	ART 111	ART 208	ART 209	ART 206	ART 207	ART 307	ART 308	ART 309	ART 310
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	I	R	I	R	I	R	R	R	M	R
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	I	R	I	R	I	R	R	R	M	R
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	I	R	I	R	I	R	R	R	M	R
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	I									

	ART 311	ART 470	ART 105	ART 115	ART 210	ART 230	ART 231	Student Performance Review
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	M	A	I	I	I	I	I	A
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	M	A	I	I	I	I	I	A
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	M	A	I	I	I	I	I	A
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.		A	I	I	I	I	I	A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

No curriculum changes were made this year.

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BA

ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion 100% BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BA students should be evaluated as either proficient or advanced in this objective been met yet? Met	Student achieved a 3.9 out of 4	S19_Studio_Art_Art_Exhibit_Assessment.docx.pdf	
Direct - Presentation	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met			

Student Performance Review

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion ART 470 100% BA students should be evaluated as either proficient or advanced in this objective been met yet? Met	Student achieved a 3.2 out of 4	S19_Studio_Art_Art_Exhibit_Assessment.docx.pdf	

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester in February there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures. This year we had one student graduate in April of 2020 with a BA in Studio Arts. Details concerning the Student Performance Reviews, including scores earned, are found in #7 Program Activities of this report.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Student Performance Review for Studio Art and Art Education concentrations took place on Tuesday, February 18 and Wednesday, February 19 from 8am-5pm in the Kemper Arts Center.

Outside reviewers on the 18th were: Laura Pintel, Artist, Orr Street Studios and Anne Jacobson, Art Teacher at Columbia Independent School.

Outside reviewers on the 19th were: Danielle Langdon, Associate Professor of Graphic Design and Chair of the Art Department, Columbia College and Matthew Rahner, Photographer and Exhibitions Coordinator and Registrar at the Daum Museum of Contemporary Art in Sedalia, Missouri.

Along with the art department faculty, our outside reviewers asked students questions, gave them feedback on their work, and completed the Portfolio Review Assessment Rubric (attached below as an Assessment Rubric).

Each student prepared their work as they would for an exhibition and gave a presentation to the art faculty and outside evaluators. Students were given the Portfolio Review Assessment Rubric ahead of time to address how they are meeting and/or exceeding the criteria. The two Art BA Freshmen were required to observe at least two presentations, which they did. The other six Art BA students participated in Portfolio Review. Four of the six were scored on the Studio Art Performance Assessment Rubric (Scale of 1-4). The other two were scored on the Graphic Design Rubric (Scale of 1-10), even though they are technically Art BA majors, because they are concentrating in Photography and taking Graphic Design courses.

(Based on 1-4 scoring with 4 advanced and 1 novice), Four of the Art BA students earned the following cumulated scores from portfolio review process: Drawing 3.4, Principles of Design knowledge 3.5, Art processes 3.4, Art History 3, Originality 3.3, Oral language use 3.5, Written language use 3, Presentation Skills 3.6, Organization 3.7

(Based on 1-10 scoring with 10 advanced and 1 novice), Two of the Art BA students (both juniors concentrating in Photography) earned the following cumulated scores from portfolio review process: Computer Competency 7.7, Technical Knowledge 7.8, Visual Sensibility 8.3, Professional Understanding 7.6, Conceptual Thinking 7.6, Personal Aesthetic 8.2

We often see students struggle with Art History, both in the Art History classes themselves, and also during Portfolio Reviews. While a score of 3 is adequate, we hope that the changes to our program, with added/updated Art History curriculum, will help to improve scores. Through the Art History courses, as well as written assignments in the studio art courses, we anticipate improvements in written language use as well.

We are pleased to see a decent score for Drawing. It is one of the most difficult areas in any art program, but it is also one of the most important. It is a foundation for all of the other art classes. We will continue to stress drawing skills across the entire art curriculum.

To see high scores in presentation skills and organization is pretty common in that many of our students plan to become teachers. They have both experience in and inclination toward public speaking. This gives us confidence in their future success as teachers.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Student_Performance_Review_Schedule.pdf

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

Students participated in a final online senior group showcase (April 3-25). Each student submitted images of their work to the Gallery Director, Dr. Charles Dodoo.(March 23-27).

As part of the exhibition process, each student also created their own artwork labels, an online portfolio, business cards, an artist statement. Students also learned how to price their work and professionally prepare work for hanging. As a group, students created an exhibition postcard, a press release, coordinated reception food with the gallery coordinator, and learned about gallery best practices and hanging procedures.

A digital portfolio with accompanying reflective essay will be used to assess these activities. Students must upload a digital portfolio of work shown in their senior exhibition, including detail images and an 800-word reflective essay including answers to the prompts below.

-In what ways does your work demonstrate the development of your aesthetic philosophy and original creative vision?

-In what ways does your work display creative conceptual thinking and advanced technical knowledge?

-What steps did you take to ensure that your work showed an expert understanding of the art and design field and the professional aspects of being an artist/designer?

This portfolio must be organized into one file and must be in pdf format, uploaded to Owlnet.

The four Art Department faculty used the attached rubric to assess the Senior Showcase with the two BA seniors earning an average of: Artist Statement 9.7, Exhibition Artworks 10, Reflection Essay 9.8

While the faculty are pleased with the results, we will continue to encourage our students to strive for excellence in their Senior Showcase.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

Studio_Art_Assessment_Rubric.pdf

Senior_Exhibition_Assessment_Template.pdf

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

Our goal is to better incorporate service learning into the art program for the 20-21 academic year.

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

LEAD Events sponsored by Professor Valerie Wedel, Assistant Professor of Studio Art:

November 2019: Hosted Nicholas Satinover during his printmaking demonstration in the Kemper Design Classroom. Satinover also shared his print collection, portraying how his densely layered prints and installations utilize formal and visual strategies to make analogies to impressions made in different places.

January 2020: *Beyond the Banana: A Brief History of Food in Performance Art*. In this lecture, we explored the past 60 years of performance art, with a special focus on the use of food to represent varied topics such as: communal experiences, healthy vs. unhealthy behaviors, and waste. Attendees wrote written responses to the event. Library Auditorium

LEAD Events sponsored by Dr. Charles Dodoo, Assistant Professor of Studio Art and Director of Cox Gallery:

September 2019: *Absurd in the World* exhibition (Cox Gallery). Students participated in activities including the use of Visual Thinking Strategies (VTS) to critique the artwork on display. They also filled out reflection forms on their interaction with the artwork.

October 2019: *Bridging Difference: Conversations on Gender, Race and Equality* exhibition (Cox Gallery). Students filled out reflection forms on their interaction with the artwork and participated in activities including the use of Visual Thinking Strategies (VTS) to critique the artwork on display.

October 2019: *Intervals, Assemblages, Accumulations* demonstration (Cox Gallery). Visiting artist, Nicholas Santinover shared his silk screening techniques and invited students to participate in the process. The final product was an artwork that students took home.

January 2020: *Annual Faculty Art Exhibition* (Cox Gallery). Students filled out reflection forms on their interaction with the artwork.

February 2020: *Student Art Exhibition* (Cox Gallery). Students filled out reflection forms on their interaction with the artwork.

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Alexis Willingham, mentored by Valerie Wedel, created a monumental ceramic sculpture to raise awareness about plastic pollution in our oceans. This was unrelated to her coursework. In the Fall of 2020, she will begin teaching art to grades 6-12 for the Centralia School District.

Arien Roden is making and selling her own jewelry.

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

Dr. Charles Dodoo

- Served as a juror for an exhibition at Columbia Art League (October 2019)
- Faculty Art Show, Cox Gallery, William Woods University (January 2020)
- Worked with two students enrolled in ART 400: Mixed Media on a mural project (January-April 2020)
- Worked with graduating seniors on an online senior art showcase (April 2020)

Assistant Professor Valerie Wedel

- Curator, Solo Exhibition "William Berry's On Site Insights: An Artist Documents Daily Life in 1965 Middle East," Missouri Valley College (October 2019)
- Public Lecture in Support of Solo Exhibition "William Berry's On Site Insights: An Artist Documents Daily Life in 1965 Middle East," Missouri Valley College (October 2019)
- "Recollection," Installation in the Faculty Art Show, Cox Gallery, William Woods University (January 2020)
- Public Lecture in Conjunction with "Recollection," Solo Installation, Pittsburg State University, Pittsburg, Kansas (March 3, 2020)
- Juror for Exhibition "Art is Ageless" at the Presbyterian Manor, Fulton, Missouri (March 2020)
- "Recollection," Solo Installation, Pittsburg State University, Pittsburg, Kansas (March - May 2020)
- Mentored Senior Student Alexis Willingham on her monumental ceramic sculpture (in progress, Spring 2020)
- Artist in Residence, Public Sculpture, State Historical Society of Missouri (postponed, originally scheduled for April - August 2020)
- Visiting Lecture on "The Venice Biennale," for ART 331, Modern and Contemporary Art, William Woods University (PowerPoint Presentation online, April 2020)

Assessment Rubric

	3.00 Exceeds	2.00 Meets	1.00 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Retention weight: 1.000	✓ The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on the retention data provided.	✓ The program does not reflect on retention data in a detailed way.	✓ N/A
Comment:				
Defines External Accreditation Standards weight: 1.000	✓ The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.	✓ The program provides a basic explanation of the accreditation organizations in the field.	✓ The program fails to provide any accreditation information.	✓ N/A
Comment:				
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
Curriculum Map alignment weight: 1.000	✓ The curriculum map is detailed and complete.	✓ The curriculum map is complete	✓ The curriculum map is not complete	✓ N/A
Comment:				
Assessment of Objectives weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:				
Data Driven Decision-making is explained weight: 1.000	✓ Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.	✓ Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.	✓ Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.	✓ N/A
Comment:				

Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:				
Analysis of Assessment is complete weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				



WILLIAM WOODS
UNIVERSITY

Art BA Annual Assessment 2020-2021

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Annual Assessment 2020-2021

Art BA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Arts program prepares students for both professional and higher educational opportunities in the art world. BA students gain a solid foundation in a variety of art processes and techniques, along with an understanding of the arts from both an historical and a cultural perspective. Students have the opportunity to combine this major with specific minors (such as education, business, psychology, or art therapy), to achieve versatility and marketability. Students select one of three areas of concentration: graphic design, studio art, or photography.

Program Data

Delivery Method

Traditional On Campus (selected)
Online
Hybrid

Students Majors 2019-2020

10

Student Minors 2019-20

13

Student Majors 2020-2021

13

Student Minors 2020-2021

16

Concentrations 2019-2020

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

8 Art BA undergrad students.

4 Photography
4 Art Education
1 Studio Art

The reason the breakdown adds up to 9 is that one student has concentrations in both Photography and Art Education.

(Written 5/12/21: impossible to compare numbers to previous years due to restructuring of the program. Graphic Design used to be assessed separately from Studio Art. Now they are assessed together and the break down is just BA and BFA)

Concentrations 2020-2021

If your program contains concentrations, please list the concentrations and the number of students identified with each

concentration.

7 Graphic Design
5 Studio Art/ Art Education
1 Photography

Minors (also listed in the BFA assessment):

12 Art
4 Art Therapy

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved?

The Art Department developed a new curriculum that began in the Fall 2020 semester to cater to the needs of current students. New courses in Art Therapy and Museum & Gallery Studies provide strong career preparation. All majors are now required to take computer art courses, which is vital for any career in the arts.

As the current faculty members are all relatively new to the program, it is difficult to state if our persistence numbers are what we expect. In our experience we have found recently that weaker students do not continue in the program. We have also noticed that it was hard to retain students who wanted a program with more rigor. One goal we have for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive. We are pleased to report a slight increase in both majors in minors in our program this year as compared to 2019-2020, especially since this was a COVID year. We strive for continued growth through our recruitment, attention to the individual needs of each student, and maintaining current teaching content/practices.

Optimal Enrollment

Considering current human and physical resources, what is the optimal enrollment for the program?

25

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

The WWU marketing department has developed a new print flyer to reflect the upcoming changes to our program, see the attached brochure. The WWU website has been updated to reflect curriculum changes to the BA and BFA degrees. It now includes information about each concentration area - graphic design, studio art, and photography. The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart) and a Facebook page: <https://www.facebook.com/William-Woods-Art-Department-100764661827025>

The WWU marketing department has also developed a booklet featuring the art and theatre programs. We anticipate it will be published in the fall once we have our new Graphic Design faculty member.

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

Additional Standards/Outcomes

Identifier	Description
ART 2020.1	Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
ART 2020.2	Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
ART 2020.3	Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
ART 2020.4	Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
ART 2020.5	Demonstrate the systematic development of an aesthetic philosophy and original vision.
ART 2020.6 BA	Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

Alignment to the University Objectives

Please discuss the program alignment to the University Objectives. We do not need an artifact for each objective, but a discussion on how the program uses the Institutional Objectives as an anchor for their program curriculum.

Major Field Competence: Coursework is designed to develop the following: tangible skills using physical and digital tools (such as Adobe Creative Cloud), traditional studio practice, and methods of planning for and creating art. Studio classes prepare students for a creative profession by mirroring industry standards. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, such as advanced training in graduate programs (such as museum studies and art therapy), and for employment in graphic design-related fields and museums. The Art Department curriculum makes connections between course content, contemporary culture, student experiences, and other disciplines.

Ethics: The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. For example, in Photography History, students create an “awareness” photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc.) This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

Self-Liberation: Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasizes critical and creative ways to learning.

Lifelong Education: Another important goal is to assist students in becoming readers of the dynamic visual world in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Students are encouraged to connect their experience, interests, and other fields of study with their studio practice. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Critical Analysis: Students apply logical and analytical reasoning skills to diverse source materials in the interest of discerning and debating aesthetic, thematic, and ethical content.

ART 331 Modern and Contemporary Art History

Students learn more about how to interpret meaning from visuals, discuss controversial concerns related to appropriation and ethics in the arts.

Creative Expression: Students develop the ability to express ideas and concepts, both logically and creatively, through written, oral, reflective, and aesthetic practices utilizing various media forms.

All studio art courses focus on creative expression, and the following is an example:

ART 202 Fundamentals of Graphic Design

Students apply digital technology to share ideas and concepts through visuals. Students in this course created a series of “postcards with a message,” a set of four postcards that communicate their perspective on a contemporary issue.

Quantitative Inquiry: Students will develop and practice quantitative problem-solving skills in order to analyze and critically evaluate information in a larger context.

Art students use math frequently in size relationships and proportions for compositional balance and unity. For example, students use quantitative skills when creating portrait busts in ART 109 Sculpture I.

Society and the Individual: Students integrate knowledge to articulate an understanding of diverse cultures, historical contexts, and human behaviors.

ART 230: Art History: Prehistory to Renaissance
 ART 231: Art History: Renaissance to Today
 ART 337: Photography History

In these courses, students write research papers and give oral reports on related topics related to society and the individual, in an historical context.

Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts help expand non-art students' comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did your program integrate the three NSSE objectives determined by the faculty this fall. The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

Graphic Design Concentration (Bethanie Irons)

1. Interdisciplinary work: In ART 332 Publication Design, students created posters containing information about how to vote in the November 2020 election, emphasizing the connections between art and political science/social justice.
2. Work on current issues and problems: In ART 416 Packaging Design, students will create package designs which address sustainable design and inclusive design.

Art Therapy Minor (Bethanie Irons)

1. Interdisciplinary work: In ART 417 Methods Art Therapy, student will create a portfolio of work that aligned with their major and area of interest. Many students who are pursuing this minor are studying in other areas of the university besides art, most notably with a major in Psychology.
2. Work on current issues and problems: In ART 317 Introduction to Art Therapy, students will conduct a research project on a current issue in art therapy that included both a written component and a visual component.

Photography Concentration (Rachel Deutmeyer)

Related to connecting learning to societal problems or issues:

In Photography History, students create an "awareness" photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc). This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

In Basic Design, we look at the work of a different contemporary artist each week. Many artists engage issues of social, political, and/or environmental importance. This semester I have added in a unit about art and social justice. Students often have the opportunity to discuss topics with peers, reflect through sketchbook activities, and apply learning to longer-term projects. Students will also complete research and share presentations about artists responding to contemporary topics/issues. Here are excerpts from the assignment:

With your peers, select a contemporary topic/issue. Research artists engaging with the subject. Each group should share two relevant artists. Select one project/major work by each artist to share. Prepare to share examples and facilitate discussion with the class.

Address the following per each artist. Include open-ended questions corresponding with your artist and topic.

- *media, process, and techniques*
- *artist's intention and meaning of the artwork*
- *specific examples of the use of symbolism*
- *what the artist/artwork ask of the viewer*

Studio Art Concentration (Charles Dodoo)

Interdisciplinary work: In ART 110 Drawing I, students employ Exercise Science in their work, to learn about movement and gestures. With timed poses and variations in drawing approaches, students create work to mimic the human body in motion. "Dynamism of a Dog on a Leash" painting by Giacomo Balla creates the platform for students to draw inspiration from.

Work on current issues and problems: In ART 117 Painting 1, students' research on current issues and problems associated with painting techniques and how they are affected by cultural, societal and historical narratives. The research findings are presented to the class in a form of a critique. Their findings include:

- Brief description of artist's background
- Describe the style of the times using a few visuals of your artist's contemporaries.
- Discuss how your artist fits into the contemporary style and also how he/she is different.
- Examples of your artist's paintings.

Analyze own bias on issues and problems: In ART 207 Painting II, students create a painting by an artist and render it to the best of their ability in hope of coming to an understanding of the artist's approach to form and his/her particular technique and style. Through hands on practice and the submission of a reflective paper, students critically analyze their own bias and problems associated with painting techniques and best practices.

Studio Art Concentration (Valerie Wedel)

1. Interdisciplinary work: ART 350 Professional Practice - Students in this course learn the business side of a career in art/ design through public presentations, marketing strategies, and meeting with professionals in the field. Based on the course evaluations, I believe this curriculum was successful.
2. Work on current issues and problems: ART 109 Sculpture - Students watched videos and read articles on the representation of minorities in sculpture. We discussed how these sculptures received a mixed response from the public with some backlash toward the artists. This curriculum seemed successful in that students integrated current issues and problems into their creative work.
3. Analyze own bias on issues and problems: ART 203 Art Applications - Students are watched interviews with contemporary artists whose content may challenge some viewer's opinions on issues. We discussed these interviews as a class. I honestly do not know how successful this has been, but I will continue to share the content, discuss it with my students, and test them over it.

A - Assessed
R - Reinforced
I - Introduced
M - Master

Art BA Curriculum Map

[illegible]

	ART 327	ART 332	ART 346	ART 350	ART 416	ART 430	ART 450	ART 470	ART 453	Student Performance Review
ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.6 BA Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.	R	R	R	R	M	M	M	M, A	M	A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BA Curriculum Map

ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank			

	as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			
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ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment	Criterion	Summary	Attachments of	Improvement

Measure			the Assessments	Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.6 BA Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric, attached in the #7 Program Activities section. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures.

Most students share projects created as coursework at WWU. In the 20-21 academic year we used Google Drive and Google Forms to organize presentations and complete/compile rubrics. This year the entire process was virtual. We did not have outside reviewers. We intend to discuss the process, platform, and if we will continue to use outside reviewers for future Student Performance Reviews. All the decisions were made as a collective group - Dr. Bethanie Irons, Dr. Charles Doodoo, Prof. Valerie Wedel, and Prof. Rachel Deutmeyer.

The Art Department's sophomores, juniors, and seniors present their work for Performance Reviews, while freshmen observe. To make up for the lack of freshman assessment, we are going to start assessing the Art Foundations course in the 2021-2022 academic year. This is the introductory course for the program and is required of all Art majors.

Below are the average 2021 Performance Review scores for each of the 6 program objectives for 10 of the 13 BA students (the 3 who did not participate are a freshman and two students who are now wholly Art Education majors). The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that the more advanced a student is in the program, the higher their scores are expected to be.

Program Objective #1: 8.83

Program Objective #2: 8.75

Program Objective #3: 8.425

Program Objective #4: 8.8

Program Objective #5: 8.75

Program Objective #6: 8.5

See section #7 of this report for an analysis of these scores.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the Division as a whole, and the student to work toward the most professional and highest quality outcomes possible. This year, BA and BFA students shared digital portfolios and artist statements in a virtual meeting format. Faculty reviewed student materials before student performance day. On their scheduled day, students shared a 5-minute presentation followed by 10 minutes of Q&A with faculty. Overall, we were happy with the scheduling and format of virtual presentations. Based on the quality of work presented during Student Performance Review, over 90% are either at or above their expected level.

We are pleased to report that the averages (reported in section #6 of this report) are all between "Proficient" and "Advanced." The highest score is in Program Objective #1, which is to be expected as this objective deals with the elements and principles of design - the bedrock of any art curriculum. Also nice to see that students earned a high rating in Program Objective #4, which deals with critical analysis using appropriate artistic language. The lowest score in Program Objective #3 is not surprising, as it deals with art history. Our program does not have an art history major, so this is not an area of emphasis for our students. However, it is important for any art practitioner, so as a faculty, we will continue to stress that. One change that occurred during the 2021 Student Performance Reviews is that we did not have outside evaluators. We will discuss as a faculty whether we want to invite outside reviewers in the future.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Student_Performance_Reviews_2021.pdf

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

Senior exhibition in Cox Gallery and virtual platform.

For the 2021 Senior Showcase, the faculty assessed the work in the exhibition (in gallery and online), artist statements, and student self-assessments. Below are the average Senior Showcase scores for each of the 6 program objectives for the 5 BA seniors. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that as seniors, they are expected to score in the 9-10 range.

