National Association of Schools of Art and Design

SELF-STUDY

Data presented for consideration by the NASAD Commission on Accreditation

by

SAN FRANCISCO STATE UNIVERSITY
COLLEGE OF LIBERAL AND CREATIVE ARTS
DEPARTMENT OF ART
1600 Holloway Avenue
San Francisco, California 94132

415.338.2176
http://art.sfsu.edu/

Degrees listed in the NASAD Directory for which Renewal of Plan Approval and Final Approval for Listing Requested:

Master of Fine Arts in Art – Studio
Master of Arts in Art – Art History (on temporary suspension)

Bachelor of Arts in Art: Art Education
Bachelor of Arts in Art: Art History
Bachelor of Arts in Art: Studio Art
Bachelor of Art in Art: Art History and Studio

The data submitted herewith are certified correct to the best of my knowledge and belief.

________________________  Gail Dawson, Art Department Chair
(Date)                  (Name and Title of Reporting Officer)

________________________
(Signature of Reporting Officer)
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ART DEPARTMENT
SAN FRANCISCO STATE UNIVERSITY

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SECTION I. PURPOSES AND OPERATIONS

A. Purposes Of The Institution And The Art Department

The University’s mission is to create and maintain,

“an environment for learning that promotes respect for and appreciate of scholarship, freedom, human diversity, and the cultural mosaic of the City of San Francisco and the Bay Area; to promote excellence in instruction and intellectual accomplishment; and to provide broadly accessible higher education for residents of the region and state, as well as the nation and world.”

The Art Department Mission statement, published on its website, http://art.sfsu.edu/pages/mission-statement attempts to mirror the cultural and scholarly spectrum of the Bay Area through an inclusive learning environment. Our programs endeavor to promote critical thinking and scholarship, in studio practice, art history and art education for our majors. In addition, we offer courses for the general public and for students who are not Art majors, providing an important cultural component of the liberal arts education.

The undergraduate degree program, the Bachelor of Arts in Art, is coordinated with the university General Education program, which requires two-thirds of the student’s total instruction in GE courses. The Department’s task is to prepare artists, art historian and art educators with knowledge and skills to make significant contributions to the practice and study of art by providing a variety of curricular options designed to engage students with a deep understanding of historical and contemporary practices and the critical role that art history and practice play in both understanding and affecting culture more generally.

The University provides guidelines for ensuring that a program’s goals and objectives align with the University mission through Academic Planning and Development: http://air.sfsu.edu/. The website has a range of resources to guide departments through course development as well as program proposals and revisions. University documents are structured to ensure that a department/program considers the relationship of a course or series of courses are consistent with its stated goals and mission. New courses undergo a thorough review process that begins with department and ends at the University level. The Curriculum Review and Approval Committee, a standing committee of the SFSU Academic Senate, reviews new and revised program proposals.

(SECTION IV, MDP I.A ITEM I)
To meet the program mission and goals, the Department of Art offers three degrees: a 46-unit liberal arts Bachelor of Arts in Art degree with four concentrations; a 30-unit, two year Master of Arts in Art History; and a 60-unit, three year Master of Fine Arts in Art:

Bachelor of Arts in Art
- Concentration: Studio Art
- Concentration: Art History
- Concentration: Art Education
- Concentration: Dual Art History and Studio

Master of Arts (On suspension)
- Art History

Master of Fine Arts
- Studio Art

PROGRAM GOALS AND OBJECTIVES

Undergraduate Studio, Dual Studio/Art History Art History, and Art Education
- To provide a model of skilled creative production in a Liberal Arts context
- To provide a model of skilled research and writing in art history in a Liberal Arts context
- To provide background and experience for future arts educators
- To enrich the general education of non-art majors
- To supply instruction in the visual arts, art history, and art education for students who study art as a second major or minor

Graduate MA in Art History (Currently on suspension)
- To provide a supportive and challenging environment for the development of the candidate’s area of research
- To help the candidate develop skills to a level that lead to successful performance in the university
- To guide and assist the candidate’s philosophical and intellectual development in a scholarly approach to their chosen research
- To develop candidates who demonstrate a professional competence through publication of a scholarly research thesis
- To prepare future arts professionals and/or candidates for the PhD.

Graduate MFA
- To provide a rich and challenging environment to allow development of the candidate’s creative endeavor
- To help the candidate develop skills to a level that leads to successful performance in the university
• To guide and assist the candidate’s philosophical, aesthetic and conceptual inquiries
• To guide and assist a candidate’s deepened knowledge in their chosen area of artistic research
• To develop candidates who demonstrate a professional studio competence as exhibited by a significant body of work supported by a written monograph

The department Mission statement was written and approved by faculty in 2011-12, and since then its stated goals and objectives have been used to guide the day-to-day operational decisions. In the ‘reactive’ cycles of the years since the last NASAD review, and until the department wrote its new mission statement, the department relied heavily on past practices and ‘institutional memory’ as a means to guide decisions. Preparing the self-study has provided a mechanism for reflection and action that will lead to a revision of how our mission can become a beacon to guide us through the operational decisions and planning in the years ahead.
B. Size And Scope

The Department of Art at San Francisco State University maintains sufficient enrollment to cover the size and scope of its degrees introduced in Purposes and Operations, page 3. The BA degree, 120 credit hours in total, requires a minimum of 46 units in the Art Department for students in the major. Students in all four concentrations are required to take 12 units of introductory courses, referred to as a ‘core,’ in art history and studio before undertaking upper division work in their selected concentration.

