Curriculum Map Annual Assessment Report

Department: School of Art
College: College of Liberal Arts

Degree Program(s) B.A. in Art, Minor in Art

Go to http://air.sfsu.edu/assessment/resources for information about curriculum mapping

1. Please present your curriculum map.
Program Learning Outcomes
Upon completion of the BA in Art, students will:
1. Demonstrate competence in employing the fundamentals and principles of art in art practice and art history.
2. Demonstrate understanding of the traditional canons of art history and revisionist scholarship.
3. Evaluate and discern quality, meaning and significance in works of art using the historical, theoretical, and social methods of art history and contemporary art practice.
4. Distinguish the various contexts in which art is experienced.
5. Show evidence of curiosity, risk-taking, experimentation and problem-solving to generate a personally constructed conceptual direction in art practice and research in visual and written work.
6. Understand the ethical dimensions of artistic practice and art historical scholarship within a global context.

A curriculum map is in the process of being created. What the report shows, at this time, is a BA in Art: Concentration in Studio courses that will attempt to identify and address academic gaps, redundancies and misalignments. The new courses will improve the overall coherence of a course of study and by extension, its effectiveness.

The planning was designed by my predecessor Director of the School of Art, Gail Dawson.

ART – Curriculum Map - BA in Art: Studio

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<th>BA in Art: Studio</th>
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FOUNDATIONS IN MATERIAL PRACTICES

ART 103  Safety and Shop Practices  3 units
1 hour lecture / 4 hours studio/week
ART 101  Introduction to Contemporary Art  3 units
ART 231  Drawing  3 units

Choose two courses from the following list
ART 210  Digital Processes  3 units
ART 235  Paper: original and multiple  3 units
ART 240  Objects and Space  3 units
ART 260  Still and Moving Image  3 units

15 units
(These courses are being conceived of having 5 week segments where different media are introduced by faculty experts)

ART PRACTICE

ART 300  Visual Thinking and Art Practice  3 units
1 hour lecture / 4 hours studio/week
ART 335  Printmaking Processes: Drawing the Multiple  3 units
ART 370  Introduction to Art Practice  3 units

UPPER DIVISION STUDIO COURSES – 18 UNITS on advisement *

Choose three or four from the following:
ART 400GW  Writing About Art  3 units
ART 410, 411  Topics in Digital Media  3 units
ART 422, 423  Topic in Fiber and Material Arts  3 units
ART 435, 436,  ART 431, 432  Topics in Printmaking  3 units
ART 441  Art and Social Function  3 units
ART 445, 446  Topics in Ceramics  3 units
ART 440, 441  Topics in Sculpture  3 units
ART 460, 463  Topics in Photography  3 units

Choose two or three from the following
ART 555  Interdisciplinary Topic-based courses  3 units
ART 570  Internships in the Arts  3 units
ART 519  Exhibition Design  3 units
ART 600  Studio Process: Self Directed Practices  3 units

30 units

2. Who was involved in the development of your curriculum map and how did the work go forward?
I’m currently in my second semester serving as Interim Chair. The information presented in this Assessment Activity Report was derived from a vision my predecessor, Gail Dawson, has created. A Curriculum Map detailed in the previous section are still in the process of being written by Gwen Allen, Chair of the Curriculum Committee. During a series of workshops during Fall 2016 faculty produced curriculum alignment grids, which mapped PLO’s and SLO’s of particular courses. This allowed faculty to begin to conceive of the curriculum as a whole and to better understand their own courses in relationship to it. Another activity supported by the Teagle Grant was a one-day retreat which challenged faculty think and work as a unit. In it, faculty had to identify where their courses provided experiences to help students achieve the PLO’s and identify the level – introduction, development or mastery – at which their course and instruction contribute to the degree as a
whole. For probably the first time, faculty as a group were able to visualize what our student’s experience actually was. Following the workshop, Professor Gwen Allen and Director Gail Dawson became leading forces in creating a framework for curriculum development. It is our hope that the committee will rotate membership giving all faculty the opportunity to learn about and engage in consistent, meaningful assessment practices.

At the foundation level, lower division courses would allow an incremental introduction to visual thinking using drawing, design & 3D exploration to help explain ideas or solve problems that would communicate a broader way of looking at visual information. The course levels and learning expectation at the 100 level are based on technical and safety modules.

An intro course to contemporary Art would overview of major artists, artworks, and movements since 1955, primarily Europe and the United states but with some consideration of global development. A student taking Art 101 Introduction to Contemporary Art would survey a broad rage of media from painting, performance, and social practice that would lead to taking two 200 level courses of their choosing. The 200 level courses would be given in 5 week segments where different media are introduced by faculty experts. The course level and expectations would be broad base of knowledge and survey of possibilities within the medium.