Program Objective #1: 9.4

Program Objective #2: 9.35

Program Objective #3: 8.7

Program Objective #4: 9.2

Program Objective #5: 9.4

Program Objective #6: 9.35

We are pleased to report scores appropriate for graduating seniors in 5 of the 6 objectives. Especially nice to see the 9.4 average score for Program Objective #5: "Demonstrate the systematic development of an aesthetic philosophy and original vision." This objective is typically developed late in a student's program, so a high level means they have put some good effort towards that. Not a surprise that Objective #3 is rather low, as it was for the Portfolio Review as well. However, for graduating seniors, this should be higher. We hope to raise this score through our new art history curriculum.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

BA_Assessment_Rubric.pdf

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes (selected)

No

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

In Fall of 2020, students in ART 332, Publication Design with Dr. Bethanie Irons, created informational posters about how to vote in the November 2020 election. Students researched Missouri voter guidelines and reached out to members of the community to see what they felt were pressing issues and misconceptions about voting in this unprecedented election year. Then, they created their designs. These were then shared on social media and we also printed and shared on campus. This benefited students by giving them experience with the connection between informational graphics and community engagement. Since the completed projects were shared on the art department's Instagram page and on campus, it also benefited the community by providing accurate and timely information.

In Spring of 2021, students in ART 416, Packaging Design with Dr. Bethanie Irons, created designs for a packaging focusing on sustainable design and inclusive design. They reached out to members of the community to conduct case studies, including interviewing them and their needs. Then, they created a prototype and invited their case study participants to test the design and provide feedback. This project improved students' knowledge of inclusive design, sustainable design, and experience with conducting case studies. The completed projects were shared on the art department's Instagram page, so it also benefited the community by providing a platform for heightened awareness of the need for more inclusive and sustainable design within the community.

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

Dr. Bethanie Irons

9/10/2020: Simple Materials / Big Ideas - Virtual LEAD event that gave students background information on Yoko Ono's conceptual art pieces. This was used as a catalyst to students in creating their own original art assignment, which was shared on the art department Instagram page.

10/08/2020: Simple Materials / Big Ideas - Virtual LEAD event that gave students background information on the art of origami paper folding. This was used as a catalyst to students in creating their own origami art, which was shared on the art department Instagram page.

10/28/2020: Get to Know an Artist: Samantha Morales-Johnson. Morales-Johnson is an illustrator with a graduate certificate in Science Illustration from California State University. She is also a member of the Gabrieleño-Tongva Band of Mission Indians. She gave a talk about her work and background in science as well as being a Woman of Color and how that has impacted her work.

1/25/2021: Meet a Designer: Jennfer Garcia. In this Zoom LEAD event, WWU graphic design coordinator Jennifer Garcia gave a talk about working in the graphic design field.

1/27/2021: "ReDesign" exhibition reception. In this Zoom LEAD event, Bethanie Irons gave a curator's talk along with co-curator Danielle Langdon of their group graphic design exhibition "ReDesign" at Columbia College.

2/22/2021: Meet a Designer: Liz Oeftering. In this Zoom LEAD event, graphic designer Liz Oeftering gave a talk about working in the graphic design field.

3/8/2021: Meet a Designer: The Interns. In this Zoom LEAD event, WWU graphic design students talk about their work as an intern in the graphic design field.

Rachel Deutmeyer

9/2/2020: "Inspired By" Photos - Jonathan Blaustein

9/15/2020: "Inspired By" Photos - Jonathan Blaustein

10/20/2020: "Inspired By" Photos - Kim Llerena

10/26/2020: Learn from WWU Art Students - Photographic Portfolio P.1

10/28/2020: Learn from WWU Art Students - Photographic Portfolio P.2

11/11/2020: Experimental Photography Techniques

2/8/2021: Framing: how to measure and cut mat board

2/9/2021: Art History from Home: Abstract Art in America

Dr. Charles Dadoo

08/27/2020: John Fennell Art Exhibition and Artist Talk - *Light+Form+Color: The Intersection of Landscape and Abstraction*. Eclectic in his artistic influences, John Fennell shared his landscape, jazz-inspired cityscape and abstract paintings, all of which depend upon form, color and light. Students completed a reflection form for LEAD credit.

10/15/2020: Jenny McGee Art Exhibition and Artist Talk - *Special Midwest Places*. In recent years Jenny has been exploring a combination of abstract painting, paper collage and digital media that come together to celebrate local special places and faces. These are multimedia collages of the people, places, and things that commemorate the nostalgia and memorable places that surround us here in the Midwest. Students completed a reflection form for LEAD credit.

02/16/2021: *Annual Faculty Art Exhibition*. Artworks created by the faculty were showcased in the annual Art Faculty Exhibition at the Mildred M. Cox Gallery. The exhibition offered students, faculty and staff an opportunity to view the creative talents of the Art faculty at William Woods University. Participating Faculty: Prof. Rachel Deutmeyer, Dr. Bethanie Irons, Dr. Charles Doodoo, and Prof. Valerie Wedel. Students filled out reflection forms on their interaction with the artwork.

03/11/2021: *Student Art Exhibition*. Diverse artworks including graphic art, photography, prints, ceramics, and paintings were featured in the 2021 Student the Art Exhibition at Mildred M. Cox Gallery. The exhibition highlighted the talent and creative works of undergraduate student artists currently enrolled at William Woods University. Students filled out reflection forms on their interaction with the artwork.

04/01/2021: *Senior Art Exhibition* - Artworks created by graduating William Woods University's senior art majors were showcased in this exhibition at the Mildred M. Cox Gallery. Students filled out reflection forms on their interaction with the artwork.

Valerie Wedel

Taught Fimo Clay Jewelry-Making workshop as a LEAD event through TAG, October 7, 2020, see attached.

LEAD event – Professional Practice Student Presentations with 10 students in the audience who gave feedback via Google Forms, December 1, 2020

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Graphic Design BA student Madison Crosswhite was awarded the IGAEA Scholarship for the 2020-2021 school year through the IGAEA Scholarship through the Print and Graphics Scholarship Foundation.

Graphic Design BA student Madison Crosswhite completed a design internship with the Theatre department at William Woods University.

Graphic Design BA student Alexis Eppe's logo was chosen for the 2021 Jefferson City Renegades All Star Game.

Art Education BA student Makayla Schafer has been hired to teach in the Salem, Missouri School District

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Graphic Design BA alumni Sydney Bullock secured full time employment as a graphic designer at ProDezigns in Eldon, Missouri.

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

Dr. Bethanie Irons

- Group traveling exhibition "Missouri Art Now" at The Arts Council of SE Missouri, The State Historical Society of

Missouri, Spiva Center for the Arts, Hannibal Arts Council, and The Albrecht-Kemper Museum.

- Group faculty exhibition at Mildred M. Cox Gallery at William Woods University
- Solo exhibition at Morris Gallery of Contemporary Art at Missouri Valley College in Marshall, Missouri.
- Group exhibition "Works on Paper" at Long Beach Island Foundation of the Arts and Sciences in Loveladies, New Jersey. Work was awarded 2nd place by curator Sarah Suzuki of the Museum of Modern Art, New York.
- Group exhibition "Autumn Exhibition" at Visual Spc based in London.
- Group exhibition "Life Still" at Ground Floor Gallery in Brooklyn, New York.
- Group exhibition "Autumn Exhibition" at Visual Space in London.
- Group exhibition "Hot Paper" at Got It For Cheap Gallery in Oslo, Norway.
- Group exhibition "Until We Meet Again" at Treat Gallery in New York, New York.
- Group exhibition "Collective Endeavor" at Columbia College in Columbia, Missouri.
- Co-curator of the graphic design exhibition "ReDesign" at Columbia College in Columbia, Missouri.
- Juror at the 2020 Annual CAL Member's Exhibition at Columbia Art League in Columbia, Missouri.
- Work and interview featured in the September issue of Missouri Life Magazine.
- Work and interview featured in "Studio Break" podcast.
- Work and interview featured in the upcoming documentary "Making Art in a Vacuum" with Emily Anshen and Carly Newman of The School of The Art Institute, Chicago.

Rachel Deutmeyer

- Active contributor to FotoFika and Society for Photographic Education virtual events and discussions.
- Group faculty exhibition at Mildred M. Cox Gallery at William Woods University
- Group juried exhibition "Hindsight is 2020" at Columbia Art League, Columbia, MO, April 2021
- Group juried exhibition "Resilience, Reflection, Rebuilding" at Johnson County Arts & Heritage Center, Overland Park, KS
- Solo exhibition "Land and Patchwork" at Pump House Regional Arts Center, La Crosse, WI, Feb – Apr 2021
- Virtual artist talk "Land and Patchwork" on Mar 4, 2021.
- (Forthcoming) Accepted for solo exhibition of "Everything Fades" at the Dubuque Museum of Art (Dubuque, IA) in 2023

Dr. Charles Dodoo

- Participated in Faculty Art Show, William Woods University (January 2021)
- Worked with graduating seniors on an online senior art showcase (April 2021)

Valerie Wedel

- Grounded, Solo Art Exhibition, Columbia College, September 2020
- Co-editor, Drawing the Human Form 3rd Edition, textbook by William A. Berry, work in progress. Anticipate publishing by the end of 2021.
- Recollection II, hallway installation for the group exhibition "Sensitive Sensation," Sager Braudis Gallery, August – September 2020
- The Tree Who Became a Seed, Installation in the Faculty Exhibition, Cox Gallery, William Woods University, January-February, 2021

Assessment Rubric

	3.000 Exceeds	2.000 Meets	1.000 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Retention weight: 1.000	✓ The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on the retention data provided.	✓ The program does not reflect on retention data in a detailed way.	✓ N/A
Comment:	challenging to transition the report from two distinct majors to connecting it to one specific major. This was the main adjustment year and will be remedied for the next cycle of reports.			
Defines External Accreditation Standards weight: 1.000	✓ The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.	✓ The program provides a basic explanation of the accreditation organizations in the field.	✓ The program fails to provide any accreditation information.	✓ N/A
Comment:	what all is involved in the external accreditation process for NASAD?			
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criterion and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
Curriculum Map alignment weight: 1.000	✓ The curriculum map is detailed and complete.	✓ The curriculum map is complete	✓ The curriculum map is not complete	✓ N/A
Comment:	the Curriculum map is completed, but the changes to the curriculum are were multiple changes made to the curriculum over the past few years and this is the best place to note those to make it easier for the program 5 year review process. the box was left blank.			
Assessment of Objectives weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:	All objectives were set with Assessments, but ART 103 was omitted. The Assessment identification was set in the curriculum plan, but omitted from the Assessment plan moving forward.			
Data Driven Decision-making is explained weight: 1.000	✓ Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.	✓ Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.	✓ Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.	✓ N/A
Comment:				

Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✗ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:	the program did not complete the assessment as noted in the assessment map. The findings were not complete and none of the noted activities were marked as completed. There is no discussion on the data from the academic year.			
Analysis of Assessment is complete weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✗ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✗ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✗ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✗ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular activities weight: 1.000	✗ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✗ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				



WILLIAM WOODS
UNIVERSITY

Art Annual Assessment 2021-2022

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Annual Assessment 2021-2022

Art BA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Arts program prepares students for both professional and higher educational opportunities in the art world. BA students gain a solid foundation in a variety of art processes and techniques, along with an understanding of the arts from both an historical and a cultural perspective. Students have the opportunity to combine this major with specific minors (such as education, business, psychology, or art therapy), to achieve versatility and marketability. Students select one of three areas of concentration: graphic design, studio art, or photography.

Program Data

Delivery Method

Traditional On Campus (selected)

Online

Hybrid

	Student Majors	Student Minors
2020-2021	13	16
2021-2022	6	4

Concentrations 2020-2021

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

7 Graphic Design

5 Studio Art/ Art Education

1 Photography

Minors (also listed in the BFA assessment):

12 Art

4 Art Therapy

*NOTE: All students in the department have majors in the new program structure. However, it is impossible to compare numbers to years prior to the 2020-2021 academic year due to the restructuring of the program. Graphic Design used to be assessed separately from Studio Art. Now they are assessed together and the breakdown is just Art BA and Art BFA with concentrations in Studio Art, Photography, and Graphic Design.

Concentrations 2021-2022

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

NUMBER Photography concentrations 0

NUMBER Studio Art concentrations 0

NUMBER Graphic Design concentrations 6

Minors (also listed in the BFA assessment):

3 Art (data accessed on 5/11/2022, students who graduated the week prior are no longer on the list, so the actual number could be higher)

1 Art Therapy

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are the persistence numbers what the program expected? If not, how could the numbers improve?

We have seen a drop in student numbers across the board in our program over last year, but are encouraged by the fact that we have a number of freshmen joining us in the fall. In our experience we have found that weaker students do not continue in the program. We have also noticed that it was hard to retain students who wanted a program with more rigor. One goal we have for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive. We strive for continued growth through our recruitment, attention to the individual needs of each student, and maintaining current teaching content/practices. Also, many of our classes are at 1/3 capacity, so we could handle many more students without having to create extra sections. We also anticipate that larger classes will help with retention.

Optimal Enrollment

Considering current human and physical resources, what is the optimal enrollment for the program?

25

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Admissions and Marketing Materials

Reflect on the current marketing materials used for the program. Please attach screen shots of the website or any material you are referencing in this section. What changes, if any, should be made to the material? Are there recommendations on how to modify the current material?

The WWU marketing department has developed a new print flyer to reflect the upcoming changes to our program, see the attached brochure. The WWU website has been updated to reflect curriculum changes to the BA and BFA degrees. It now includes information about each concentration area - graphic design, studio art, and photography. The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart) and a Facebook page: <https://www.facebook.com/William-Woods-Art-Department-100764661827025>

The WWU marketing department has also developed a booklet featuring the art and theatre programs. We are hoping it will be published in the fall once we have our new Photography faculty member.

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2021.1	Knowledge and Scholarship: Demonstrate current knowledge and educational expertise in an academic or professional discipline engaging students in the process of academic discovery.

Additional Standards/Outcomes

Identifier	Description
ART 2020.1	Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
ART 2020.2	Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
ART 2020.3	Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
ART 2020.4	Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
ART 2020.5	Demonstrate the systematic development of an aesthetic philosophy and original vision.
ART 2020.6 BA	Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

Alignment to the University Objectives

Please discuss the Program alignment to the University Objectives. Specific evidence is not to be uploaded, but discussion is expected of the assignment, and intentionality of how the objective is met with program curriculum.

Major Field Competence: Coursework is designed to develop the following: tangible skills using physical and digital tools (such as Adobe Creative Cloud), traditional studio practice, and methods of planning for and creating art. Studio classes prepare students for a creative profession by mirroring industry standards. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, such as advanced training in graduate programs (such as museum studies and art therapy), and for employment in graphic design-related fields and museums. The Art Department curriculum makes connections between course content, contemporary culture, student experiences, and other disciplines.

Ethics: The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. For example, in Photography History, students create an "awareness" photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc.) This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

Self-Liberation: Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasizes critical and creative ways to learning.

Lifelong Education: Another important goal is to assist students in becoming readers of the dynamic visual world in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Students are encouraged to connect their experience, interests, and other fields of study with their studio practice. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with Program Objectives? What courses within the program build upon skills learned from general education courses (please list the program course and the general education criteria)? The General Education clusters are attached to the document below.

Critical Analysis: Students apply logical and analytical reasoning skills to diverse source materials in the interest of discerning and debating aesthetic, thematic, and ethical content.

ART 331 Modern and Contemporary Art History

Students learn more about how to interpret meaning from visuals, discuss controversial concerns related to appropriation and ethics in the arts.

Creative Expression: Students develop the ability to express ideas and concepts, both logically and creatively, through written, oral, reflective, and aesthetic practices utilizing various media forms.

All studio art courses focus on creative expression, and the following is an example:

ART 202 Fundamentals of Graphic Design

Students apply digital technology to share ideas and concepts through visuals. Students in this course created a series of "postcards with a message," a set of four postcards that communicate their perspective on a contemporary issue.

Quantitative Inquiry: Students will develop and practice quantitative problem-solving skills in order to analyze and critically evaluate information in a larger context.

Art students use math frequently in size relationships and proportions for compositional balance and unity. For example, students use quantitative skills when creating portrait busts in ART 109 Sculpture I.

Society and the Individual: Students integrate knowledge to articulate an understanding of diverse cultures, historical contexts, and human behaviors.

ART 230: Art History: Prehistory to Renaissance

ART 231: Art History: Renaissance to Today

ART 337: Photography History

In these courses, students write research papers and give oral reports on related topics related to society and the individual, in an historical context.

Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts help expand non-art students' comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did the program integrate the three NSSE objectives determined by the faculty in the fall of 2019? The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

Photography Concentration (Rachel Deutmeyer)

Related to connecting learning to societal problems or issues:

In Photography History, students create an "awareness" photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc.). This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

In Art Foundations, we look at the work of a different contemporary artist each week. Many artists engage issues of social, political, and/or environmental importance. This semester I have added a unit about art and social justice. Students often have the opportunity to discuss topics with peers, reflect through sketchbook activities, and apply learning to longer-term projects. Students will also complete research and share presentations about artists responding to contemporary topics/issues. Here are excerpts from the assignment:

With your peers, select a contemporary topic/issue. Research artists engaging with the subject. Each group should share

two relevant artists. Select one project/major work by each artist to share. Prepare to share examples and facilitate discussion with the class.

Address the following per each artist. Include open-ended questions corresponding with your artist and topic.

- *media, process, and techniques*
- *artist's intention and meaning of the artwork*
- *specific examples of the use of symbolism*
- *what the artist/artwork ask of the viewer*

Studio Art Concentration (Charles Dodoo)

Interdisciplinary work: In ART 110 Drawing I, students employ Exercise Science in their work, to learn about movement and gestures. With timed poses and variations in drawing approaches, students create work to mimic the human body in motion. "Dynamism of a Dog on a Leash" painting by Giacomo Balla creates the platform for students to draw inspiration from.

Work on current issues and problems: In ART 117 Painting 1, students research on current issues and problems associated with painting techniques and how they are affected by cultural, societal and historical narratives. The research findings are presented to the class in a form of a critique. Their findings include:

- Brief description of artist's background
- Describe the style of the times using a few visuals of your artist's contemporaries.
- Discuss how your artist fits into the contemporary style and also how he/she is different.
- Examples of your artist's paintings.

Analyze own bias on issues and problems: In ART 207 Painting II, students create a painting by an artist and render it to the best of their ability in hope of coming to an understanding of the artist's approach to form and his/her particular technique and style. Through hands on practice and the submission of a reflective paper, students critically analyze their own bias and problems associated with painting techniques and best practices.

Studio Art Concentration (Valerie Wedel)

1. Interdisciplinary work: ART 231 Art History: Renaissance to Today - Students in this course undertake a research project that involves not only the art of a particular time and culture, but also the values of that culture. They also look at what influences this art style, and how it has influenced others. While I believe this assignment has been successful in the past, the one student enrolled in the class this year did not complete it.

2. Work on current issues and problems: ART 109 Sculpture - Students watched videos and read articles on the representation of minorities in sculpture. We discussed how these sculptures received a mixed response from the public with some backlash toward the artists. This curriculum seemed successful in that students integrated current issues and problems into their creative work.

3. Analyze own bias on issues and problems: ART 203 Art Applications - Students are watched interviews with contemporary artists whose content may challenge some viewer's opinions on issues. We discussed these interviews as a class. I think this has been more successful than in past years due to the fact that students initiated an in-depth discussion concerning the appropriateness of content on the part of several featured artists. I have been sharing these videos for years, and this was the first time I had students question the content in them. The discussion challenged me and in the future I will prepare students with discussion questions in advance so we can more deeply engage with this material on initial viewing.

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

Art BA Curriculum Map

[illegible]

	ART 327	ART 332	ART 346	ART 350	ART 416	ART 430	ART 450	ART 470	ART 453	SPR
ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.6 BA Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.	R	R	R	R	M	M	M	M, A	M	A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BA Curriculum Map

Standard/Outcome

ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores			

	are expected to score at novice or developing been met yet?			
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Standard/Outcome

ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives

Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			
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Standard/Outcome ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome ART 2020.6 BA Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				
Assessment Measure	Criterion	Summary	Attachments of the	Improvement Narratives

			Assessments	
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program uses coursework and or Student Performance Review for program wide assessment. Note any changes that occurred to the process since the previous year. Discuss what activities were successful and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric, attached in the #7 Program Activities section. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures.

Most students share projects created as coursework at WWU. In the 21-22 academic year we used Google Drive and Google Forms to organize presentations and complete/compile rubrics. This year the entire process was virtual. We had 2 outside reviewers. We intend to discuss the process, platform, and if we will continue to use outside reviewers for future Student Performance Reviews. All the decisions were made as a collective group - Prof. Valerie Wedel, Dr. Charles Doodoo, Prof. Patrick Deffenbaugh, and Prof. Rachel Deutmeyer.

The Art Department's freshmen, sophomores, juniors, and seniors present their work for Performance Reviews.

Below are the average 2022 Performance Review scores for each of the 6 program objectives for the four BA students. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that the more advanced a student is in the program, the higher their scores are expected to be.

Program Objective #1: 8.5

Program Objective #2: 8.4

Program Objective #3: 7.9

Program Objective #4: 8.2

Program Objective #5: 8.2

Program Objective #6: 8.5

See section #7 of this report for an analysis of these scores.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department Student Performance Review activities if not already articulated. Please describe the nature of the assessments conducted as well as the process of assessment happening on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the department as a whole, and the student to work toward the most professional and highest quality outcomes possible. This year, BA and BFA students shared digital portfolios and artist statements in a virtual meeting format. Faculty reviewed student materials before student performance day. On their scheduled day, students shared a 5-minute presentation followed by 15 minutes of Q&A with faculty and two outside evaluators. Overall, we were happy with the scheduling and format of virtual presentations. However, several students asked for more time. We are considering raising the presentation time to 8 minutes.

The scores for program objectives #1 through #5 were slightly lower than for the 2020-2021 academic year, by about 1/2 point each. One reason could be higher expectations of quality student work.

The only objective score that remained the same is for objective "**ART 2020.6 BA** Reflect on the relationship of art to other disciplines; in both historical and cultural contexts." The lowest score for both academic years is "**ART 2020.3** Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures." This has traditionally been a lower scoring objective in our program. We suspect one reason for this is that our students are more interested in the applications of art, especially in a design context, than in the history of art.

The scores for the BFA Student Performance Review followed a similar trend, as shown in that report.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

2022_Student_Performance_Reviews.pdf

Senior Showcase/Symposium

Describe program activities used to highlight Senior achievement. What benefit does the program gain from the activities? What if any assessment of students happens during this event?

Senior exhibition in Cox Gallery

For the 2022 Senior Showcase, the faculty assessed the work in the exhibition (in gallery), artist statements, and student self-assessments. Below are the average Senior Showcase scores for each of the 6 program objectives for the 2 BA seniors. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that as seniors, they are expected to score in the 9-10 range. (We also had one holdover Art Education student from the previous structure of the Art Department. Her average score overall for the 6 program objectives was: 9.2)

Program Objective #1: 8.88

Program Objective #2: 8.38

Program Objective #3: 7.75

Program Objective #4: 8.88

Program Objective #5: 8.63

Program Objective #6: 8.25

.....

Tools used for Assessment

Upload rubrics or other Assessment based tools used by the program that are important to the assessment process.

2022_Student_Performance_Reviews.pdf

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

Co-Curricular and LEAD Events

Describe Co-Curricular and LEAD events sponsored by program faculty. This includes LEAD and other events meant to engage students and foster learning outside of the classroom.

Valerie Wedel

LEAD event: Wondering in the Woods: Philosophy of Art - A wide ranging and free flowing philosophical discussion between Josh Turkewitz and Val Wedel on the nature and purpose of Art. Conversation followed by a Q&A. November 8, 2021

LEAD event organized by me: *Presentation on Shady the Dinosaur* - Dr. David Schmidt, Associate Professor of Environmental Science and Geology at Westminster College, presented on Shady, a 7-foot-long, 3,000 pound triceratops skull his team recovered last summer in the Badlands of South Dakota. Team member and amateur paleontologist John Tosi presented dinosaur specimens from his excavations. November 10, 2021

Sustainably Creative! Invitational lecture. LEAD event organized by the WWU Art Club and Conservation Club on the intersection between sustainability and art. February 25, 2022.

Attended Senior Art Exhibition *Interconnected* LEAD event and reception, March 24 2021

Rachel Deutmeyer

Hosted LEAD event Artist Talk – Lexi Epple, Nov 16 2021

Developed presentation for art club LEAD event Mixed Media – WWU Art Club, Nov 30 2021

Attended Student Art Exhibition *Creative Paleontology* LEAD event, March 11 2021

Attended Senior Art Exhibition *Interconnected* LEAD event and reception, March 24 2021

Dr. Charles Dodoo

03/11/2021: Student Art Exhibition- *Creative Paleontology: The Artform of Prehistory*. Excavated fossils and diverse artworks were featured in the 2022 Student the Art Exhibition at Mildred M. Cox Gallery. The exhibition highlighted the talent and creative works of undergraduate student artists currently enrolled at William Woods University. Students filled out reflection forms on their interaction with the artwork.

03/24/2021: Senior Art Exhibition - *Interconnected*. Artworks created by graduating William Woods University's senior art majors were showcased in this exhibition at the Mildred M. Cox Gallery. Students filled out reflection forms on their interaction with the artwork.

Patrick Deffenbaugh

TAG (Thriving Artist Group) - Faculty mentor for the club and facilitated the following events:

11/28 "Pumpkin Painting

11/30 "Art Mix Media"

Conducted the following LEAD Events

11/18 -Photoshop Basics

2/12 -Sexy Beast - Valentines Creating Event

2/21 -Photoshop Basics

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishment a student achieved outside of course work or the normal expectation of student success.

Graphic Design BA student Madison Crosswhite won the 2021-2022 Distinguished Scholar Award in the Art Department.

Alumni Accomplishments

Please highlight special examples of any successes of recently graduated alumni (acceptance or graduation graduate school, employment or professional milestones).

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty member that is research or professional in nature.

Valerie Wedel

Work in progress: *Journey of Centering* – Mixed Media Art Installation to be mounted at Access Arts, Columbia MO, July – October 2022

Work in progress: Co-editor, *Drawing the Human Form 3rd Edition*, textbook by William A. Berry, Anticipate publishing by the end of 2022.

Rachel Deutmeyer

Attended Shutterfest Photography Conference in St. Louis September 8, 9, 10 - included lectures and workshops relevant to ART 256, ART 326, and ART 327

LAND AND PATCHWORK, Central Bank of Boone County, Columbia, MO (solo exhibition)

HINDSIGHT IS 2020, Columbia Art League, Columbia, MO

2021 WATERLOO ARTS JURIED EXHIBITION, Waterloo Arts, Cleveland, OH

FLORA + FAUNA, Decode Gallery, Tucson, AZ (juried by Holly Hart)

IN-BETWEEN MOMENTS, Praxis Gallery, Minneapolis, MN (juried by Sarah Weiss)

FACULTY EXHIBITION, Mildred M. Cox Gallery, William Woods University, Fulton, MO

Juried CC Student Art Exhibition student exhibition at Columbia College (April 2022)

Dr. Charles Dodoo

- Curated excavated fossils for the 2022 student art exhibition (January 2022)

- Worked with graduating seniors on the senior art showcase (March 2022)

Patrick Deffenbaugh

A short list of my recent projects and assignments:

Syphax: Identity and Branding system design and implementation.

Scotland County NC: Planning and building a transitional web site (official launch date June 1, 2022).

WineVoice International: Web site and App planning and design (25% complete).

Google Certificate in UI/UX design (50% completed).

Written Documents:

1. The Designers of the Future (LinkedIn December 2021)
2. Signage, Traditional vs. Digital (LinkedIn January 2022)

Research:**Smart Cities and IOT and how designers will fit into this new area of technology.**

Smart City is a concept of utilizing technologies and connected data sensors to enhance and become powerful in terms of infrastructure and city operations. As per the new study from Navigate Research, the global market for smart city services is expected to reach \$225.5 billion within the next decade.

Racism in Packaging Design.

Packaging isn't separate from society, it's a reflection of it. As such, the industry is constantly struggling to reinvent itself to match the society it serves. In this document I will clearly define the role and responsibility of future designers in this critical area of diversity vs. inclusion in this important area of visual communication.

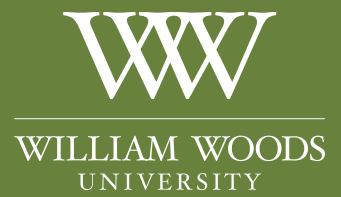
Appendix

	 3.000 Exceeds	 2.000 Meets	 1.000 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Student Demographics, Retention, and Degree Completion Data weight: 1.000	✓ The program provides a detailed description on the enrollment, retention, persistence and degree completion numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on enrollment, retention, persistence, and degree completion data provided.	✓ The program does not reflect on enrollment, retention, persistence, and degree completion data in a detailed way.	✓ N/A
Comment:	While the change in Graphic Design is recent, the retention data is a one year cycle. The graduation data will have to wait until there is a full cohort cycle through with the new major. The program needs to discuss strategies for retention and how they are working to keep students and engage more students into the program.			
Marketing Materials weight: 1.000	✓ The program outlines the successes and needs in regards to marketing. Detailed suggestions on how to market the program and what niche areas that are program specific would benefit the marketing strategy.	✓ The program discussed the general marketing strategy for the program.	✓ The program provided little to no discussion on the marketing materials or approach to how to market the program.	✓ N/A
Comment:				
Alignment to University Objectives weight: 1.000	✓ The program provides a detailed explanation of how program courses align to the Institutional Objectives. This explanation details specific courses, or activities that coordinate with the intent of the Institutional Objectives.	✓ The program provides a basic explanation of how program courses align to the Institutional Objectives. This explanation provides a minimal understanding of how the program is aligned to the Institutional Objectives.	✓ The program provides little to no explanation of how program courses align to the Institutional Objectives.	✓ N/A
Comment:	The program is aligned to the old mission and not the new mission.			
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				

NSSE Objectives weight: 1.000	✓ The program provided a detailed listing of activities and assessments used within the program that focused on the identified NSSE objectives. The activities and assessments were divided out within the curriculum and impacted different cohort groups.	✓ The program provided a basic explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ The program provided minimal explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ N/A
Comment:				
Curriculum Map alignment and changes weight: 1.000	✓ The curriculum map is detailed and complete. All Changes made to the curriculum map are detailed with supporting rationale for the decision..	✓ The curriculum map is complete. Changes made to the curriculum map are explained with some explanation as to why the changes were implemented.	✓ The curriculum map is not complete and little to no explanation on curricular changes was provided.	✓ N/A
Comment:	the Changes to Curriculum narrative is empty?			
Assessment Map weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:	Assessment of ART 103 is left empty in the chart. There is no discussion on changes to the assessment?			
Data Driven Decision-making is explained weight: 1.000	✓ An overview of program assessment is provided with details on the specific successes and challenges from the year. A detailed review of how assessment was administered over the academic year is clearly outlined.	✓ A basic overview of program assessment is provided with some details on the successes and challenges from the year. A basic review of how assessment was administered over the academic year is outlined.	✓ A basic overview of program assessment is not provided with little to no discussion on the administration of assessment over the academic year.	✓ N/A
Comment:	In the narrative the averages are provided. The program needs to look at the benchmark and how they have written it and then ensure that they are collecting data in a way that will answer the question. The benchmark and the data at the current time dont match. The Assessment Matrix chart denotes course data from ART 470, but there is no data in the findings.			
Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:				
Analysis of Assessment weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:	The program did not fill out the met/not met in the assessment findings chart.			

Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:	the day is described, but not the data that was collected. the rubric is provided, but no descriptive or quantitative statistics on the results of the event are provided.			
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular and LEAD activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				

FINE ARTS AND GRAPHIC DESIGN



flourish!

Learn by Doing

Hands-on learning and concentrations geared toward your interests are the advantages of the Fine Arts program at William Woods University. We have top notch faculty, studios and a museum-quality gallery, providing a rich learning environment for students.



Graphic Design

Studio Art

Photography

Art Education

William Woods University's fine and performing arts programs provide a canvas for you to paint your future. We offer fine arts majors in art, graphic design, and studio art, with extracurricular learning opportunities that will give you hands-on experience not just in creating, but producing, marketing, and performing as well. In other words, we provide the tools and coaching you need.

There are several student organizations that provide an opportunity for you to get involved and explore your passions, while being creative with like-minded peers:

THRIVING ARTISTS GROUP (TAG)

The Thriving Artists Group exists to promote the arts in every way possible. We promote the arts by physically creating art, appreciating art, and supporting artists work. TAG collaborates with other campus organizations and the community to expand on our mission.

STUDENT WEBSITE ADVANCEMENT TEAM (SWAT)

SWAT is a student-managed business. It is comprised of students who interview and are selected based on their GPA, work ethic, and skills. The organization works with real business clients to create, manage, and revise websites. The SWAT room is equipped with a Usability Testing lab that functions as a testing tool to analyze website navigation and make suggestions to clients for improvements. This is one of the few labs in the state of Missouri available to undergraduate students.





GRAPHIC DESIGN

- Engage in learning activities that have a strong connection to work you will be doing in your professional career, helping to build your portfolio.
- Participate in collaborative projects with other disciplines, such as Business and Information Technology, to provide experience in integrating your artistic skills with other fields.

STUDIO ART

- Work side by side with your professors throughout courses as they guide you in designing and constructing your professional portfolio.
- Through the Student Portfolio Program, both faculty and professionals in the art field review your portfolio annually, offering feedback and guidance to prepare you for the art world.

PHOTOGRAPHY CONCENTRATION

- This concentration within the Art degree major provides a fundamental understanding of the field of art, as well as a more advanced focus on photography.
- Explore black and white photography techniques, basic principles of photography, digital art, photo editing, lighting, and much more.

ART EDUCATION

- This program prepares you to teach valuable lessons to kindergarteners through high school seniors that will help them excel in any area of life.
- Your courses in both art and education prepare you to earn the Secondary Education Certification, enabling you to teach art in Missouri for grades K-12.

CAREER OPPORTUNITIES

Graduates of our programs have gone on to work as:

- Graphic designers
- Professional artists
- Art professors and teachers
- Book illustrators
- Visual effects animators
- Museum curators
- Cartoonists
- Textile designers
- Storyboard artists
- Sculptors

Student Portfolio Program



Students are able to grow their creative talents while developing their professional communication skills. Each year every student presents their portfolio to a panel of faculty and outside professionals for review. Through the program, faculty and professionals in the art field offer their feedback and guidance to get you real world ready.

PAINTING STUDIO

STATE-OF-THE-ART
MAC LAB

PHOTO STUDIO

CERAMICS STUDIO

DRAWING STUDIO

MUSEUM-QUALITY
ART GALLERY

2022 STUDENT PERFORMANCE REVIEWS

Tuesday, February 22 & Wednesday, February 23

WHY DO WE DO PORTFOLIO REVIEWS?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the division as a whole, and the student to work toward the most professional and highest quality outcomes possible. Students will receive an assessment of where they stand based on faculty expectations for each degree of study. The division benefits from an overall assessment of student work, providing a perspective on curricular strengths and weaknesses. In addition to the academic benefits, most jobs in the arts field require a portfolio at some point in the interview and application process. The review process helps keep student portfolios updated and ready for use throughout their college years.

PARTICIPATING IN PERFORMANCE REVIEWS IS A REQUIREMENT OF THE MAJOR.

Students not participating in the process can lose all division funding (scholarships) and a memo will be forwarded to the student and the Registrar's Office informing them that another major must be selected.

SCHEDULING FOR PORTFOLIO REVIEWS

Review sessions will last approximately 20 minutes per person and will be held via Zoom:

<https://zoom.us/j/97314438524>

Please "arrive" in the waiting room at least 5 minutes prior to your start time.

REQUIREMENTS

Each student presenting their portfolio must fill out their assigned Google Slide template <https://drive.google.com/drive/folders/1X6Xoz5m48a1ST0PKqY-vmZZETa8YPHir?usp=sharing> with no more than 10 works. This presentation must also be saved to a flash drive in case it accidentally gets deleted. Links to websites are permitted. Student presentations should not last more than 5 minutes and will be followed by 15 minutes of discussion and questions from faculty.

COHORT GROUPS

Students are required to be in attendance on Zoom during their designated time to assess the peers in their cohort group. They will fill out their assessment via the Google Form here:

<https://forms.gle/DTZ2rwcEjen3P9Up7>

CLA ASSESSMENT

Additionally, all Seniors need to take the CLA (Collegiate Learning Assessment). The CLA measures are designed to test for critical thinking, analytic reasoning, problem solving, and written communication skills. This will be administered by Carrie McCray **on Date, Time and Place TBA**. Students required to take the exam will be notified separately.

2022 STUDENT PORTFOLIO REVIEW SCHEDULE

Tuesday, February 22

Student Name	Major + BA or BFA	Time	Cohort Group
Madison Crosswhite	BA	9:00-9:20am	Kelby Kornrumpf Camryn Coash-Sessler
Felice Allen	BA	9:20-9:40am	Jeff Arroyo Mikayla Weber
Camryn Coash-Sessler	BA	9:40-10:00am	Jack Brix Kelby Kornrumpf Madison Crosswhite
Kim Gray	BA	10:00-10:20am	Laken Kinstler Nathan Coleman
Mikayla Weber	BFA	10:20-10:40am	Kelsey Evans Madison Crosswhite
Kelby Kornrumpf	BFA	10:40-11:00am	Mikayla Weber Jeff Arroyo

Wednesday, February 23

Student Name	Major + BA or BFA	Time	Cohort Group
Jeff Arroyo	BFA	9:00-9:20am	Camryn Coash-Sessler Laken Kinstler
Kelsey Evans	BFA	9:20-9:40am	Felice Allen Jeff Arroyo
Jack Brix	BFA	9:40-10:00am	Kelsey Evans Kim Gray
Nathan Coleman	BFA	10:00-10:20am	Jack Brix Jeff Arroyo
Laken Kinstler	BFA	10:20-10:40am	Felice Allen Kim Gray

ASSESSMENT RUBRICS

BA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate the elements and principles of design (BA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks, demonstrating knowledge of processes and techniques (BA Objective #2)	Portfolio reflects a well-developed understanding of design and composition	Portfolio reflects effective use and understanding of the elements and principles of design	Portfolio reflects a basic understanding of the elements and principles of design	Portfolio demonstrates a limited understanding of design knowledge
Identify and articulate significance of major periods and works; in history of art. (BA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. (BA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic (BA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship of art to other disciplines; in both historical and cultural contexts (BA Objective #6)	Work reflects superior understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work reflects basic understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized
Reviewer's Notes or Comments:				

BFA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate the elements and principles of design (BFA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks, demonstrating knowledge of processes and techniques (BFA Objective #2)	Portfolio reflects a well-developed understanding of design and composition	Portfolio reflects effective use and understanding of the elements and principles of design	Portfolio reflects a basic understanding of the elements and principles of design	Portfolio demonstrates a limited understanding of design knowledge
Identify and articulate significance of major periods and works; in history of art. (BFA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. (BFA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic (BFA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship/interconnectedness and cultural impact of various art media and processes. (BFA Objective #6)	Work reflects superior understanding of the relationship of cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of cultural impact of a variety of processes and art media	Work reflects basic understanding of the relationship of cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized
Reviewer's Notes or Comments:				



WILLIAM WOODS
UNIVERSITY

ART BA Annual Assessment 2022-2023

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Annual Assessment 2022-2023

Art BA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Arts program prepares students for both professional and higher educational opportunities in the art world. BA students gain a solid foundation in a variety of art processes and techniques, along with an understanding of the arts from both an historical and a cultural perspective. Students have the opportunity to combine this major with specific minors (such as education, business, psychology, or art therapy), to achieve versatility and marketability. Students select one of three areas of concentration: graphic design, studio art, or photography.

Program Data

Delivery Method

Traditional On Campus (selected)

Online

Hybrid

Students Majors 2022-2023

13

Student Majors 2021-2022

6

Student Minors 2022-2023

6

Student Minors 2021-2022

4

Concentrations 2022-2023

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

- Graphic Design 8
- Studio Art 1
- Photography 2

*NOTE: All students in the department have majors in the new program structure. However, it is impossible to compare numbers to years prior to the 2020-2021 academic year due to the restructuring of the program. Graphic Design used to be assessed separately from Studio Art. Now they are assessed together and the breakdown is just Art BA and Art BFA with concentrations in Studio Art, Photography, and Graphic Design.

Concentrations 2021-2022

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

- Photography concentrations 0
- Studio Art concentrations 0
- Graphic Design concentrations 6

Minors (also listed in the BFA assessment):

3 Art (data accessed on 5/11/2022, students who graduated the week prior are no longer on the list, so the actual number could be higher)

1 Art Therapy

Student Demographics

What are the program goals for student retention, persistence, and degree completion? What do the persistence numbers mean to the faculty in the program? Are the persistence numbers what the program expected? If not, how could the numbers improve?

Over several years prior to this, we saw a drop in student numbers across the board in our program. However, our numbers are starting to increase and we anticipate 100% retention going into the fall.

Historically, we have found that weaker students do not continue in the program. We also noticed that it was hard to retain students who wanted a program with more rigor. One goal we had for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive. We have determined that we have been doing well in that area.

We strive for continued growth through our recruitment, attention to the individual needs of each student, and maintaining current teaching content/practices. Also, many of our classes are at 1/2 capacity, so we could handle many more students without having to create extra sections. We also anticipate that larger classes will help with retention.

Optimal Enrollment

Considering current human and physical resources, what is the optimal enrollment for the program?

25

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Admissions and Marketing Materials

Reflect on the current marketing materials used for the program. Please attach screen shots of the website or any material you are referencing in this section. What changes, if any, should be made to the material? Are there recommendations on how to modify the current material?

The WWU marketing department has developed a new print flyer to reflect the changes to our program, see the attached brochure. The WWU website has been updated to reflect curriculum changes to the BA and BFA degrees. It now includes information about each concentration area - graphic design, studio art, and photography. The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart) and a Facebook page: <https://www.facebook.com/William-Woods-Art-Department-100764661827025>

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2021.1	Knowledge and Scholarship: Demonstrate current knowledge and educational expertise in an academic or professional discipline engaging students in the process of academic discovery.

Additional Standards/Outcomes

Identifier	Description
ART 2020.1	Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
ART 2020.2	Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
ART 2020.3	Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
ART 2020.4	Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
ART 2020.5	Demonstrate the systematic development of an aesthetic philosophy and original vision.
ART 2020.6 BA	Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.

Alignment to the University Objectives

Please discuss the Program alignment to the University Objectives. Specific evidence is not to be uploaded, but discussion is expected of the assignment, and intentionality of how the objective is met with program curriculum.

Major Field Competence: Coursework is designed to develop the following: tangible skills using physical and digital tools (such as Adobe Creative Cloud), traditional studio practice, and methods of planning for and creating art. Studio classes prepare students for a creative profession by mirroring industry standards. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, such as advanced training in graduate programs (such as museum studies and art therapy), and for employment in graphic design-related fields, professional photography industry, and museums. The Art Department curriculum makes connections between course content, contemporary culture, student experiences, and other disciplines.

Ethics: The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. Students in Art Foundations have a unit in art ethics where we have discussions on the ethics of art materials, cultural sensitivity, and appropriation/copyright.

Self-Liberation: Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasizes critical and creative ways to learning.

Lifelong Education: Another important goal is to assist students in becoming readers of the dynamic visual world in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Students are encouraged to connect their experience, interests, and other fields of study with their studio practice. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with Program Objectives? What courses within the program build upon skills learned from general education courses (please list the program course and the general education criteria)? The General Education clusters are attached to the document below.

Critical Analysis: Students apply logical and analytical reasoning skills to diverse source materials in the interest of discerning and debating aesthetic, thematic, and ethical content.

ART 331 Modern and Contemporary Art History

Students learn more about how to interpret meaning from visuals, discuss controversial concerns related to appropriation and ethics in the arts.

Creative Expression: Students develop the ability to express ideas and concepts, both logically and creatively, through written, oral, reflective, and aesthetic practices utilizing various media forms.