The 300 level course would be a “gateway” studio course where students develop a portfolio. The portfolio is the starting place for program assessment and is carried throughout the student’s degree and used in the capstone course to assess the student and the PLOs. Our students come from various institutions and their knowledge in the discipline is unpredictable and the ranges is extreme. Within the Studio Art concentration, the 300-level gateway would help a transfer students develop a common language from their diverse experiences move through our program more quickly. The course would provide experiences in the iterative process of developing ideas and skills in two dimensional, three dimensional and digital technology, documentation and safety. This gateway course would also teach students how to verbally interpret art through shared critique skills and writing, and understand of the importance of media, history and themes to personal ideas. The ability to analyze an artwork from different perspectives, and to put it into practice will reinforce the program’s learning goals.

The curriculum committee is currently creating class for the upper division studio courses section. Examples are Art 441 Topics in Sculpture: Art & Social Function and Art 440 Material Research and Conceptual Strategies. Art 440 was offered in F’16. Art 441 Art & Social Function] will be taught, for the first time in the Fall of 2018, by Assistant Professor Michael Arcega.

3. As the map was being developed, what did you learn about your curriculum as a whole?
   - Were all PLOs adequately supported along the path from introduced to mastered?
   - Did all courses contribute to one or more PLOs?
   - Was there too much emphasis on a few PLOs and not enough on others?
   - Are your courses and PLOs adequately aligned or is some refinement needed?

In the planning or revising the 400 level courses, the faculty will found it important to decipher if other courses in the program achieved similar program learning outcomes. It will help us situate the courses within the broader program of study. Topics that repeat in each area whether it is in Digital Media, Ceramics, Textiles or Photography reinforces overall coherence, by extension, the effectiveness of our curriculum. The instructional materials and techniques our students use may vary but the SLO remain the same. The discussion that will ensue, when designing new courses will help faculty learn from others how their own topic and learning experiences situate themselves within the large curriculum. Looking at our program from a higher vantage point will promotes dialogue that specifically addresses redundancies and more specific inclusion of PLO’s or other standards for accrediting group.
4. **What is the next step you will take as a department to improve your program?** For example, do you want to look more closely at the content of courses and how they support the PLOs? Are you ready to identify the course and assignment that will be used to assess a PLO? Do you need to develop new courses or adjust the scope and sequence and/or structure of your curriculum to fill in gaps in fulfilling PLO’s and facilitate in student learning?

The BA in Art: Concentration in Art History was reviewed and substantially revised. In Spring 2017 non-substantial changes to the concentration including adding more small seminars, reducing the number of units, and a more focused sequence of courses, were approved. Faculty have proposed that the Art History Concentration be elevated to a B.A. major in Art History. Paperwork for this elevation, was submitted in AY 2017-18. Faculty agreed that changing the “Art” prefix, which was used for all courses in the BA, to an art history prefix (common in CSU’s) would improve the legibility of students’ transcripts by accurately reflecting their coursework. The new ARTH prefix was requested and approved in Spring 18.

The Art Minor, is a 24 unit degree with a requirement of two lower division and six upper division course requirements. Students are required to take two art history courses, but the remaining 18 units can be taken in either art studio or art history non-specific. This degree is being discontinued and replaced by a 18 unit art history minor and an 18 unit studio minor.

Faculty are now examining the need for a studio process and professional practices course. In the new culture of assessment, all faculty engage in these questions, discuss solutions, and take action. Throughout this process many courses will be revised, new courses written and others, banked. Faculty will work to develop a cohesive curricular map which will help assess and develop pathways to courses that introduce, develop, and provide opportunities for a mastery of its new Program Learning Outcomes. The faculty as a whole has become part of ongoing assessment and revision, and in this way, allows the department to continually improve instruction and the student experience, providing a liberal arts education in art practice and art history that can prepare them for a life time appreciation of the arts and other cultures, pathways to careers, and graduate study.

A new Capstone course is Art 600 Studio Process: Self Directed Studio Practice. Art 600 is an advanced studio course where students conduct individually directed, in depth research resulting in a small body of art works. It should be noted that the course is taught by tenure/tenure track faculty. As noted above, the Student Learning Outcomes are related to the PLOs:

- Identify and explain the issues most important to their personal studio practice and reflect on their experiences as art students at SFSU.
- Demonstrate critical thinking, research, and writing skill through a personally directed topic of study and making.
- Refine time management skills through assignments that require independent organization of time and effort.
- Critically position themselves and studio work within the broader context of Art world(s), medium, or academia/culture.
- Uses an electronic portfolio where they post their reflections and their own work.