All studio art courses focus on creative expression, and the following is an example:

ART 202 Fundamentals of Graphic Design

In this course, students must research designers, and design styles significant to art history and replicate them within their own design while integrating their own voice into this art historical aesthetic.

Quantitative Inquiry: Students will develop and practice quantitative problem-solving skills in order to analyze and critically evaluate information in a larger context.

Art students use math frequently in size relationships and proportions for compositional balance and unity. For example, students use quantitative skills when creating portrait busts in ART 109 Sculpture I. Students in Intro to Photography must understand the relationship between three moving exposure elements and balance them according to the reciprocity scales to create an objectively accurate exposure. Students in Publication Design & Packaging Design must understand the mathematical proportion of the products and containers they are designing for.

Society and the Individual: Students integrate knowledge to articulate an understanding of diverse cultures, historical contexts, and human behaviors.

ART 230: Art History: Prehistory to Renaissance

ART 231: Art History: Renaissance to Today

ART 337: Photography History

ART 331 Modern and Contemporary Art History

In these courses, students write research papers and give oral reports on related topics related to society and the individual, in an historical context.

Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts help expand non-art students' comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Spring 2022

Program Alignment to NSSE Objectives

Faculty discussed the most recent NSSE results in spring of 2022 and identified universal objectives for all academic content. Please articulate what the program is doing to further students' knowledge and skills in the following areas: 1C- Explained course material to one or more students; 2E - Tried to better understand someone else's view by imagining how an issues looks from his/her perspective; 4C-Analyzing an idea, experience, or line of reasoning in depth by examining its parts; 4D- Evaluating a point of view, decision, or information source. Please describe the activities used and the impact on student learning.

Photography Concentration (Krista Frohling)

Art Foundations:

NESSE Objective: 4C: Analyzing an idea, experience, or line of reasoning in depth by examining its parts.

Students in art foundations are taught the pieces of a formal critical analysis. As part of that analysis students identify the formal elements of design that make up the art piece. Once the elements are analyzed and recognized, the students apply the principles of design to their analyzed art work. The principles of design are then recognized and discussed in relationship to the elements of design used in the piece. Once the objective pieces of the art work are discussed, students write an analysis on the conceptual understandings of the art work taking into consideration the context and use of the elements and principles of design. Finally, students are asked to evaluate the success of the art work by recognizing their

own personal aesthetic tastes and the impact the piece had upon the art historical canon. Students are then asked to present their findings to the class and discuss their own formal art analysis critique.

Intro to Photography:

NSSE Objective: 4D: Evaluating a point of view, decision, or information source.

Students participate in a Photo History unit where they examine the variety of applications photography has been historically applied. Then students are asked to choose a photographer they found inspirational and take up their point of view for the week. Students conduct research, evaluate and discuss their photographer. Once they have developed an understanding of their photographer's application, theory, and aesthetic within the photo historical canon, they then create their own photographic project with their chosen, researched photographer in mind. This project allows students the opportunity to look at the photo historical traditions within the art community and apply a specific point of view to their own photographs for the week.

Studio Art Concentration (John Selburg)

4D. Upon the completion of an artwork, the art student is required to exhibit their artwork and present their choice of concepts, content, and goals for that artwork. The other students in the class are all required to evaluate the artwork, pointing out where the artwork is successful in achieving the artist's goals and how to improve the artwork to reach the artist's goals.

Studio Art Concentration (Valerie Wedel)

NSSE Objective: 2E - Tried to better understand someone else's view by imagining how an issue looks from his/her perspective

In ART 231 Art History: Renaissance to Today, students are exposed to content driven by art practitioners within various cultures. For example, students watch interviews with artists in their own studios around the globe, such as El Anatsui, a Ghanaian sculptor.

Graphic Design (Lisa Simms)

2E - Tried to better understand someone else's view by imagining how an issue looks from his/her perspective

Fundamentals of Graphic Design

Students research designers within the art historical canon and choose an artist to influence their design project. In this research they are expected to investigate the historical and personal context that the artist worked within and how this influenced their particular design sense.

4C-Analyzing an idea, experience, or line of reasoning in depth by examining its parts;

Packaging Design

Students are randomly assigned an art historical design style and a product and are tasked with creating a packaging project influenced by these ideas. They are also tasked with creating an analysis paper of this project where they must elaborate on how successful or unsuccessful their design style was integrated with their product.

A - Assessed
R - Reinforced
I - Introduced
M - Master

R - Reinforced

1 - Introduced

M - Master

[illegible]

	ART 327	ART 332	ART 346	ART 350	ART 416	ART 430	ART 450	ART 470	ART 453	SPR
ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.	R	R	R	R	M	M	M	M, A	M	A
ART 2020.6 BA Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.	R	R	R	R	M	M	M	M, A	M	A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

None

Changes to the Assessment Map

Are there any changes made to the Assessment map for this academic year? If so, please describe the assessment changes made along with the rationale for why and include the impact the change should have on student learning?

None

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BA Curriculum Map

Standard/Outcome ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are			

	expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			
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Standard/Outcome				
ART 2020.6 BA Reflect on the relationship of art to other disciplines; in both historical and cultural contexts.				
Assessment Measures				
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100 % BA students should be evaluated as either proficient or advanced in this objective been met yet?			
SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program uses coursework and or Student Performance Review for program wide assessment. Note any changes that occurred to the process since the previous year. Discuss what activities were successful and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

During the spring semester there is a 1 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric, attached in the #7 Program Activities section. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures.

Most students share projects created as coursework at WWU. In the 22-23 academic year we used Google Drive and Google Forms to organize presentations and complete/compile rubrics. This year the entire process was on ground. We had 2 outside reviewers. All the decisions were made as a collective group - Krista Frohling, John Selburg, Lisa Simms, and Valerie Wedel

The Art Department's freshmen, sophomores, juniors, and seniors present their work for Performance Reviews.

Below are the average 2023 Performance Review scores for each of the 6 program objectives for the four BA students. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that the more advanced a student is in the program, the higher their scores are expected to be.

Program Objective #1: 6.4

Program Objective #2: 6.97

Program Objective #3: 5.77

Program Objective #4: 6.25

Program Objective #5: 6.38

Program Objective #6: 6.08

See section #7 of this report for an analysis of these scores.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department Student Performance Review activities if not already articulated. Please describe the nature of the assessments conducted as well as the process of assessment happening on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the department as a whole, and the student to work toward the most professional and highest quality outcomes possible. This year, BA and BFA students shared digital portfolios, physical artworks, and artist statements in an on-ground format. On their scheduled day, students shared a 15-minute presentation followed by 15 minutes of Q&A with faculty and two outside evaluators. Overall, we were happy with the scheduling and format of on ground presentations.

The BA scores overall are much lower than for the 2021-2022 reviews, by around 2 points for each objective. We attribute this to the fact that for the Spring 2022 reviews, we assessed 0 freshmen and 4 seniors. For the Spring 2023 reviews, we assessed 2 freshmen and 1 senior. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that the more advanced a student is in the program, the higher their scores are expected to be.

The lowest score is "**ART 2020.3** Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures." This has traditionally been a lower scoring objective in our program. We suspect one reason for this is that our students are more interested in the applications of art, especially in a design context, than in the history of art. Our department will continue to stress the importance of knowledge in art history.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Student_Performance_Reviews_2023.pdf

Senior Showcase/Symposium

Describe program activities used to highlight Senior achievement. What benefit does the program gain from the activities? What if any assessment of students happens during this event?

Senior exhibition in Cox Gallery

For the 2023 Senior Showcase, the faculty assessed the work in the exhibition (in gallery), artist statements. Below are the average Senior Showcase scores for each of the 6 program objectives for the 1 BA senior. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that as seniors, they are expected to score in the 9-10 range. We used this Google form for assessment of all seniors in the Art Department: <https://forms.gle/cAaeFL4wnrDwTMY59>

Program Objective #1: 9.3

Program Objective #2: 9

Program Objective #3: 8.3

Program Objective #4: 9

Program Objective #5: 9

Program Objective #6: 8.5

.....

Tools used for Assessment

Upload rubrics or other Assessment based tools used by the program that are important to the assessment process.

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

In the online program only: In ART 105 Basic Design-online, students participated in a service-learning project that integrated the principles and elements of design with a project that benefited another person and/or the community at large. One student created cards for service members overseas integrating color theory and abstraction. Another student coordinated an event that brought together the community in creating puppy toys out of upcycled/donated t-shirts and integrated texture and 3D design.

Co-Curricular and LEAD Events

Describe Co-Curricular and LEAD events sponsored by program faculty. This includes LEAD and other events meant to engage students and foster learning outside of the classroom.

Valerie Wedel

Art Department Field Trip to Columbia – March 30, 2023

Art Department Field Trip to St. Louis – The Pulitzer Arts Foundation, The Contemporary Art Museum, and The St. Louis Art Museum. Organized by Krista Frohling, I chaperoned the students on the van ride. Friday, February 3rd, 2023

Hosted 30 prospective art students brought by alumna Alexis Willingham (her 30 advanced art students, Centralia High School). I conducted a raku firing workshop with them. Students fired a piece and took it home.

Panelist, *Self-Care Panel*, Honors Dinner, January 17, 2023

Panelist, *Teaching and Learning Forum*, October 7, 2022

Co-Organizer of the WWU Conservation Club Prairie planting session (with Robin Hirsch-Jacobson), September 19, 2022

Internship Liaison for Jack Brix, Graphic Design internship with Jefferson City Magazine, Fall 2022 & Spring 2023

Attended Senior Art Exhibition, *Meta*, and LEAD event & reception, April 14, 2023

Krista Frohling

Department Work:

- Camera donations from Film Photography Project_ AUG 2022
- Faculty Advisor for Art Club - Aug 2022- Present
- Jodi Kolpakov guest speaker Professional Practice _ SEPT 2022
- Presenter, Faculty Personal Development, Connecting with Online Students_Fall 2022
- Stacy guest speaker_Sept Report_SEPT 2022
- Mirella Mosquera Guest Speaker_ SEPT 2022
- Andy Frohling Guest Speaker _ Nov 2022
- Art Dept Field Trip Coordinator_ Feb2023
- Provost Office Coloring Book Project Coordinator_ Feb 2023
- Provost Student Art Competition Coordinator_ April 2023

LEAD EVENTS:

- LEAD EVENT- Tie Dye Campus _OCT 2022
- LEAD EVENT- Nature Photography Lake Hike_OCT 2022
- LEAD EVENT- Parchment Pumpkin _ NOV 2022
- LEAD EVENT- Missing Pieces Professional Practice Student Exhibition _ NOV 2022
- LEAD EVENT- Resolution Collages_ Jan 2023
- LEAD EVENT- Sipping Singles_ Feb 2023
- LEAD EVENT- Flower Pot Painting- March 2023

Lisa Simms

LEAD Event: Open Mic 3/16/23

Department Work

- Donated art piece to the Art Club Art Sale on 4/10/2023
- Attended a field trip to St.Louis, MO on 2/10/2023 organized by professor Frohling
- Attended and aided in the planning of a field trip to Columbia, MO on 3/30/2023 with Professor Wedel
- Membership to the Fulton Coalition Against Rape and Domestic Violence as of 12/01/22
- Discovery Day 11/12/22
- Meeting with prospective students, the name of the students and date of meeting are below

Emma Neidig, 10/28/22

Belle Price, 11/16/22

Jenna Eikel, 2/7/23

Shelbi Ritter, 3/17/23

Gabby Yoder-Altadonna, 3/20/23

- Aided in the creation of the William Woods Coloring Book with Professor Frohling and the Art Club
- Acquired the two outside evaluators for 2022/2023 Art Program Performance Reviews MFA Candidate Marina Cano, and Graphic Designer and WWU alum Megan Vomund
- William Woods Art Department Instagram
- William Woods Art Program sticker
- Aided in the creation of the Leandra Arvazetti Exhibition Poster and Faculty Show Exhibition poster

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishment a student achieved outside of course work or the normal expectation of student success.

Jack Brix- Distinguished Scholar, Art Department, Jefferson City Magazine

Amelia Thompson- WWU Marketing Dept. photographer, Working at a professional photo studio in Jefferson City

Jack Brix, Laken Kinstler, Amelia Thompson, and Kelsey Rose – Participated in the Research and Creative Studies Symposium. Jack and Laken presented research in Modern and Contemporary Art History and Amelia and Kelsey presented their photography portfolios.

Mahala Campbell- Bass Pro has expressed interest in a shopping bag design she created in packaging design with Lisa Simms.

Alumni Accomplishments

Please highlight special examples of any successes of recently graduated alumni (acceptance or graduation graduate school, employment or professional milestones).

Megan Vomund- Participated as WWU Student performance review evaluator and started working at women led, international Hoot Design Company

Jeffrey “Bennett” Zink- Accepted into the MFA Sculpture program at New England College

Alexis King (Willingham) - Landed a Photography and Ceramics teaching position at Ogden High School in Ogden, Utah

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty member that is research or professional in nature.

Valerie Wedel

Resurrection, Video installation, Faculty Art Exhibition, William Woods, February 15 - March 17, 2023

Work in progress: Co-editor, *Drawing the Human Form 3rd Edition*, textbook by William A. Berry, Anticipate publishing by the end of 2023.

Krista Frohling

- Lindenwood Faculty Exhibition - The Foundry, St. Charles, MO_ SEPT 2022
- Small Work Big Show - Stone Soup Gallery, Chesterfield, MO_ November 2022
- Happiness- Virtual International Juried Exhibition_ January 2023
- WWU Art Faculty Exhibition_ February 2023
- Webster Arts_ Small Works Exhibit _FEB 2023
- Artistonish, Contemporary Art Magazine, February 31st issue_ FEB 2023
- Midnight Juried Art Exhibition, MINT Gallery, Atlanta, GA
- Started MA in Art History _ AUG2022
- Attended Exploring Trends in Higher ed Faculty GE Discussion_ FEB 2023
- OER development for Basic Design ART105 - December 2022
- OER development for Art Appreciation120 - December 2022
- OER development for Art Through the Ages ART238 - December 2022
- Art Freedom and Power Women Artist Panel Participant - March 2023
- Juried ECC Student Juried Exhibition- April 2023

John Selburg

WWU Exhibitions Directed:

Eric Ordway, Summer 2023

META, Senior Art Exhibition, Spring 2023

Faculty Art Exhibition, Spring 2023

Kudzu, Leandra Arvazzettii, Fall 2022

I Measure Every Grief I Meet, Hannah Reeves, Fall 2022

Impossible Landscapes, Matt Ballou, Fall 2022

Committee Work:

Faculty Enrichment Committee

Search Committee for Associate Professor Graphic Design

WWU LEAD Events Directed:

Tie-Dye Day, Spring 2023

META, Senior Art Exhibition, Spring 2023

Faculty Art Exhibition, Spring 2023

META, Senior Art Exhibition, Spring 2023

Tie-Dye the Campus, Fall 2022

Kudzu, Leandra Arvazzettii, Fall 2022

I Measure Every Grief I Meet, Hannah Reeves, Fall 2022

Impossible Landscapes, Matt Ballou, Fall 2022:

Research/ Personal Art Exhibitions/ Juried Competitions:

Les Bourgeois Vineyards Collectors Series Wine Label Competition Winner, 2023

Les Bourgeois Vineyards Collectors Series Release Party Exhibiting Artist, Les Bourgeois Vineyards, Rocheport, MO, 2023

Small Works, Sager Reeves Gallery, Columbia, MO, 2023

Garden Party, Columbia Art League, Columbia, MO, 2023

Cats and Dogs, Sager Reeves Gallery, Columbia, MO, 2023

Faculty Art Exhibition, WWU Art Gallery, Fulton, MO, 2023

November Art Shoppe, Sager Reeves Gallery, Columbia, MO, 2022

Field Trips:

Art Department Field Trip to Columbia 2023

WWU Lead Events Attended:

Missing Pieces Art Exhibition, 2023

Lisa Simms

- Collaborative photograph series with Savannah Calhoun, *Leer.net* at the Sheldon Galleries 10/01/2022-2/01/2023
- *Reply Continued* series in the Faculty Art Show, Mildred Cox Gallery, 2/13/23-4/01/23
- Incels and Fine Art presentation at the Annual William Woods Sex Fair, 4/20/23
- Nick Cave Artist talk, Westminster 9/15/22
- Angela Shaffer Graduate reception and artist talk, George Caleb Bingham Gallery, 11/13/22
- Host weekly comedy open mic at the Social Room in Columbia, MO 2019-present
- Slated to lead the improv team for student theater troupe Jesters in fall 2023

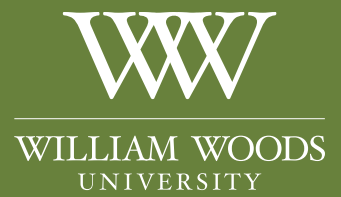
Appendix: Assessment Rubric

	3.0+ Exceeds	2.0 Meets	1.0 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Student Demographics, Retention, and Degree Completion Data weight: 1.000	✓ The program provides a detailed description on the enrollment, retention, persistence and degree completion numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on enrollment, retention, persistence, and degree completion data provided.	✓ The program does not reflect on enrollment, retention, persistence, and degree completion data in a detailed way.	✓ N/A
Comment:				
Marketing Materials weight: 1.000	✓ The program outlines the successes and needs in regards to marketing. Detailed suggestions on how to market the program and what niche areas that are program specific would benefit the marketing strategy.	✓ The program discussed the general marketing strategy for the program.	✓ The program provided little to no discussion on the marketing materials or approach to how to market the program.	✓ N/A
Comment:				
Alignment to University Objectives weight: 1.000	✓ The program provides a detailed explanation of how program courses align to the Institutional Objectives. This explanation details specific courses, or activities that coordinate with the intent of the Institutional Objectives.	✓ The program provides a basic explanation of how program courses align to the Institutional Objectives. This explanation provides a minimal understanding of how the program is aligned to the Institutional Objectives.	✓ The program provides little to no explanation of how program courses align to the Institutional Objectives.	✓ N/A
Comment:	Need to adjust to the new mission of the university			
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
NSSE Objectives weight: 1.000	✓ The program provided a detailed listing of activities and assessments used within the program that focused on the identified NSSE objectives. The activities and assessments were divided out within the curriculum and impacted different cohort groups.	✓ The program provided a basic explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ The program provided minimal explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ N/A
Comment:	Was nice that this was spread out between all faculty in the program			
Curriculum Map alignment and changes weight: 1.000	✓ The curriculum map is detailed and complete. All Changes made to the curriculum map are detailed with supporting rationale for the decision..	✓ The curriculum map is complete. Changes made to the curriculum map are explained with some explanation as to why the changes were implemented.	✓ The curriculum map is not complete and little to no explanation on curricular changes was provided.	✓ N/A
Comment:				
Assessment Map weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:	when you put an A in the assessment map you have to also articulate what the activity will be for the assessment, Without the assessment articulated, there is no location to put the assessment findings. ART 103 was omitted on the Assessment plan details			

Data Driven Decision-making Is explained weight: 1.000	✓ An overview of program assessment is provided with details on the specific successes and challenges from the year. A detailed review of how assessment was administered over the academic year is clearly outlined.	✓ A basic overview of program assessment is provided with some details on the successes and challenges from the year. A basic review of how assessment was administered over the academic year is outlined.	✓ A basic overview of program assessment is not provided with little to no discussion on the administration of assessment over the academic year.	✓ N/A
Comment:	the Assessment findings were not finished so it is unclear if the objectives were met or not.			
Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:	There is a short list of mean scores but it is not clearly explained - I think this data could go into the chart?? but we need the excel documentation of the data.			
Analysis of Assessment weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular and LEAD activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				

Appendix: Supplemental Documents

FINE ARTS AND GRAPHIC DESIGN



flourish!

Learn by Doing

Hands-on learning and concentrations geared toward your interests are the advantages of the Fine Arts program at William Woods University. We have top notch faculty, studios and a museum-quality gallery, providing a rich learning environment for students.



Graphic Design

Studio Art

Photography

Art Education

William Woods University's fine and performing arts programs provide a canvas for you to paint your future. We offer fine arts majors in art, graphic design, and studio art, with extracurricular learning opportunities that will give you hands-on experience not just in creating, but producing, marketing, and performing as well. In other words, we provide the tools and coaching you need.

There are several student organizations that provide an opportunity for you to get involved and explore your passions, while being creative with like-minded peers:

THRIVING ARTISTS GROUP (TAG)

The Thriving Artists Group exists to promote the arts in every way possible. We promote the arts by physically creating art, appreciating art, and supporting artists work. TAG collaborates with other campus organizations and the community to expand on our mission.

STUDENT WEBSITE ADVANCEMENT TEAM (SWAT)

SWAT is a student-managed business. It is comprised of students who interview and are selected based on their GPA, work ethic, and skills. The organization works with real business clients to create, manage, and revise websites. The SWAT room is equipped with a Usability Testing lab that functions as a testing tool to analyze website navigation and make suggestions to clients for improvements. This is one of the few labs in the state of Missouri available to undergraduate students.





GRAPHIC DESIGN

- Engage in learning activities that have a strong connection to work you will be doing in your professional career, helping to build your portfolio.
- Participate in collaborative projects with other disciplines, such as Business and Information Technology, to provide experience in integrating your artistic skills with other fields.

STUDIO ART

- Work side by side with your professors throughout courses as they guide you in designing and constructing your professional portfolio.
- Through the Student Portfolio Program, both faculty and professionals in the art field review your portfolio annually, offering feedback and guidance to prepare you for the art world.

PHOTOGRAPHY CONCENTRATION

- This concentration within the Art degree major provides a fundamental understanding of the field of art, as well as a more advanced focus on photography.
- Explore black and white photography techniques, basic principles of photography, digital art, photo editing, lighting, and much more.

ART EDUCATION

- This program prepares you to teach valuable lessons to kindergarteners through high school seniors that will help them excel in any area of life.
- Your courses in both art and education prepare you to earn the Secondary Education Certification, enabling you to teach art in Missouri for grades K-12.

CAREER OPPORTUNITIES

Graduates of our programs have gone on to work as:

- Graphic designers
- Professional artists
- Art professors and teachers
- Book illustrators
- Visual effects animators
- Museum curators
- Cartoonists
- Textile designers
- Storyboard artists
- Sculptors

Student Portfolio Program



Students are able to grow their creative talents while developing their professional communication skills. Each year every student presents their portfolio to a panel of faculty and outside professionals for review. Through the program, faculty and professionals in the art field offer their feedback and guidance to get you real world ready.

PAINTING STUDIO

STATE-OF-THE-ART
MAC LAB

PHOTO STUDIO

CERAMICS STUDIO

DRAWING STUDIO

MUSEUM-QUALITY
ART GALLERY

BA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate an understanding of the elements and principles of design _____ (BA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks demonstrating knowledge of process and techniques _____ (BA Objective #2)	Portfolio reflects a well-developed understanding of process and techniques	Portfolio reflects effective use and understanding of process and techniques	Portfolio reflects a basic understanding of process and techniques	Portfolio demonstrates a limited understanding of process and techniques
Identify and articulate significance of major periods and works; in history of art _____ (BA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. _____ (BA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic _____ (BA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level.	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship of art to other disciplines: in both historical and cultural contexts _____ (BA Objective #6)	Work reflects superior understanding of relationship of art to other disciplines: in both historical and cultural contexts	Work shows an appropriate degree of understanding of relationship of art to other disciplines: in both historical and cultural contexts	Work reflects basic understanding of relationship of art to other disciplines: in both historical and cultural contexts	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized

Reviewer's Notes or Comments:

2023 STUDENT PERFORMANCE REVIEWS

Wednesday, February 22nd

**Please read this entire document thoroughly!
There are many changes from previous years!**

WHY DO WE DO PORTFOLIO REVIEWS?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the Division as a whole, and the student to work toward the most professional and highest quality outcomes possible. Students will receive an assessment of where they stand based on faculty expectations for each degree of study. The Division benefits from an overall assessment of student work, providing a perspective on curricular strengths and weaknesses. In addition to the academic benefits, most jobs in the Arts field require a portfolio at some point in the interview and application process. The review process helps keep student portfolios updated and ready for use throughout their college years.

PARTICIPATING IN PERFORMANCE REVIEWS IS A REQUIREMENT OF THE MAJOR.

Students not participating in the process may lose all Division funding (scholarships) and a memo will be forwarded to the student and the Registrar's Office informing them that another major must be selected.

SCHEDULING FOR PORTFOLIO REVIEWS

Review sessions will last approximately 30 minutes per person and will be held in Kemper 202. **All majors are required to be present the entire day of presentations.**

REQUIREMENTS

Note presentation requirements for your year in school and your concentration below.

Freshmen: 5-8 pieces

Sophomores-Seniors: 10-15 pieces

Graphic Design Concentration: mostly digital work with 2-3 physical works (drawings, paintings, printed graphic work, photos, or sculptures)

Photography Concentration: mostly digital work with 2-3 physical works (drawings, paintings, printed graphic work, photos, or sculptures)

Studio Art Concentration: - mostly physical work with 2-3 digital works

Presentations will be conducted in person, but digital work will be displayed through Google Slides. Each student presenting their portfolio must fill out the Google Slide template assigned to them. Link below, then find the slideshow with your name on it.

https://drive.google.com/drive/folders/1M6M2ZT9eglMtnFCDohZx1DIEo5ztHshm?usp=share_link

Freshmen and Sophomores - Along with your work, you must bring **six printed copies** with written responses to the questions found at the link below:

https://docs.google.com/document/d/1M30XHewGQCel3AV0gFPWeR3rRgTCdbJb_27coAQIIL0/edit?usp=sharing

Juniors and Seniors - Along with your work, you must bring **six printed copies** of your artist statement.

Complete your Google Slide presentation by Sunday, February 19th. The presentation must also be saved to a flash drive in case it accidentally gets deleted. Links to websites are permitted.

Student presentations should have a professional tone and not last more than 10 minutes for Freshmen and 15 minutes for Sophomores-Seniors. Presentations will be followed by 10 minutes of discussion and questions from faculty.

Please present work that has been created within the past year. Presenting work created outside of classroom assignments is highly encouraged.

PHYSICAL ARTWORK PRESENTATION GUIDELINES

Framed artworks and canvases will be displayed on easels.

Unframed two-dimensional artworks must hang flat.

Unframed two-dimensional artworks must have clean backs, with all charcoal, pastel, and other media completely removed from the backs.

Unframed two-dimensional artworks on paper must be able to hang from clips.

Three-dimensional artworks must have smooth clean bases to sit on pedestals.

If you need help with two-dimensional presentation practices or if you have any questions or concerns about presenting two-dimensional physical artworks, please contact John Selburg, john.selburg@williamwoods.edu, before Feb. 17.

Students are required to be in attendance during the entire day of presentations to assess their peers. They will fill out their assessment via the Google Form here: <https://forms.gle/H2XgFvQEdiZrPnMo6>.

Note your presentation time slot in the schedule below:

2023 STUDENT PORTFOLIO REVIEW SCHEDULE

Wednesday, February 22

Student Name and Class	Major / BA or BFA	Time
Camryn Coash-Sessler - Senior	BA	9:00-9:30 am
Jack Brix - Senior	BFA	9:30-10:00 am
Mahala Campbell - Senior	BFA	10:00-10:30 am
Laken Kinstler - Senior	BFA	10:30-11:00 am
Kelsey Evans - Junior	BA	11:00-11:30 am
Grace Williams - Junior	BFA	11:30-12:00 pm
Lunch	Lunch	12:00-12:30 pm
Felice Allen - Junior	BA	12:30-1:00 pm
Madilynne Bruce - Sophomore	BA	1:00-1:30 pm
Amelia Thompson - Sophomore	BFA	1:30-2:00 pm
Abigail Shattuck - Freshman	BA	2:00-2:30 pm
Lunar Shelton - Freshman	BFA	2:30-3:00 pm
Mason Smithee - Freshman	BFA	3:00-3:30 pm
Leah Valeri - 1st year in Art Major	BA	3:30-4:00 pm

ASSESSMENT RUBRICS

BA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate the elements and principles of design _____ (BA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks, demonstrating knowledge of processes and techniques _____ (BA Objective #2)	Portfolio reflects a well-developed understanding of design and composition	Portfolio reflects effective use and understanding of the elements and principles of design	Portfolio reflects a basic understanding of the elements and principles of design	Portfolio demonstrates a limited understanding of design knowledge
Identify and articulate significance of major periods and works; in history of art _____ (BA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. _____ (BA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic _____ (BA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship of art to other disciplines; in both historical and cultural contexts _____ (BA Objective #6)	Work reflects superior understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work reflects basic understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized

Reviewer's Notes or Comments:

BFA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate the elements and principles of design (BFA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks, demonstrating knowledge of processes and techniques (BFA Objective #2)	Portfolio reflects a well-developed understanding of design and composition	Portfolio reflects effective use and understanding of the elements and principles of design	Portfolio reflects a basic understanding of the elements and principles of design	Portfolio demonstrates a limited understanding of design knowledge
Identify and articulate significance of major periods and works; in history of art. (BFA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. (BFA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic (BFA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship/interconnectedness and cultural impact of various art media and processes. (BFA Objective #6)	Work reflects superior understanding of the relationship of cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of cultural impact of a variety of processes and art media	Work reflects basic understanding of the relationship of cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized

Reviewer's Notes or Comments:

Senior Exhibition Assessment Sheet

Score each of the areas from 1-10 in terms of professionalism

1-2
Lacking

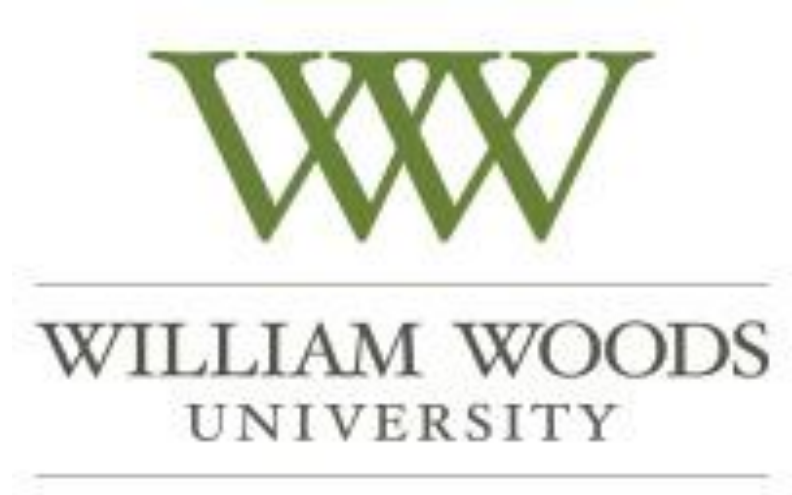
3-4 Beginning

5-6 Developing

7-8
Good

9-10
Advanced

[illegible]



Art BFA Annual Assessment 2018-2019

Annual Assessment 18-19

Art BFA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an indepth understanding of the arts from both a cultural and historical perspective. Students have the opportunity to focus on specific areas of concentrations such as: painting, drawing, sculpture, ceramics and printmaking that will make for a strong portfolio and personal aesthetic.

Program Data

Delivery Method

Traditional On Campus (selected)

Online

Hybrid

	Majors	Minors	Concentrations
2017-18	8	16	2 photography, 2 studio art, 4 art education
2018-19	10	13	0

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved? What is the optimal enrollment for the program?

Art faculty of course would like to see 100% retention. Right now it is around 80%. Sometimes reasons other than programing are reasons for student departure. Persistent student retention we feel is based on the faculty's commitment to teaching as well as keeping students aware of local and regional art opportunities, for exhibition and instructing others. Faculty are always looking for ways to inspire students in the realm of self-motivation and commitment in their work, -we see room for improvement. Faculty can be the best examples in their own research and are supported in that area. Keeping students informed of art competitions, exhibit opportunities and job opportunities has always been a goal of ours even after our students graduate. Faculty believes more money designated for art scholarships could help retention. We reviewed 6-7 scholarship applicants for next year. We are happy with the level of skill and ambition displayed in the folios. we saw. More scholarships were given this year than last.

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

na

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

na

Marketing Material

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

Additional Standards/Outcomes

Identifier	Description
ART.1	Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.
ART.2	Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art
ART.3	Students will be able to identify and articulate the significance of major periods and works in the history of art.
ART.4	Students will be able to demonstrate critical analysis applied to their own work and the work of others.
ART.5	Demonstrate the development of an aesthetic philosophy and original vision.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The

General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Students will develop the ability to express ideas and concepts, both logically and creativity, through written, oral, reflective, and aesthetic practices utilizing various media forms.

We believe all the Gen Ed courses are included in the arts in some way. Creativity/Critical thinking -Art faculty believe critical thinking, is what inspires creativity in the arts. Diversity and varied points of view are also integrated in the assessment process and classroom critiques. Our art courses and the art making process also reflect historical and scientific components, ethics, philosophy, math –all of it, is touched upon in the visual arts in some way. Our students use math all the time in size relationships and proportions for compositional balance and unity. The result of this integration offers all students opportunities to perceive general education as necessary to become better artists. Seeing the world from as many points of view and a broad spectrum only enhances the students understanding of perception and intuition. Also Artistic motivation often comes from unique institutional and community based programs such as Woods Around the World, Academic Service Learning, theater, community One Read, and a broad range of LEAD programs. Art students have been seen drawing horses and riders in their classes and also in the mock court room doing portraits. Students have gone into nursing homes to draw and paint as well as demonstrate their skills in local schools. Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts certainly helps expand non-art students comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

BFA curriculum map(Imported)(Imported)

	Student Performance Review	ART 115	ART 111	ART 105	ART 110	ART 206
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	A	I	R	I	I	I
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	A	I	R	I	I	I
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	A	I	R	I	I	I
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	A	I	R	I	I	I
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	A	I	R	I	I	I

	ART 207	ART 208	ART 209	ART 210	ART 220	ART 221
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	R	I	R	I	I	R
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	R	I	R	I	I	R
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	R	I	R	I	I	R
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	R	I	R	I	I	R
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	I	R	I	I	R	R

	ART 231	ART 310	ART 230	ART 311	ART 308	ART 309
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	I	R	I	M	R	M
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	I	R	I	M	R	M
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	I	R	I	M	R	M
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	I	R	I	M	R	M
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	I	R	I	M	R	M

	ART 470	ART 233	ART 331	ART 222	ART 212	ART 213
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	A	R	R	R	I	R

ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	A	R	R	R	I	R
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	A	R	R	R	I	R
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	A	R	R	R	I	R
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	A	R	R	R	I	R

	ART 312
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	M
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	M
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	M
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	M
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	M

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

Assessment Findings

Assessment Findings for the Assessment Measure level for BFA curriculum map(Imported)(Imported)

ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at	All students were proficient or above		

	novice or developing been met yet? Met			
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFA's eligible this year		

ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art				
Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		
ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFA's eligible this year		

ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFA's eligible this year		

ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
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Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFA's eligible this year		

ART.5 Demonstrate the development of an aesthetic philosophy and original vision.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFA's eligible this year		

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester in February there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures. This year we had one student graduate with a BA in Studio Arts. (Based on 1-4 scoring with 4 advanced and 1 novice), the following are the cumulated scores from portfolio review process: Drawing 3, Principles of Design knowledge 3.1, Art processes 3.9, Art History 3.1, Originality 3.2, Art language use 3.2, Presentation Skills 4, Organization 3.3

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

senior show "Trilogy" April 2019 This year there were only 3 graduating seniors

Three main goals of Senior Practicum class

1. Create an independent work for Senior exhibit –along with a 1 page Artist's Statement
2. Cooperatively –with peers, develop and execute a public exhibition of their best work.
3. Independently develop and complete a self-assessment that includes a min. 5-page paper,

Each senior gives a 15 minute presentation discussing senior project and their other exhibited work to the art faculty right after their exhibit goes up. Seniors collaboratively put on a public reception.kicking off their month long senior exhibit. This exhibit is seen by the student body and faculty as well as alumni, president's cabinet and community. Seniors are in charge of marketing, installation, food and take down. This year's exhibit was called "Trilogy". Seniors put up their best work from the past 4 years of college. They learn how to assess their work and each others, work cooperatively and organize a whole exhibit. The senior pieces this year were innovative and well crafted as a whole, The student body

benefits from viewing and selecting a piece to talk about visual appeal and meaning, and there are eye opening remarks on the LEAD forms. Art Faculty assesses both the whole exhibit and each individual senior project. The faculty listens to their presentations and assesses knowledge and understanding of both processes and design that they have learned during the time at WWU. , as well as see each personal aesthetic. This is an excellent way to see both triumphs and faults of the program as a whole. Next year in the Senior Practicum class I would like to get the student to look at more contemporary art and spend more time assessing and becoming more confident in using art/design terminology. Also more effort into addressing the arts as innovation and problem solving. Overall, faculty is in agreement work was creative and well presented.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

The senior exhibit reception is a LEAD point. Participants must write a reaction statement from a selected piece in the exhibit. In total for the year we had about 21 LEAD events in the Art Department

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

	3.000 Exceeds	2.000 Meets	1.000 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Retention weight: 1.000	✓ The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on the retention data provided.	✓ The program does not reflect on retention data in a detailed way.	✓ N/A
Comment:	The numbers listed reflect the students in the Art BA program but not the ART BFA program. The BFA does not have an option for Art Education.			
Defines External Accreditation Standards weight: 1.000	✓ The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.	✓ The program provides a basic explanation of the accreditation organizations in the field.	✓ The program fails to provide any accreditation information.	✓ N/A
Comment:				
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
Curriculum Map alignment weight: 1.000	✓ The curriculum map is detailed and complete.	✓ The curriculum map is complete	✓ The curriculum map is not complete	✓ N/A
Comment:				
Assessment of Objectives weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:				
Data Driven Decision-making is explained weight: 1.000	✓ Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.	✓ Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.	✓ Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.	✓ N/A

Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:				
Analysis of Assessment is complete weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:	This was discussed in the Analysis of Assessment			
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programing that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				



WILLIAM WOODS
UNIVERSITY

Art BFA Annual Assessment 2020-2021

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Annual Assessment 2020-2021

Art BFA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an in-depth understanding of the arts from both a cultural and historical perspective. Students select one of three areas of concentration: graphic design, studio art, or photography. Students concentrating in studio art have the opportunity to focus on specific areas of emphasis such as: painting, drawing, sculpture, ceramics and printmaking, which will make for a strong portfolio and personal aesthetic.

Program Data

Delivery Method

Traditional On Campus (selected)
Online
Hybrid

Students Majors 2019-2020

Student Minors 2019-20

Student Majors 2020-2021

Student Minors 2020-2021

11

16

Concentrations 2019-2020

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

1 Studio Art (Art Education concentration)

(Written 5/12/21: impossible to compare numbers to previous years due to restructuring of the program. Graphic Design used to be assessed separately from Studio Art. Now they are assessed together and the break down is just BA and BFA)

Concentrations 2020-2021

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

10 Graphic Design
1 Studio Art/ Art Education
0 Photography

Minors (also listed in the BA assessment):

12 Art

4 Art Therapy

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved?

The Art Department developed a new curriculum that began in the Fall 2020 semester to cater to the needs of current students. New courses in Art Therapy and Museum & Gallery Studies provide strong career preparation. All majors are now required to take computer art courses, which is vital for any career in the arts.

As the current faculty members are all relatively new to the program, it is difficult to state if our persistence numbers are what we expect. In our experience we have found recently that weaker students do not continue in the program. We have also noticed that it was hard to retain students who wanted a program with more rigor. One goal we have for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive. We are pleased to report a slight increase in both majors in minors in our program this year as compared to 2019-2020, especially since this was a COVID year. We strive for continued growth through our recruitment, attention to the individual needs of each student, and maintaining current teaching content/practices.

Optimal Enrollment

Considering current human and physical resources, what is the optimal enrollment for the program?

25

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

The WWU marketing department has developed a new print flyer to reflect the upcoming changes to our program, see the attached brochure. The WWU website has been updated to reflect curriculum changes to the BA and BFA degrees. It now includes information about each concentration area - graphic design, studio art, and photography. The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart) and a Facebook page: <https://www.facebook.com/William-Woods-Art-Department-100764661827025>

The WWU marketing department has also developed a booklet featuring the art and theatre programs. We anticipate it will be published in the fall once we have our new Graphic Design faculty member.

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

Additional Standards/Outcomes

Identifier	Description
ART 2020.1	Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
ART 2020.2	Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
ART 2020.3	Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
ART 2020.4	Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
ART 2020.5	Demonstrate the systematic development of an aesthetic philosophy and original vision.
ART 2020.6 BFA	Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Alignment to the University Objectives

Please discuss the program alignment to the University Objectives. We do not need an artifact for each objective, but a discussion on how the program uses the Institutional Objectives as an anchor for their program curriculum.

Major Field Competence: Coursework is designed to develop the following: tangible skills using physical and digital tools (such as Adobe Creative Cloud), traditional studio practice, and methods of planning for and creating art. Studio classes prepare students for a creative profession by mirroring industry standards. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, such as advanced training in graduate programs (such as museum studies and art therapy), and for employment in graphic design-related fields and museums. The Art Department curriculum makes connections between course content, contemporary culture, student experiences, and other disciplines.

Ethics: The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. For example, in Photography History,

students create an “awareness” photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc.) This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

Self-Liberation: Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasizes critical and creative ways to learning.

Lifelong Education: Another important goal is to assist students in becoming readers of the dynamic visual world in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Students are encouraged to connect their experience, interests, and other fields of study with their studio practice. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Critical Analysis: Students apply logical and analytical reasoning skills to diverse source materials in the interest of discerning and debating aesthetic, thematic, and ethical content.

ART 331 Modern and Contemporary Art History

Students learn more about how to interpret meaning from visuals, discuss controversial concerns related to appropriation and ethics in the arts.

Creative Expression: Students develop the ability to express ideas and concepts, both logically and creatively, through written, oral, reflective, and aesthetic practices utilizing various media forms.

All studio art courses focus on creative expression, and the following is an example:

ART 202 Fundamentals of Graphic Design

Students apply digital technology to share ideas and concepts through visuals. Students in this course created a series of "postcards with a message," a set of four postcards that communicate their perspective on a contemporary issue.

Quantitative Inquiry: Students will develop and practice quantitative problem-solving skills in order to analyze and critically evaluate information in a larger context.

Art students use math frequently in size relationships and proportions for compositional balance and unity. For example, students use quantitative skills when creating portrait busts in ART 109 Sculpture I.

Society and the Individual: Students integrate knowledge to articulate an understanding of diverse cultures, historical contexts, and human behaviors.

ART 230: Art History: Prehistory to Renaissance

ART 231: Art History: Renaissance to Today

ART 337: Photography History

In these courses, students write research papers and give oral reports on related topics related to society and the individual, in an historical context.

Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts help expand non-art students' comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did your program integrate the three NSSE objectives determined by the faculty this fall. The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

Graphic Design Concentration (Bethanie Irons)

1. Interdisciplinary work: In ART 332 Publication Design, students created posters containing information about how to vote in the November 2020 election, emphasizing the connections between art and political science/social justice.
2. Work on current issues and problems: In ART 416 Packaging Design, students will create package designs which address sustainable design and inclusive design.

Art Therapy Minor (Bethanie Irons)

1. Interdisciplinary work: In ART 417 Methods Art Therapy, students will create a portfolio of work that aligned with their major and area of interest. Many students who are pursuing this minor are studying in other areas of the university besides art, most notably with a major in Psychology.
2. Work on current issues and problems: In ART 317 Introduction to Art Therapy, students will conduct a research project on a current issue in art therapy that included both a written component and a visual component.

Photography Concentration (Rachel Deutmeyer)

Related to connecting learning to societal problems or issues:

In Photography History, students create an “awareness” photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc). This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

In Basic Design, we look at the work of a different contemporary artist each week. Many artists engage issues of social, political, and/or environmental importance. This semester I have added in a unit about art and social justice. Students often have the opportunity to discuss topics with peers, reflect through sketchbook activities, and apply learning to longer-term projects. Students will also complete research and share presentations about artists responding to contemporary topics/issues. Here are excerpts from the assignment:

With your peers, select a contemporary topic/issue. Research artists engaging with the subject. Each group should share two relevant artists. Select one project/major work by each artist to share. Prepare to share examples and facilitate discussion with the class.

Address the following per each artist. Include open-ended questions corresponding with your artist and topic.

- *media, process, and techniques*
- *artist's intention and meaning of the artwork*
- *specific examples of the use of symbolism*
- *what the artist/artwork ask of the viewer*

Studio Art Concentration (Charles Dodoo)

Interdisciplinary work: In ART 110 Drawing I, students employ Exercise Science in their work, to learn about movement and gestures. With timed poses and variations in drawing approaches, students create work to mimic the human body in motion. “Dynamism of a Dog on a Leash” painting by Giacomo Balla creates the platform for students to draw inspiration from.

interconnectedness, and cultural impact of various art media and processes.												
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Analyze own bias on issues and problems: In ART 207 Painting II, students create a painting by an artist and render it to the best of their ability in hope of coming to an understanding of the artist's approach to form and his/her particular technique and style. Through hands on practice and the submission of a reflective paper, students critically analyze their own bias and problems associated with painting techniques and best practices.

Studio Art Concentration (Valerie Wedel)

1. Interdisciplinary work: ART 350 Professional Practice - Students in this course learn the business side of a career in art/ design through public presentations, marketing strategies, and meeting with professionals in the field. Based on the course evaluations, I believe this curriculum was successful.

2. Work on current issues and problems: ART 109 Sculpture - Students watched videos and read articles on the representation of minorities in sculpture. We discussed how these sculptures received a mixed response from the public with some backlash toward the artists. This curriculum seemed successful in that students integrated current issues and problems into their creative work.

3. Analyze own bias on issues and problems: ART 203 Art Applications - Students are watched interviews with contemporary artists whose content may challenge some viewer's opinions on issues. We discussed these interviews as a class. I honestly do not know how successful this has been, but I will continue to share the content, discuss it with my students, and test them over it.

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

Art BFA Curriculum Map

	ART 327	ART 332	ART 346	ART 350	ART 416	ART 430	ART 450	ART 453	ART 470	Student Performance Review
ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.	R	R	R	R	M	M	M	M	M, A	A

ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.6 BFA Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.	R	R	R	R	M	M	M	M	M, A	A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BFA Curriculum Map

ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.

ART 470

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

ART 470

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

ART 470

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.

ART 470

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review

Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

ART 2020.6 BFA Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric, attached in the #7 Program Activities section. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures.

Most students share projects created as coursework at WWU. In the 20-21 academic year we used Google Drive and Google Forms to organize presentations and complete/compile rubrics. This year the entire process was virtual. We did not have outside reviewers. We intend to discuss the process, platform, and if we will continue to use outside reviewers for future Student Performance Reviews. All the decisions were made as a collective group - Dr. Bethanie Irons, Dr. Charles Doodoo, Prof. Valerie Wedel, and Prof. Rachel Deutmeyer.

The Art Department's sophomores, juniors, and seniors present their work for Performance Reviews, while freshmen observe. To make up for the lack of freshman assessment, we are going to start assessing the Art Foundations course in the 2021-2022 academic year. This is the introductory course for the program and is required of all Art majors.

Below are the average 2021 Performance Review scores for each of the 6 program objectives for 10 of the 11 BFA students (the one who did not participate is a freshman). The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that the more advanced a student is in the program, the higher their scores are expected to be.

Program Objective #1: 8.05

Program Objective #2: 8.03

Program Objective #3: 7.55

Program Objective #4: 7.75

Program Objective #5: 7.93

Program Objective #6: 7.8

See section #7 of this report for an analysis of these scores.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the Division as a whole, and the student to work toward the most professional and highest quality outcomes possible. This year, BA and BFA students shared digital portfolios and artist statements in a virtual meeting format. Faculty reviewed student materials before student performance day. On their scheduled day, students shared a 5-minute presentation followed by 10 minutes of Q&A with faculty. Overall, we were happy with the scheduling and format of virtual presentations. Based on the quality of work presented during Student Performance Review, over 90% are either at or above their expected level.

We are pleased to report that the averages (reported in section #6 of this report) are all between "Proficient" and "Advanced." However, the scores are lower than for the BA Performance Review. We suspect this may be due to the fact that all of the current Sophomores in our program are pursuing a BFA (we assess Sophomores through Seniors through Performance Review). Therefore, there is currently a lower percentage of advanced students in the BFA program than in the BA.

The highest score is in Program Objective #1, which is to be expected as this objective deals with the elements and principles of design - the bedrock of any art curriculum. The lowest score in Program Objective #3 is not surprising, as it deals with art history. Our program does not have an art history major, so this is not an area of emphasis for our students. However, it is important for any art practitioner, so as a faculty, we will continue to stress that. One change that occurred during the 2021 Student Performance Reviews is that we did not have outside evaluators. We will discuss as a faculty whether we want to invite outside reviewers in the future.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Student_Performance_Review_Info_2021.pdf

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

Senior exhibition in Cox Gallery and virtual platform.

For the 2021 Senior Showcase, the faculty assessed the work in the exhibition (in gallery and online), artist statements, and student self-assessments. Below are the average Senior Showcase scores for each of the 6 program objectives for the 4 BFA seniors. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that as seniors, they are expected to score in the 9-10 range.

Program Objective #1: 9.8

Program Objective #2: 9.7

Program Objective #3: 9

Program Objective #4: 9.3

Program Objective #5: 9.6

Program Objective #6: 9.5

We are pleased to report high scores, appropriate for graduating seniors, in all 6 of the objectives. As expected, these scores are higher than for the BA, since BFA students take more courses in the Art Department. Especially nice to see the 9.6 average score for Program Objective #5: "Demonstrate the systematic development of an aesthetic philosophy and original vision." This objective is typically developed late in a student's program, so a high level means they have put some good effort towards that. Not a surprise that Objective #3 is comparatively low, as it was for the Portfolio Review as well. However, for graduating seniors, this is still an appropriate average score.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

Student_Performance_Review_Info_2021.pdf

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes (selected)

No

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

In Fall of 2020, students in ART 332, Publication Design with Dr. Bethanie Irons, created informational posters about how to vote in the November 2020 election. Students researched Missouri voter guidelines and reached out to members of the community to see what they felt were pressing issues and misconceptions about voting in this unprecedented election year. Then, they created their designs. These were then shared on social media and we also printed and shared on campus. This benefited students by giving them experience with the connection between informational graphics and community engagement. Since the completed projects were shared on the art department's Instagram page and on campus, it also benefited the community by providing accurate and timely information.

In Spring of 2021, students in ART 416, Packaging Design with Dr. Bethanie Irons, created designs for a packaging focusing on sustainable design and inclusive design. They reached out to members of the community to conduct case studies, including interviewing them and their needs. Then, they created a prototype and invited their case study participants to test the design and provide feedback. This project improved students' knowledge of inclusive design, sustainable design, and experience with conducting case studies. The completed projects were shared on the art department's Instagram page, so it also benefited the community by providing a platform for heightened awareness of the need for more inclusive and sustainable design within the community.

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

Dr. Bethanie Irons

9/10/2020: Simple Materials / Big Ideas - Virtual LEAD event that gave students background information on Yoko Ono's conceptual art pieces. This was used a catalyst to students in creating their own original art assignment, which was shared on the art department Instagram page.

10/08/2020: Simple Materials / Big Ideas - Virtual LEAD event that gave students background information on the art of origami paper folding. This was used a catalyst to students in creating their own origami art, which was shared on the art department Instagram page.

10/28/2020: Get to Know an Artist: Samantha Morales-Johnson. Morales-Johnson is an illustrator with a graduate certificate in Science Illustration from California State University. She is also a member of the Gabrieleño-Tongva Band of Mission Indians. She gave a talk about her work and background in science as well as being a Woman of Color and how that has impacted her work.

1/25/2021: Meet a Designer: Jennfer Garcia. In this Zoom LEAD event, WWU graphic design coordinator Jennifer Garcia gave a talk about working in the graphic design field.

1/27/2021: "ReDesign" exhibition reception. In this Zoom LEAD event, Bethanie Irons gave a curator's talk along with co-curator Danielle Langdon of their group graphic design exhibition "ReDesign" at Columbia College.

2/22/2021: Meet a Designer: Liz Oeftering. In this Zoom LEAD event, graphic designer Liz Oeftering gave a talk about working in the graphic design field.

3/8/2021: Meet a Designer: The Interns. In this Zoom LEAD event, WWU graphic design students talk about their work as an intern in the graphic design field.

Rachel Deutmeyer

9/2/2020: "Inspired By" Photos - Jonathan Blaustein

9/15/2020: "Inspired By" Photos - Jonathan Blaustein

10/20/2020: "Inspired By" Photos - Kim Llerena

10/26/2020: Learn from WWU Art Students - Photographic Portfolio P.1

10/28/2020: Learn from WWU Art Students - Photographic Portfolio P.2

11/11/2020: Experimental Photography Techniques

2/8/2021: Framing: how to measure and cut mat board

2/9/2021: Art History from Home: Abstract Art in America

Dr. Charles Dodoo

08/27/2020: John Fennell Art Exhibition and Artist Talk - *Light+Form+Color: The Intersection of Landscape and Abstraction*. Eclectic in his artistic influences, John Fennell shared his landscape, jazz-inspired cityscape and abstract paintings, all of which depend upon form, color and light. Students completed a reflection form for LEAD credit.

10/15/2020: Jenny McGee Art Exhibition and Artist Talk - *Special Midwest Places*. In recent years Jenny has been exploring a combination of abstract painting, paper collage and digital media that come together to celebrate local special places and faces. These are multimedia collages of the people, places, and things that commemorate the nostalgia and memorable places that surround us here in the Midwest. Students completed a reflection form for LEAD credit.

02/16/2021: *Annual Faculty Art Exhibition*. Artworks created by the faculty were showcased in the annual Art Faculty Exhibition at the Mildred M. Cox Gallery. The exhibition offered students, faculty and staff an opportunity to view the creative talents of the Art faculty at William Woods University. Participating Faculty: Prof. Rachel Deutmeyer, Dr. Bethanie Irons, Dr. Charles Dodoo, and Prof. Valerie Wedel. Students filled out reflection forms on their interaction with the artwork.

03/11/2021: *Student Art Exhibition*. Diverse artworks including graphic art, photography, prints, ceramics, and paintings were featured in the 2021 Student the Art Exhibition at Mildred M. Cox Gallery. The exhibition highlighted the talent and creative works of undergraduate student artists currently enrolled at William Woods University. Students filled out reflection forms on their interaction with the artwork.

04/01/2021: *Senior Art Exhibition* - Artworks created by graduating William Woods University's senior art majors were showcased in this exhibition at the Mildred M. Cox Gallery. Students filled out reflection forms on their interaction with the artwork.

Valerie Wedel

Taught Fimo Clay Jewelry-Making workshop as a LEAD event through TAG, October 7, 2020, see attached.

LEAD event – Professional Practice Student Presentations with 10 students in the audience who gave feedback via Google Forms, December 1, 2020

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Graphic Design BFA student Elizabeth Luebbert completed a design internship with Jefferson City Parks.

Graphic Design BFA student Madeline Trusty completed a design internship with the Admissions department at William Woods University.

Graphic Design BFA student Madeline Trusty has been hired by Security National Financial Corporation, based in Utah, working as a Junior Graphic Designer.

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

Dr. Bethanie Irons

- Group traveling exhibition "Missouri Art Now" at The Arts Council of SE Missouri, The State Historical Society of Missouri, Spiva Center for the Arts, Hannibal Arts Council, and The Albrecht-Kemper Museum.
- Group faculty exhibition at Mildred M. Cox Gallery at William Woods University
- Solo exhibition at Morris Gallery of Contemporary Art at Missouri Valley College in Marshall, Missouri.
- Group exhibition "Works on Paper" at Long Beach Island Foundation of the Arts and Sciences in Loveladies, New Jersey. Work was awarded 2nd place by curator Sarah Suzuki of the Museum of Modern Art, New York.
- Group exhibition "Autumn Exhibition" at Visual Spc based in London.
- Group exhibition "Life Still" at Ground Floor Gallery in Brooklyn, New York.
- Group exhibition "Autumn Exhibition" at Visual Space in London.
- Group exhibition "Hot Paper" at Got It For Cheap Gallery in Oslo, Norway.
- Group exhibition "Until We Meet Again" at Treat Gallery in New York, New York.
- Group exhibition "Collective Endeavor" at Columbia College in Columbia, Missouri.
- Co-curator of the graphic design exhibition "ReDesign" at Columbia College in Columbia, Missouri.
- Juror at the 2020 Annual CAL Member's Exhibition at Columbia Art League in Columbia, Missouri.
- Work and interview featured in the September issue of Missouri Life Magazine.
- Work and interview featured in "Studio Break" podcast.
- Work and interview featured in the upcoming documentary "Making Art in a Vacuum" with Emily Anshen and Carly Newman of The School of The Art Institute, Chicago.

Rachel Deutmeyer

- Active contributor to FotoFika and Society for Photographic Education virtual events and discussions.
- Group faculty exhibition at Mildred M. Cox Gallery at William Woods University
- Group juried exhibition "Hindsight is 2020" at Columbia Art League, Columbia, MO, April 2021
- Group juried exhibition "Resilience, Reflection, Rebuilding" at Johnson County Arts & Heritage Center, Overland Park, KS
- Solo exhibition "Land and Patchwork" at Pump House Regional Arts Center, La Crosse, WI, Feb – Apr 2021
- Virtual artist talk "Land and Patchwork" on Mar 4, 2021.
- (Forthcoming) Accepted for solo exhibition of "Everything Fades" at the Dubuque Museum of Art (Dubuque, IA) in 2023

Dr. Charles Doodoo

- Participated in Faculty Art Show, William Woods University (January 2021)
- Worked with graduating seniors on an online senior art showcase (April 2021)

Valerie Wedel

- Grounded, Solo Art Exhibition, Columbia College, September 2020
- Co-editor, Drawing the Human Form 3rd Edition, textbook by William A. Berry, work in progress. Anticipate publishing by the end of 2021.
- Recollection II, hallway installation for the group exhibition "Sensitive Sensation," Sager Braudis Gallery, August – September 2020
- The Tree Who Became a Seed, Installation in the Faculty Exhibition, Cox Gallery, William Woods University, January-February, 2021

Assessment Rubric

	3.000 Exceeds	2.000 Meets	1.000 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Retention weight: 1.000	✓ The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on the retention data provided.	✓ The program does not reflect on retention data in a detailed way.	✓ N/A
Comment:				
Defines External Accreditation Standards weight: 1.000	✓ The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.	✓ The program provides a basic explanation of the accreditation organizations in the field.	✓ The program fails to provide any accreditation information.	✓ N/A
Comment:				
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
Curriculum Map alignment weight: 1.000	✓ The curriculum map is detailed and complete.	✓ The curriculum map is complete	✓ The curriculum map is not complete	✓ N/A
Comment:				
Assessment of Objectives weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:				
Data Driven Decision-making is explained weight: 1.000	✓ Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.	✓ Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.	✓ Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.	✓ N/A
Comment:				

Documentation provided on assessment findings weight: 1.000	The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	N/A
Comment:				
Analysis of Assessment is complete weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				



WILLIAM WOODS
UNIVERSITY

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Annual Assessment 2021-2022

Art BFA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an in-depth understanding of the arts from both a cultural and historical perspective. Students select one of three areas of concentration: graphic design, studio art, or photography. Students concentrating in studio art have the opportunity to focus on specific areas of emphasis such as: painting, drawing, sculpture, ceramics and printmaking, which will make for a strong portfolio and personal aesthetic.

Program Data

Delivery Method

Traditional On Campus (selected)
Online
Hybrid

	Student Majors	Student Minors
2020-2021	11	16
2021-2022	8	4

Concentrations 2020-2021

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

10 Graphic Design concentrations

1 Studio Art concentrations

0 Photography concentrations

Minors (also listed in the BA assessment):

12 Art

4 Art Therapy

*NOTE: Current numbers do not reflect students that did not declare their major with the new program structure. Impossible to compare numbers to previous years due to the restructuring of the program. Graphic Design used to be assessed separately from Studio Art. Now they are assessed together and the breakdown is just Art BA and Art BFA with concentrations in Studio Art, Photography, and Graphic Design.

1 Studio Art concentration (19/20 assessment data)

17 Graphic Design concentrations (19/20 assessment data)

Concentrations 2021-2022

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

NUMBER Photography concentrations 0

NUMBER Studio Art concentrations 1

NUMBER Graphic Design concentrations 7

Minors (also listed in the BFA assessment):

3 Art (data accessed on 5/11/2022, students who graduated the week prior are no longer on the list, so the actual number could be higher)

1 Art Therapy

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are the persistence numbers what the program expected? If not, how could the numbers improve?

We have seen a drop in student numbers across the board in our program over last year, but are encouraged by the fact that we have a number of freshmen joining us in the fall. In our experience we have found that weaker students do not continue in the program. We have also noticed that it was hard to retain students who wanted a program with more rigor. One goal we have for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive. We strive for continued growth through our recruitment, attention to the individual needs of each student, and maintaining current teaching content/practices. We also anticipate that larger classes will help with retention. However, many of our classes are at 1/3 capacity, so we could handle many more students without having to create extra sections.

Optimal Enrollment

Considering current human and physical resources, what is the optimal enrollment for the program?

25

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group? Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Admissions and Marketing Materials

Reflect on the current marketing materials used for the program. Please attach screen shots of the website or any material you are referencing in this section. What changes, if any, should be made to the material? Are there recommendations on how to modify the current material?

The WWU marketing department has developed a new print flyer to reflect the upcoming changes to our program, see the attached brochure. The WWU website has been updated to reflect curriculum changes to the BA and BFA degrees. It now includes information about each concentration area - graphic design, studio art, and photography. The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart) and a Facebook page: <https://www.facebook.com/William-Woods-Art-Department-100764661827025>

The WWU marketing department has also developed a booklet featuring the art and theatre programs. We anticipate it will be published in the fall once we have our new Graphic Design faculty member.

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2021.1	Knowledge and Scholarship: Demonstrate current knowledge and educational expertise in an academic or professional discipline engaging students in the process of academic discovery.

Additional Standards/Outcomes

Identifier	Description
ART 2020.1	Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.
ART 2020.2	Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.
ART 2020.3	Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.
ART 2020.4	Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.
ART 2020.5	Demonstrate the systematic development of an aesthetic philosophy and original vision.
ART 2020.6 BFA	Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Alignment to the University Objectives

Please discuss the Program alignment to the University Objectives. Specific evidence is not to be uploaded, but discussion is expected of the assignment, and intentionality of how the objective is met with program curriculum.

Major Field Competence: Coursework is designed to develop the following: tangible skills using physical and digital tools (such as Adobe Creative Cloud), traditional studio practice, and methods of planning for and creating art. Studio classes prepare students for a creative profession by mirroring industry standards. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, such as advanced training in graduate programs (such as museum studies and art therapy), and for employment in graphic design-related fields and museums. The Art Department curriculum makes connections between course content, contemporary culture, student experiences, and other disciplines.

Ethics: The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. For example, in Photography History, students create an "awareness" photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc.) This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

Self-Liberation: Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasizes critical and creative ways to learning.

Lifelong Education: Another important goal is to assist students in becoming readers of the dynamic visual world in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Students are encouraged to connect their experience, interests, and other fields of study with their studio practice. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with Program Objectives? What courses within the program build upon skills learned from general education courses (please list the program course and the general education criteria)? The General Education clusters are attached to the document below.

Critical Analysis: Students apply logical and analytical reasoning skills to diverse source materials in the interest of discerning and debating aesthetic, thematic, and ethical content.

ART 331 Modern and Contemporary Art History

Students learn more about how to interpret meaning from visuals, discuss controversial concerns related to appropriation and ethics in the arts.

Creative Expression: Students develop the ability to express ideas and concepts, both logically and creatively, through written, oral, reflective, and aesthetic practices utilizing various media forms.

All studio art courses focus on creative expression, and the following is an example:

ART 202 Fundamentals of Graphic Design

Students apply digital technology to share ideas and concepts through visuals. Students in this course created a series of "postcards with a message," a set of four postcards that communicate their perspective on a contemporary issue.

Quantitative Inquiry: Students will develop and practice quantitative problem-solving skills in order to analyze and critically evaluate information in a larger context.

Art students use math frequently in size relationships and proportions for compositional balance and unity. For example, students use quantitative skills when creating portrait busts in ART 109 Sculpture I.

Society and the Individual: Students integrate knowledge to articulate an understanding of diverse cultures, historical contexts, and human behaviors.

ART 230: Art History: Prehistory to Renaissance

ART 231: Art History: Renaissance to Today

ART 337: Photography History

In these courses, students write research papers and give oral reports on related topics related to society and the individual, in an historical context.

Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts help expand non-art students' comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did the program integrate the three NSSE objectives determined by the faculty in the fall of 2019? The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

Photography Concentration (Rachel Deutmeyer)

Related to connecting learning to societal problems or issues:

In Photography History, students create an "awareness" photomontage in the style of Hannah Höch or John Heartfield related to a particular event or contemporary issue (environmental, health, conflict, political, etc.). This is following discussion of the work and influence of FSA photographers, photography as a tool to bring awareness, photography as a political tool, and photography and social activism.

In Art Foundations, we look at the work of a different contemporary artist each week. Many artists engage issues of social, political, and/or environmental importance. This semester I have added a unit about art and social justice. Students often have the opportunity to discuss topics with peers, reflect through sketchbook activities, and apply learning to longer-term projects. Students will also complete research and share presentations about artists responding to contemporary topics/issues. Here are excerpts from the assignment:

With your peers, select a contemporary topic/issue. Research artists engaging with the subject. Each group should share two relevant artists. Select one project/major work by each artist to share. Prepare to share examples and facilitate discussion with the class.

Address the following per each artist. Include open-ended questions corresponding with your artist and topic.

- *media, process, and techniques*
- *artist's intention and meaning of the artwork*
- *specific examples of the use of symbolism*
- *what the artist/artwork ask of the viewer*

Studio Art Concentration (Charles Dodoo)

Interdisciplinary work: In ART 110 Drawing I, students employ Exercise Science in their work, to learn about movement and gestures. With timed poses and variations in drawing approaches, students create work to mimic the human body in motion. "Dynamism of a Dog on a Leash" painting by Giacomo Balla creates the platform for students to draw inspiration from.

Work on current issues and problems: In ART 117 Painting 1, student's research on current issues and problems associated with painting techniques and how they are affected by cultural, societal and historical narratives. The research findings are presented to the class in a form of a critique. Their findings include:

- Brief description of artist's background
- Describe the style of the times using a few visuals of your artist's contemporaries.
- Discuss how your artist fits into the contemporary style and also how he/she is different.
- Examples of your artist's paintings.

Analyze own bias on issues and problems: In ART 207 Painting II, students create a painting by an artist and render it to the best of their ability in hope of coming to an understanding of the artist's approach to form and his/her particular technique and style. Through hands on practice and the submission of a reflective paper, students critically analyze their own bias and problems associated with painting techniques and best practices.

Studio Art Concentration (Valerie Wedel)

1. Interdisciplinary work: ART 231 Art History: Renaissance to Today - Students in this course undertake a research project that involves not only the art of a particular time and culture, but also the values of that culture. They also look at what influences this art style, and how it has influenced others. While I believe this assignment has been successful in the past, the one student enrolled in the class this year did not complete it.

2. Work on current issues and problems: ART 109 Sculpture - Students watched videos and read articles on the representation of minorities in sculpture. We discussed how these sculptures received a mixed response from the public with some backlash toward the artists. This curriculum seemed successful in that students integrated current issues and problems into their creative work.

3. Analyze own bias on issues and problems: ART 203 Art Applications - Students are watched interviews with contemporary artists whose content may challenge some viewer's opinions on issues. We discussed these interviews as a class. I think this has been more successful than in past years due to the fact that students initiated an in-depth discussion concerning the appropriateness of content on the part of several featured artists. I have been sharing these videos for years, and this was the first time I had students question the content in them. The discussion challenged me and in the future I will prepare students with discussion questions in advance so we can more deeply engage with this material on initial viewing.

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

Art BFA Curriculum Map

	ART 103	ART 109	ART 110	ART 117	ART 123	ART 140	ART 202	ART 211	ART 230	ART 231	ART 256	ART 326
ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.	I, A	I	I	I	I	I	I	I	I	I	I	R
ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	I, A	I	I	I	I	I	I	I			I	R
ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.	I, A	I	I	I	I	I	I	I	I	I	I	R
ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	I, A	I	I	I	I	I	I	I	I	I	I	R
ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.	I, A	I			I	I	I				I	R
ART 2020.6 BFA Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.	I, A	I	I	I	I	I	I	I	I	I	I	R

	ART 327	ART 332	ART 346	ART 350	ART 416	ART 430	ART 450	ART 453	ART 470	SPR
ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of	R	R	R	R	M	M	M	M	M, A	A

media.										
ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.	R	R	R	R	M	M	M	M	M, A	A
ART 2020.6 BFA Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.	R	R	R	R	M	M	M	M	M, A	A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

Assessment Findings

Assessment Findings for the Assessment Measure level for Art BFA Curriculum Map

Standard/Outcome

ART 2020.1 Recognize the elements and principles of design in your own and others' artworks. Demonstrate an understanding of these elements and principles in a variety of media.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.2 Produce a body of visual artworks demonstrating knowledge of processes and techniques relevant to a variety of art forms.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.4 Demonstrate critical analysis applied to your own artwork, and to that of others, using the appropriate artistic language.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.5 Demonstrate the systematic development of an aesthetic philosophy and original vision.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

Standard/Outcome

ART 2020.6 BFA Reflect on the relationship, interconnectedness, and cultural impact of various art media and processes.

Assessment Measures

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet?			

SPR				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet?			

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Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program uses coursework and or Student Performance Review for program wide assessment. Note any changes that occurred to the process since the previous year. Discuss what activities were successful and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric, attached in the #7 Program Activities section. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures.

Most students share projects created as coursework at WWU. In the 21-22 academic year we used Google Drive and Google Forms to organize presentations and complete/compile rubrics. This year the entire process was virtual. We had 2 outside reviewers. We intend to discuss the process, platform, and if we will continue to use outside reviewers for future Student Performance Reviews. All the decisions were made as a collective group - Prof. Valerie Wedel, Dr. Charles Doodoo, Prof. Patrick Deffenbaugh, and Prof. Rachel Deutmeyer.

The Art Department's freshmen, sophomores, juniors, and seniors present their work for Performance Reviews.

Below are the average 2022 Performance Review scores for each of the 6 program objectives for the seven BA students. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that the more advanced a student is in the program, the higher their scores are expected to be.

Program Objective #1: 7.5

Program Objective #2: 7.6

Program Objective #3: 7

Program Objective #4: 7.5

Program Objective #5: 7.5

Program Objective #6: 7.4

See section #7 of this report for an analysis of these scores.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department Student Performance Review activities if not already articulated. Please describe the nature of the assessments conducted as well as the process of assessment happening on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of

the data? What areas are successful for the program?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the department as a whole, and the student to work toward the most professional and highest quality outcomes possible. This year, BA and BFA students shared digital portfolios and artist statements in a virtual meeting format. Faculty reviewed student materials before student performance day. On their scheduled day, students shared a 5-minute presentation followed by 15 minutes of Q&A with faculty and two outside evaluators. Overall, we were happy with the scheduling and format of virtual presentations. However, several students asked for more time. We are considering raising the presentation time to 8 minutes.

The scores for all program objectives were slightly lower than for the 2020-2021 academic year, by about 1/2 point each. One reason could be higher expectations of quality student work.

The lowest score for both academic years is "**ART 2020.3** Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures." This has traditionally been a lower scoring objective in our program. We suspect one reason for this is that our students are more interested in the applications of art, especially in a design context, than in the history of art.

The scores for the BA Student Performance Review followed a similar trend, as shown in that report. Of note is the fact that the scores for the BFA are lower than for the BA students. One possible reason for this, based on conversations during advising sessions, is that the BFA does not require a minor or a foreign language. Rather than attracting students who want more focus in their major, it instead tends to attract those who want to avoid these other requirements. During advising, we should stress that the intent of a BFA is a rigorous, focused program.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

2022_Student_Performance_Reviews.pdf

Senior Showcase/Symposium

Describe program activities used to highlight Senior achievement. What benefit does the program gain from the activities? What if any assessment of students happens during this event?

Senior exhibition in Cox Gallery

For the 2022 Senior Showcase, the faculty assessed the work in the exhibition (in gallery), artist statements, and student self-assessments. Below are the average Senior Showcase scores for each of the 6 program objectives for the 3 BFA seniors. The numbers correspond to a rating of 1-10 with the breakdown as such: Advanced (9-10), Proficient (7-8), Developing (4-6), Novice (1-3). It should be understood that as seniors, they are expected to score in the 9-10 range. (We also had one holdover Art Education student from the previous structure of the Art Department. Her average score overall for the 6 program objectives was: 9.2)

Program Objective #1: 7.8

Program Objective #2: 7.3

Program Objective #3: 6.5

Program Objective #4: 7.3

Program Objective #5: 7.3

Program Objective #6: 7.25

.....

Tools used for Assessment

Upload rubrics or other Assessment based tools used by the program that are important to the assessment process.

2022_Student_Performance_Reviews.pdf

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

Co-Curricular and LEAD Events

Describe Co-Curricular and LEAD events sponsored by program faculty. This includes LEAD and other events meant to engage students and foster learning outside of the classroom.

Valerie Wedel

LEAD event: Wondering in the Woods: Philosophy of Art - A wide ranging and free flowing philosophical discussion between Josh Turkewitz and Val Wedel on the nature and purpose of Art. Conversation followed by a Q&A. November 8, 2021

LEAD event organized by me: *Presentation on Shady the Dinosaur* - Dr. David Schmidt, Associate Professor of Environmental Science and Geology at Westminster College, presented on Shady, a 7-foot-long, 3,000 pound triceratops skull his team recovered last summer in the Badlands of South Dakota. Team member and amateur paleontologist John Tosi presented dinosaur specimens from his excavations. November 10, 2021

Sustainably Creative! Invitational lecture. LEAD event organized by the WWU Art Club and Conservation Club on the intersection between sustainability and art. February 25, 2022.

Attended Senior Art Exhibition *Interconnected* LEAD event and reception, March 24 2021

Rachel Deutmeyer

Hosted LEAD event Artist Talk – Lexi Epple, Nov 16 2021

Developed presentation for art club LEAD event Mixed Media – WWU Art Club, Nov 30 2021

Attended Student Art Exhibition *Creative Paleontology* LEAD event, March 11 2021

Attended Senior Art Exhibition *Interconnected* LEAD event and reception, March 24 2021

Dr. Charles Dodoo

03/11/2021: Student Art Exhibition- *Creative Paleontology: The Artform of Prehistory*. Excavated fossils and diverse artworks were featured in the 2022 Student the Art Exhibition at Mildred M. Cox Gallery. The exhibition highlighted the talent and creative works of undergraduate student artists currently enrolled at William Woods University. Students filled out reflection forms on their interaction with the artwork.

03/24/2021: Senior Art Exhibition - *Interconnected*. Artworks created by graduating William Woods University's senior art majors were showcased in this exhibition at the Mildred M. Cox Gallery. Students filled out reflection forms on their interaction with the artwork.

Patrick Deffenbaugh

TAG (Thriving Artist Group) - Faculty mentor for the club and facilitated the following events:

11/28 "Pumpin Painting

11/30 "Art Mix Media"

Conducted the following LEAD Events

11/18 -Photoshop Basics

2/12 -Sexy Beast - Valentines Creating Event

2/21 -Photoshop Basics

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishment a student achieved outside of course work or the normal expectation of student success.

Studio Art BFA student, Rosemary Lenz, displayed her most recent works as a solo exhibition titled *Living a Life of Lists*, in the William Woods Library. She also won The Faculty Award for 2021-2022, which is presented to the graduate magna cum laude or summa cum laude who, in the estimation of the faculty of the University, has evidenced exemplary devotion and commitment to the life of the mind. In August of 2021, this same student was crowned Missouri State Fair Queen. As her talent, she threw a bowl on the potter's wheel. Rosemary will be pursuing an MFA in Sculpture the University of Florida starting in the Fall of 2022.

Alumni Accomplishments

Please highlight special examples of any successes of recently graduated alumni (acceptance or graduation graduate school, employment or professional milestones).

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty member that is research or professional in nature.

Valerie Wedel

Work in progress: *Journey of Centering* – Mixed Media Art Installation to be mounted at Access Arts, Columbia MO, July – October 2022

Work in progress: Co-editor, *Drawing the Human Form 3rd Edition*, textbook by William A. Berry, Anticipate publishing by the end of 2022.

Rachel Deutmeyer

Attended Shutterfest Photography Conference in St. Louis September 8, 9, 10 - included lectures and workshops relevant to ART 256, ART 326, and ART 327

LAND AND PATCHWORK, Central Bank of Boone County, Columbia, MO (solo exhibition)

HINDSIGHT IS 2020, Columbia Art League, Columbia, MO

2021 WATERLOO ARTS JURIED EXHIBITION, Waterloo Arts, Cleveland, OH

FLORA + FAUNA, Decode Gallery, Tucson, AZ (juried by Holly Hart)

IN-BETWEEN MOMENTS, Praxis Gallery, Minneapolis, MN (juried by Sarah Weiss)

FACULTY EXHIBITION, Mildred M. Cox Gallery, William Woods University, Fulton, MO

Juried CC Student Art Exhibition student exhibition at Columbia College (April 2022)

Dr. Charles Dodoo

- Curated excavated fossils for the 2022 student art exhibition (January 2022)

- Worked with graduating seniors on an the senior art showcase (March 2022)

Patrick Deffenbaugh

A short list of my recent projects and assignments:

Syphax: Identity and Branding system design and implementation.

Scotland County NC: Planning and building a transitional web site (official launch date June 1, 2022).

WineVoice International: Web site and App planning and design (25% complete).

Google Certificate in UI/UX design (50% completed).

Written Documents:

1. The Designers of the Future (LinkedIn December 2021)
2. Signage, Traditional vs. Digital (LinkedIn January 2022)

Research:

Smart Cities and IOT and how designers will fit into this new area of technology.

Smart City is a concept of utilizing technologies and connected data sensors to enhance and become powerful in terms of infrastructure and city operations. As per the new study from Navigate Research, the global market for smart city services is expected to reach \$225.5 billion within the next decade.

Racism in Packaging Design.

Packaging isn't separate from society, it's a reflection of it. As such, the industry is constantly struggling to reinvent itself to match the society it serves. In this document I will clearly define the role and responsibility of future designers in this critical area of diversity vs. inclusion in this important area of visual communication.

Appendix

Annual Assessment Rubric 2022

29.000 pts 64.44%

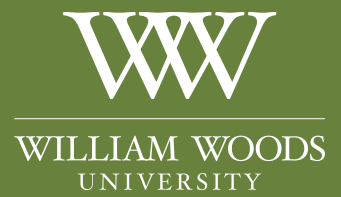
	3.000 Exceeds	2.000 Meets	1.000 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Student Demographics, Retention, and Degree Completion Data weight: 1.000	✓ The program provides a detailed description on the enrollment, retention, persistence and degree completion numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on enrollment, retention, persistence, and degree completion data provided.	✓ The program does not reflect on enrollment, retention, persistence, and degree completion data in a detailed way.	✓ N/A
Comment:				
Marketing Materials weight: 1.000	✓ The program outlines the successes and needs in regards to marketing. Detailed suggestions on how to market the program and what niche areas that are program specific would benefit the marketing strategy.	✓ The program discussed the general marketing strategy for the program.	✓ The program provided little to no discussion on the marketing materials or approach to how to market the program.	✓ N/A
Comment:				
Alignment to University Objectives weight: 1.000	✓ The program provides a detailed explanation of how program courses align to the Institutional Objectives. This explanation details specific courses, or activities that coordinate with the intent of the Institutional Objectives.	✓ The program provides a basic explanation of how program courses align to the Institutional Objectives. This explanation provides a minimal understanding of how the program is aligned to the Institutional Objectives.	✓ The program provides little to no explanation of how program courses align to the Institutional Objectives.	✓ N/A
Comment:	The program is aligned to the old mission and not the new one.			
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
NSSE Objectives weight: 1.000	✓ The program provided a detailed listing of activities and assessments used within the program that focused on the identified NSSE objectives. The activities and assessments were divided out within the curriculum and impacted different cohort groups.	✓ The program provided a basic explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ The program provided minimal explanation of the activities and assessments used within the program that focused on the identified NSSE objectives.	✓ N/A
Comment:				

Curriculum Map alignment and changes weight: 1.000	✓ The curriculum map is detailed and complete. All Changes made to the curriculum map are detailed with supporting rationale for the decision..	✓ The curriculum map is complete. Changes made to the curriculum map are explained with some explanation as to why the changes were implemented.	✓ The curriculum map is not complete and little to no explanation on curricular changes was provided.	✓ N/A
Comment:	Changes to Curriculum is empty?			
Assessment Map weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:	Assessment map is not complete, some areas are left blank. There is no discussion on any changes made to the assessment of the program.			
Data Driven Decision-making is explained weight: 1.000	✓ An overview of program assessment is provided with details on the specific successes and challenges from the year. A detailed review of how assessment was administered over the academic year is clearly outlined.	✓ A basic overview of program assessment is provided with some details on the successes and challenges from the year. A basic review of how assessment was administered over the academic year is outlined.	✓ A basic overview of program assessment is not provided with little to no discussion on the administration of assessment over the academic year.	✓ N/A
Comment:	In the narrative the averages are provided. The program needs to look at the benchmark and how they have written it and then ensue that they are collecting data in a way that will answer the question. The benchmark and the data at the current time dont match. The assessment matrix chat denotes course data from classes but there are no findings present.			
Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:				
Analysis of Assessment weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:	The data collected here is findings data, or data for tab 6 on SPR... this box is about how successful the assessment process was - if there are assessment procedures that need to change.			
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				

Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular and LEAD activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programing that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				

Appendix: Data

FINE ARTS AND GRAPHIC DESIGN



flourish!

Learn by Doing

Hands-on learning and concentrations geared toward your interests are the advantages of the Fine Arts program at William Woods University. We have top notch faculty, studios and a museum-quality gallery, providing a rich learning environment for students.



Graphic Design

Studio Art

Photography

Art Education

William Woods University's fine and performing arts programs provide a canvas for you to paint your future. We offer fine arts majors in art, graphic design, and studio art, with extracurricular learning opportunities that will give you hands-on experience not just in creating, but producing, marketing, and performing as well. In other words, we provide the tools and coaching you need.

There are several student organizations that provide an opportunity for you to get involved and explore your passions, while being creative with like-minded peers:

THRIVING ARTISTS GROUP (TAG)

The Thriving Artists Group exists to promote the arts in every way possible. We promote the arts by physically creating art, appreciating art, and supporting artists work. TAG collaborates with other campus organizations and the community to expand on our mission.

STUDENT WEBSITE ADVANCEMENT TEAM (SWAT)

SWAT is a student-managed business. It is comprised of students who interview and are selected based on their GPA, work ethic, and skills. The organization works with real business clients to create, manage, and revise websites. The SWAT room is equipped with a Usability Testing lab that functions as a testing tool to analyze website navigation and make suggestions to clients for improvements. This is one of the few labs in the state of Missouri available to undergraduate students.





GRAPHIC DESIGN

- Engage in learning activities that have a strong connection to work you will be doing in your professional career, helping to build your portfolio.
- Participate in collaborative projects with other disciplines, such as Business and Information Technology, to provide experience in integrating your artistic skills with other fields.

STUDIO ART

- Work side by side with your professors throughout courses as they guide you in designing and constructing your professional portfolio.
- Through the Student Portfolio Program, both faculty and professionals in the art field review your portfolio annually, offering feedback and guidance to prepare you for the art world.

PHOTOGRAPHY CONCENTRATION

- This concentration within the Art degree major provides a fundamental understanding of the field of art, as well as a more advanced focus on photography.
- Explore black and white photography techniques, basic principles of photography, digital art, photo editing, lighting, and much more.

ART EDUCATION

- This program prepares you to teach valuable lessons to kindergarteners through high school seniors that will help them excel in any area of life.
- Your courses in both art and education prepare you to earn the Secondary Education Certification, enabling you to teach art in Missouri for grades K-12.

CAREER OPPORTUNITIES

Graduates of our programs have gone on to work as:

- Graphic designers
- Professional artists
- Art professors and teachers
- Book illustrators
- Visual effects animators
- Museum curators
- Cartoonists
- Textile designers
- Storyboard artists
- Sculptors

Student Portfolio Program



Students are able to grow their creative talents while developing their professional communication skills. Each year every student presents their portfolio to a panel of faculty and outside professionals for review. Through the program, faculty and professionals in the art field offer their feedback and guidance to get you real world ready.

PAINTING STUDIO

STATE-OF-THE-ART
MAC LAB

PHOTO STUDIO

CERAMICS STUDIO

DRAWING STUDIO

MUSEUM-QUALITY
ART GALLERY

2022 STUDENT PERFORMANCE REVIEWS

Tuesday, February 22 & Wednesday, February 23

WHY DO WE DO PORTFOLIO REVIEWS?

Portfolios are used for assessment and evaluation purposes. The assessment process allows the division as a whole, and the student to work toward the most professional and highest quality outcomes possible. Students will receive an assessment of where they stand based on faculty expectations for each degree of study. The division benefits from an overall assessment of student work, providing a perspective on curricular strengths and weaknesses. In addition to the academic benefits, most jobs in the arts field require a portfolio at some point in the interview and application process. The review process helps keep student portfolios updated and ready for use throughout their college years.

PARTICIPATING IN PERFORMANCE REVIEWS IS A REQUIREMENT OF THE MAJOR.

Students not participating in the process can lose all division funding (scholarships) and a memo will be forwarded to the student and the Registrar's Office informing them that another major must be selected.

SCHEDULING FOR PORTFOLIO REVIEWS

Review sessions will last approximately 20 minutes per person and will be held via Zoom:

<https://zoom.us/j/97314438524>

Please "arrive" in the waiting room at least 5 minutes prior to your start time.

REQUIREMENTS

Each student presenting their portfolio must fill out their assigned Google Slide template <https://drive.google.com/drive/folders/1X6Xoz5m48a1ST0PKqY-vmZZETa8YPHir?usp=sharing> with no more than 10 works. This presentation must also be saved to a flash drive in case it accidentally gets deleted. Links to websites are permitted. Student presentations should not last more than 5 minutes and will be followed by 15 minutes of discussion and questions from faculty.

COHORT GROUPS

Students are required to be in attendance on Zoom during their designated time to assess the peers in their cohort group. They will fill out their assessment via the Google Form here:

<https://forms.gle/DTZ2rwcEjen3P9Up7>

CLA ASSESSMENT

Additionally, all Seniors need to take the CLA (Collegiate Learning Assessment). The CLA measures are designed to test for critical thinking, analytic reasoning, problem solving, and written communication skills. This will be administered by Carrie McCray **on Date, Time and Place TBA**. Students required to take the exam will be notified separately.

2022 STUDENT PORTFOLIO REVIEW SCHEDULE

Tuesday, February 22

Student Name	Major + BA or BFA	Time	Cohort Group
Madison Crosswhite	BA	9:00-9:20am	Kelby Kornrumpf Camryn Coash-Sessler
Felice Allen	BA	9:20-9:40am	Jeff Arroyo Mikayla Weber
Camryn Coash-Sessler	BA	9:40-10:00am	Jack Brix Kelby Kornrumpf Madison Crosswhite
Kim Gray	BA	10:00-10:20am	Laken Kinstler Nathan Coleman
Mikayla Weber	BFA	10:20-10:40am	Kelsey Evans Madison Crosswhite
Kelby Kornrumpf	BFA	10:40-11:00am	Mikayla Weber Jeff Arroyo

Wednesday, February 23

Student Name	Major + BA or BFA	Time	Cohort Group
Jeff Arroyo	BFA	9:00-9:20am	Camryn Coash-Sessler Laken Kinstler
Kelsey Evans	BFA	9:20-9:40am	Felice Allen Jeff Arroyo
Jack Brix	BFA	9:40-10:00am	Kelsey Evans Kim Gray
Nathan Coleman	BFA	10:00-10:20am	Jack Brix Jeff Arroyo
Laken Kinstler	BFA	10:20-10:40am	Felice Allen Kim Gray

ASSESSMENT RUBRICS

BA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate the elements and principles of design (BA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks, demonstrating knowledge of processes and techniques (BA Objective #2)	Portfolio reflects a well-developed understanding of design and composition	Portfolio reflects effective use and understanding of the elements and principles of design	Portfolio reflects a basic understanding of the elements and principles of design	Portfolio demonstrates a limited understanding of design knowledge
Identify and articulate significance of major periods and works; in history of art. (BA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. (BA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic (BA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship of art to other disciplines; in both historical and cultural contexts (BA Objective #6)	Work reflects superior understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work reflects basic understanding of the relationship of historical and cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized
Reviewer's Notes or Comments:				

BFA Student Performance Assessment Rubric Name _____ Class: SO JR SR

Criteria	Advanced	Proficient	Developing	Novice
Recognize and demonstrate the elements and principles of design (BFA Objective #1)	Portfolio reflects a superior knowledge and command of the visual language	Portfolio reflects a good ability appropriate for student's level	Portfolio reflects a basic knowledge of the visual language	Portfolio reflects little understanding of the visual language
Produce a body of visual artworks, demonstrating knowledge of processes and techniques (BFA Objective #2)	Portfolio reflects a well-developed understanding of design and composition	Portfolio reflects effective use and understanding of the elements and principles of design	Portfolio reflects a basic understanding of the elements and principles of design	Portfolio demonstrates a limited understanding of design knowledge
Identify and articulate significance of major periods and works; in history of art. (BFA Objective #3)	Portfolio shows strong connection to art history and cultural awareness	Portfolio reflects some creative exploration supported by art history and culture	Portfolio shows a little knowledge and awareness of art history and culture	Portfolio shows no connection to art history and culture
Demonstrate critical analysis applied to own work, and others. (BFA Objective #4)	Student can demonstrate in mature artistic language an understanding of process, design, and art history	Student can demonstrate in proficient artistic language an understanding of process, design, and art	Student can demonstrate in basic artistic language an understanding of processes, design, and art history	Student is just beginning to utilize artistic terms and language when assessing work
Originality/Personal Aesthetic (BFA Objective #5)	Work reflects curiosity, originality and is consistent. Unusual combinations and risk taking is evident	Work shows an appropriate degree of problem solving and originality for student's level	Work reflects some unique characteristics but originality and problem solving is still developing	Work attempts to fulfill assignment, but little originality is evident
Reflect on relationship/interconnectedness and cultural impact of various art media and processes. (BFA Objective #6)	Work reflects superior understanding of the relationship of cultural impact of a variety of processes and art media	Work shows an appropriate degree of understanding of the relationship of cultural impact of a variety of processes and art media	Work reflects basic understanding of the relationship of cultural impact of a variety of processes and art media	Work attempts to fulfill assignment, but little understanding is evident
Presentation Skills _____	Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained	Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience	Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent	Presentation shows minimal effort
Organization _____	Portfolio materials are well organized and prepared	Portfolio is generally organized	Portfolio has some organization	Portfolio is not organized
Reviewer's Notes or Comments:				



WILLIAM WOODS
UNIVERSITY

ART BFA Annual Assessment 2019-2020

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Art BFA

Program Profile

Program Mission Statement

Please insert your program mission statement here

The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an indepth understanding of the arts from both a cultural and historical perspective. Students have the opportunity to focus on specific areas of emphasis such as: painting, drawing, sculpture, ceramics and printmaking that will make for a strong portfolio and personal aesthetic. Students can also select one of two areas of concentration: photography and art education.

Program Data

Delivery Method

Traditional On Campus (selected)

Online

Hybrid

	Majors	Minors	Concentrations
2018-19	10	13	2 photography 2 studio art 4 art education
2019-2020	1	NA	1 Studio Art (Art Education concentration)

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved? What is the optimal enrollment for the program?

The Art Department has developed a new curriculum to begin in the Fall 2020 semester to cater to the needs of current students. We anticipate that these changes will improve both recruitment and retention. At the moment, our first semester students take Basic Design-A as the introductory course, along with non-majors. While Basic Design-A will continue to be taught as a General Education course, a new course, called Art Foundations, will be geared towards majors who have had some high school experience in art and who will take it in preparation for more advanced courses. Other new courses in Art Therapy and Museum & Gallery Studies will provide strong career preparation. Studio Art majors will also be required to take computer art courses, which is vital for any career in the arts.

As the current faculty members are all new to the program, it is difficult to state if our persistence numbers are what we expect. In our experience we have found recently that weaker students do not continue in the program. We have also noticed that it was hard to retain students who wanted a program with more rigor. One goal we have for this program is to provide a balance - to give the stronger students a rich learning environment while still providing opportunities for the weaker students to succeed and thrive.

Currently we have only one student who is a studio art major (with a concentration in art education). Ideally, if we had an advanced student or two (taking the 300 or 400 level courses) in each of the areas of painting, drawing, ceramics, sculpture, and printmaking, they could have a very positive influence on the beginning students in each area. That would require an increase of 2-3 students per year in the studio art concentration (and not concentrating in art education). Given current trends, this could be challenging, but not impossible.

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

Our program is looking into NASAD (National Association of Schools of Art and Design) accreditation.

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

The WWU marketing department has developed a new print flyer to reflect the upcoming changes to our program, see the attached brochure. There are also plans for a booklet that will detail our course offerings, scholarly opportunities within our department, and new faculty bios.

The Art Department also has an Instagram account: [instagram.com/williamwoodsart](https://www.instagram.com/williamwoodsart)

Marketing Material

031119_309_Fine_Arts_Program_Sheet_proof.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

Additional Standards/Outcomes

Identifier	Description
ART.1	Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.
ART.2	Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art
ART.3	Students will be able to identify and articulate the significance of major periods and works in the history of art.
ART.4	Students will be able to demonstrate critical analysis applied to their own work and the work of others.
ART.5	Demonstrate the development of an aesthetic philosophy and original vision.

Alignment to the University Objectives

Please discuss the program alignment to the University Objectives. We do not need an artifact for each objective, but a discussion on how the program uses the Institutional Objectives as an anchor for their program curriculum.

Art courses are offered in a variety of media, which ultimately provide wide-ranging perspectives and methods. Content emphasize critical and creative ways to learning. The overarching goal is for students to familiarize themselves with the art terminology and techniques, and to use the art program as a foundation for their future careers, especially for advanced training in professional schools (such as museum studies, art, and architecture), and for employment in museums or design-related fields. Another important goal is to assist students become readers of the dynamic visual world in their lives, as well as to encourage interdisciplinary and creative avenues to learning in all disciplines. Additionally, students are encouraged to connect their experience, interests, and other fields of study with their studio practice. The program emphasizes the importance of linking the appropriate use of materials with an understanding of conceptual and societal issues, and an ability to view art from an historical context. Students apply both theory and practical approaches in their work through traditional and unconventional learning formats.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Currently ART 101, ART 105, ART 110, ART 115, ART 120, ART 203, ART 230, ART 231, ART 233 are our common study courses.

Students develop the ability to express ideas and concepts, both logically and creativity, through written, oral, reflective, and aesthetic practices utilizing various media forms.

We believe all the Gen Ed courses are included in the arts in some way. **Critical thinking and Creative Expression:** Art faculty believe critical thinking is what inspires creativity in the arts. Diversity and varied points of view are also integrated in the assessment process and classroom critiques. Our art courses and the art making process also reflect historical and scientific components, ethics, philosophy, math—all of it, is touched upon in the visual arts in some way. **Quantitative Inquiry:** Our students use math all the time in size relationships and proportions for compositional balance and unity. The result of this integration offers all students opportunities to perceive general education as necessary to become better artists. **Society and the Individual:** Seeing the world from as many points of view and a broad spectrum only enhances the students' understanding of perception and intuition. Also artistic motivation often comes from unique institutional and community based programs such as Woods Around the World, Academic Service Learning, theater, community One Read, and a broad range of LEAD programs. Art students have been seen drawing and photographing horses and riders in their classes and also in the mock court room doing portraits. Students have gone into nursing homes to draw and paint as well as demonstrate their skills in local schools. Our student work and the visiting artists' exhibits in our gallery along with LEAD events in the arts certainly help expand non-art students' comprehension of their place in the world as well.

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did your program integrate the three NSSE objectives determined by the faculty this fall. The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

The Art program worked to integrate the three NSSE objectives in a variety of ways. In the Fall 2019 Art Applications course, students visited the Prairie Garden Trust, where Henry Domke gave a workshop on photographing nature. He also shared his approach to running an international business as well as general information on how to manage a native prairie. Through this experience, one of the biology students developed further programming with Mr. Domke for the school's Biology Club. Also for the Biology department, Ceramics students are creating bee puddlers, which are used in gardens as places for bees to drink. Our puddlers will be placed in the William Woods native garden but are currently incomplete due to the corona-virus shutdown.

As far as connecting learning to societal problems or issues and examining the strengths and weaknesses of students' views on issues, I do not have related formal assignments. Therefore, I cannot assess in these areas but I will develop them further in the future. - Valerie Wedel.

In March 2020, Dr. Matt Dube invited Dr. Charles Dodoo to present "Collages" in his ENG 218: Introduction to Creative Writing class. Students learned about the various types of collages as well as the historical narrative in art. In addition, they responded to a prose sample by working collaboratively to create a paper collage. By incorporating an interdisciplinary learning approach, students gained valuable insight into how to meld art and literary concepts to convey meaning in their work. During the critique session, students used the artworks as a basis to connect, share and evaluate societal and cultural views on aesthetics.

Through observation, I was able to assess students' strengths and weaknesses. As an invited guest, I do not have data of the assessment, nor an assignment that required assessment. I however plan to further develop these areas in the future. -Charles Dodoo, PhD.

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

BFA curriculum map

	SPR	ART 115	ART 111	ART 105	ART 110	ART 206	ART 207	ART 208	ART 209	ART 210	ART 220	ART 221
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	A	I	R	I	I	I	R	I	R	I	I	R
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	A	I	R	I	I	I	R	I	R	I	I	R
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	A	I	R	I	I	I	R	I	R	I	I	R
ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	A	I	R	I	I	I	R	I	R	I	I	R
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	A	I	R	I	I	I	R	I	R	I	I	R

	ART 230	ART 231	ART 310	ART 311	ART 308	ART 309	ART 470	ART 233	ART 331	ART 222	ART 212	ART 213	ART 312
ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.	I	I	R	M	R	M	A	R	R	R	I	R	M
ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art	I	I	R	M	R	M	A	R	R	R	I	R	M
ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.	I	I	R	M	R	M	A	R	R	R	I	R	M

ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.	I	I	R	M	R	M	A	R	R	R	I	R	M
ART.5 Demonstrate the development of an aesthetic philosophy and original vision.	I	I	R	M	R	M	A	R	R	R	I	R	M

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

No changes to the curriculum map for this academic year.

Assessment Findings

Assessment Findings for the Assessment Measure level for BFA curriculum map.

ART.1 Develop and recognize techniques and principles of design in their own work as well as in works of others. Students shall recognize and/or demonstrate an understanding of form unity in a variety of media.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFAs eligible this year		

ART.2 Produce works of visual art demonstrating knowledge of processes and techniques relevant to several different forms of art

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFAs eligible this year		

ART.3 Students will be able to identify and articulate the significance of major periods and works in the history of art.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFAs eligible this year		

ART.4 Students will be able to demonstrate critical analysis applied to their own work and the work of others.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFAs eligible this year		

ART.5 Demonstrate the development of an aesthetic philosophy and original vision.

Student Performance Review				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Portfolio Review	Has the criterion Assessment Day-portfolio review: 100% of Seniors are expected to rank as proficient or advanced. 100% Juniors are expected to rank as developing or proficient. 100% Sophomores are expected to score at novice or developing been met yet? Met	All students were proficient or above		

ART 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Gallery Exhibit	Has the criterion ART 470 100% BFA students should be evaluated as either proficient or advanced in this objective been met yet? Met	No BFAs eligible this year		

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

Every spring semester in February there is a 2 day portfolio review process. Students select their best work from the past year and present it to faculty and outside evaluators. Art faculty brings in qualified professionals and/or faculty from other colleges who enjoy the process are invested in our program. Students have voiced their appreciation of this process, especially feedback of the external assessors. This process is also a big motivator for students to show their best work and practice talking about their work, and also it is extremely beneficial to the program assessment process. Evaluators and faculty rate the student according to the rubric, attached in the #7 Program Activities section. This data is reviewed by art faculty and the feedback is given back to the individual students during registration. Faculty discuss the overall findings at the end of the year as well as the actual assessment procedures. In April of 2020, we had one student graduate with a BA in Studio Arts, with an emphasis in Art Education. No Art BFA students graduated in the Spring of 2020.

(Based on 1-4 scoring with 4 advanced and 1 novice), the Art BFA student earned the following cumulated scores from portfolio review process: Drawing 3.25, Principles of Design knowledge 3.6, Art processes 3.4, Art History 3.25, Originality 3.6, Oral language use 3.7, Written language use 3.2, Presentation Skills 3.7, Organization 3.8

Improvement Narrative List

Assessment Findings for the Assessment Measure level

No improvement narratives have been added.

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Student Performance Review for Studio Art and Art Education concentrations took place on Tuesday, February 18 from 8am-5pm in the Kemper Arts Center.

Outside reviewers for this day were:

Laura Pintel, Artist, Orr Street Studios

Anne Jacobson, Art Teacher at Columbia Independent School

Along with the art department faculty, our outside reviewers asked students questions, gave them feedback on their work, and completed the Portfolio Review Assessment Rubric, attached below under Assessment Rubrics.

Each student prepared their work as they would for an exhibition and gave a presentation to the art faculty and outside evaluators. Students were given the Portfolio Review Assessment Rubric ahead of time to address how they are meeting and/or exceeding the criteria.

(Based on 1-4 scoring with 4 advanced and 1 novice), the Art BFA student (a Junior) earned the following cumulated scores from portfolio review process: Drawing 3.25, Principles of Design knowledge 3.6, Art processes 3.4, Art History 3.25, Originality 3.6, Oral language use 3.7, Written language use 3.2, Presentation Skills 3.7, Organization 3.8

These scores reflect common trends in the Art Department. Drawing is one of the most difficult areas in any art program, but it is also one of the most important. It is a foundation for all of the other art classes. We will continue to stress drawing skills across the entire art curriculum. And, we often see students struggle with Art History, both in the Art History classes

themselves, and also during Portfolio Reviews. While a score of 3.25 is adequate, we hope that the changes to our program, with added/updated Art History curriculum, will help to improve scores.

To see high scores in presentation skills and organization is pretty common in that many of our students plan to become teachers. They have both experience in and inclination toward public speaking. This gives us confidence in their future success as teachers.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Student_Performance_Review_Schedule.pdf

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

The Art BFA student did not participate in the Senior Showcase as she is a junior.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

Studio_Art_Assessment_Rubric.pdf

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

Our goal is to better incorporate service learning into the art program for the 20-21 academic year.

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

LEAD Events sponsored by Professor Valerie Wedel, Assistant Professor of Studio Art:

November 2019: Hosted Nicholas Satinover during his printmaking demonstration in the Kemper Design Classroom. Satinover also shared his print collection, portraying how his densely layered prints and installations utilize formal and visual strategies to make analogies to impressions made in different places.

January 2020: *Beyond the Banana: A Brief History of Food in Performance Art*. In this lecture, we explored the past 60 years of performance art, with a special focus on the use of food to represent varied topics such as: communal experiences, healthy vs. unhealthy behaviors, and waste. Attendees wrote written responses to the event. Library Auditorium

LEAD Events sponsored by Dr. Charles Dodoo, Assistant Professor of Studio Art and Director of Cox Gallery:

September 2019: *Absurd in the World* exhibition (Cox Gallery). Students participated in activities including the use of Visual Thinking Strategies (VTS) to critique the artwork on display. They also filled out reflection forms on their interaction with the artwork.

October 2019: *Bridging Difference: Conversations on Gender, Race and Equality* exhibition (Cox Gallery). Students filled out reflection forms on their interaction with the artwork and participated in activities including the use of Visual Thinking Strategies (VTS) to critique the artwork on display.

October 2019: *Intervals, Assemblages, Accumulations* demonstration (Cox Gallery). Visiting artist, Nicholas Santinover shared his silk screening techniques and invited students to participate in the process. The final product was an artwork that students took home.

January 2020: *Annual Faculty Art Exhibition* (Cox Gallery). Students filled out reflection forms on their interaction with the artwork.

February 2020: *Student Art Exhibition* (Cox Gallery). Students filled out reflection forms on their interaction with the artwork.

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Rosemary Lenz gifted numerous artworks to others.

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

Dr. Charles Dadoo:

- Served as a juror for an exhibition at Columbia Art League (October 2019)
- Faculty Art Show, William Woods University (January 2020)
- Worked with two students enrolled in ART 400: Mixed Media on a mural project (January-April 2020)
- Worked with graduating seniors on an online senior art showcase (April 2020)

Assistant Professor Valerie Wedel

- Curator, Solo Exhibition "William Berry's On Site Insights: An Artist Documents Daily Life in 1965 Middle East," Missouri Valley College (October 2019)
- Public Lecture in Support of Solo Exhibition "William Berry's On Site Insights: An Artist Documents Daily Life in 1965 Middle East," Missouri Valley College (October 2019)
- "Recollection," Installation in the Faculty Art Show, William Woods University (January 2020)
- Public Lecture in Conjunction with "Recollection," Solo Installation, Pittsburg State University, Pittsburg, Kansas (March 3, 2020)
- Juror for Exhibition "Art is Ageless" at the Presbyterian Manor, Fulton, Missouri (March 2020)
- "Recollection," Solo Installation, Pittsburg State University, Pittsburg, Kansas (March - May 2020)
- Mentored Senior Student Alexis Willingham on her monumental ceramic sculpture (in progress, Spring 2020)
- Artist in Residence, Public Sculpture, State Historical Society of Missouri (postponed, originally scheduled for April - August 2020)
- Visiting Lecture on "The Venice Biennale," for ART 331, Modern and Contemporary Art, William Woods University (PowerPoint Presentation online, April 2020)

Assessment Rubric

	3.000 <u>Exceeds</u>	2.000 <u>Meets</u>	1.000 <u>Falls Below Expectations</u>	N/A
Mission Statement Clearly Articulated weight: 1.000	✓ The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.	✓ The mission statement for the program clearly articulated and aligned with the University mission.	✓ The mission statement is minimal at best.	✓ N/A
Comment:				
Reflection on Retention weight: 1.000	✓ The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.	✓ The program provides a basic reflection on the retention data provided.	✓ The program does not reflect on retention data in a detailed way.	✓ N/A
Comment:				
Defines External Accreditation Standards weight: 1.000	✓ The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.	✓ The program provides a basic explanation of the accreditation organizations in the field.	✓ The program fails to provide any accreditation information.	✓ N/A
Comment:				
General Education alignment clearly explained weight: 1.000	✓ The program provides a detailed explanation of the General Education criteria and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.	✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.	✓ N/A
Comment:				
Curriculum Map alignment weight: 1.000	✓ The curriculum map is detailed and complete.	✓ The curriculum map is complete	✓ The curriculum map is not complete	✓ N/A
Comment:				
Assessment of Objectives weight: 1.000	✓ Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.	✓ Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.	✓ The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.	✓ N/A
Comment:				
Data Driven Decision-making is explained weight: 1.000	✓ Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.	✓ Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.	✓ Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.	✓ N/A
Comment:				

Documentation provided on assessment findings weight: 1.000	✓ The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis.	✓ The program uploads all rubric and support information to support the claims in assessment findings.	✓ The program did not upload the data to support assessment claims in the assessment findings.	✓ N/A
Comment:				
Analysis of Assessment is complete weight: 1.000	✓ The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report.	✓ The program completed the assessment findings for each component and provided a summary for each assessment measure.	✓ The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure.	✓ N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	✓ The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options	✓ The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment.	✓ The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.	✓ N/A
Comment:				
Student Performance Review weight: 1.000	✓ The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.	✓ The program provided the schedule and a brief description of Student Performance Review with data of the results.	✓ The program did not provide complete explanation on Student Performance Review nor did they provide data results.	✓ N/A
Comment:				
Senior Showcase weight: 1.000	✓ The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented.	✓ The program described the Senior showcase activities and provided some evidence of what was presented.	✓ Little to no content of Senior showcase was provided.	✓ N/A
Comment:				
Co Curricular activities weight: 1.000	✓ The program detailed the activities of LEAD and other co-curricular programming that was provided throughout the year. They provided numerous events for students.	✓ The program provided a listing of LEAD events and activities provided.	✓ The program provided little to no description of the Co-curricular activities provided throughout the year.	✓ N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	✓ The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced.	✓ The program provided a listing of information on Students, Alumni, and faculty accomplishments.	✓ The program provided little to no data on students, alumni, faculty accomplishments.	✓ N/A
Comment:				