Undergraduate Programs (*SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys*)

Total number of Instructional service in semester credit hours:

<table>
<thead>
<tr>
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<th>2012-13</th>
<th>2013-14</th>
<th>2014</th>
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<tr>
<td>Non-art/design majors</td>
<td>5896</td>
<td>6000</td>
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<tr>
<td>Art/design majors</td>
<td>18750</td>
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<td>11450</td>
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<td>25200</td>
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<tr>
<td>Art Studio</td>
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<td>121</td>
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<tr>
<td>Art History</td>
<td>41</td>
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<td>16</td>
<td>20</td>
</tr>
<tr>
<td>AH/Studio</td>
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<td>no data</td>
<td>86</td>
</tr>
<tr>
<td>Total Degrees Awarded</td>
<td>166</td>
<td>172</td>
<td>234</td>
</tr>
</tbody>
</table>

Graduation rates demonstrate that the number of faculty and resources allow approximately 25 -35% of our undergraduate majors to graduate each academic year.

Resources and enrollments are very carefully, and sometimes precariously balanced. In Senior Exit Surveys since in 2013-14, graduating students say they have experienced difficulty enrolling in courses required to complete the major; more than half stated that there weren’t enough sections and that courses were not offered with reasonable frequency. Courses students had the most difficulty getting into were lower division studios, the Graduation Writing Assessment Requirement, which is taught in the major (GWAR), and all painting and drawing courses. At the same time many of those same students indicated they were satisfied or very satisfied with the overall quality of instruction, the average ranking of studio courses was 1.7 and art history 2.2 (on a scale of 1 to 5 with 1 being positive) (*SECTION IV, MDP I.B – ITEM II*).
Graduate Programs

Master of Arts in Art History (On suspension)
The Master of Arts in Art History is designed to develop students' competence in the field of art history through intensive research on individual topics in preparation for teaching at the community college level, careers in arts administration, or further graduate work at the PhD level. The MA program is a 30-unit, two year course of study.

The Graduate Exit Surveys and the 2010 WASC Sixth Cycle Review of the Art Department’s Master of Arts in Art History confirm that faculty, staff and space have been put to the best possible use to meet the programs’ mission and goals (SECTION IV, MDP I.B – ITEM III)

However, the burden on the three art historians has been heavy. Each generally teaches one graduate course per semester, and two sections of either 76 and/or 50-60 students, without GA’s to assist. There is no compensation for thesis supervision thus art history faculty cannot advise more than one or two candidates.

The faculty as a whole discussed the art history teaching loads, the effect of low enrollments on student cohorts, the lack of compensation for thesis supervision, and voted to suspend the M. A. in Art History program in Fall 2014. The goal is to allow time for reflection on the program’s relevance to the greater Bay Area’s current crop of MA programs in critical theory and curatorial studies, and the trend towards completing MA’s and PhDs in the same institution.

Master of Fine Arts in Art
The Master of Arts in Fine Art provides intensive training for individuals wishing to achieve professional competence in the discipline of art practice, which includes its history, critical theory and contemporary practices; and who seek the terminal degree to teach at the college/university level. The MFA program is a 60-unit, three year course of study.

The Graduate Exit Surveys and WASC Sixth Cycle Review of the Art Department’s Master of Fine Arts in Art confirm that faculty, staff and space have been put to the best possible use to meet the programs’ mission and goals (SECTION IV, MDP I.B – ITEM III)

Graduate applications have dropped in numbers for the past five years across the university. However, the department has been able to accept enough students to keep the program afloat. The problem of graduate studio space, a concern for the department as well as the 2002 NASAD external review team, persists.
C. Finances
San Francisco State University is part of a 23-member, state-funded campus system. Administration and Finance is responsible for the planning, management, and accountability of San Francisco State University’s financial resources, http://adminfin.sfsu.edu/.


ART DEPARTMENT
Background:
As described in Section I.D Governance and Administration, page 12, an unprecedented budget crisis dramatically and permanently changed funding for the California State University System. The document, “Budget Trigger” outlines the choices that the CSU system in general and San Francisco State University in particular faced in AY 2011-12. The end result of these budget problems is a permanent 40% cut in state funding for the CSUs (SECTION IV, MDP I.C – ITEM II)

No significant changes have been made to the curriculum as a result of these budget troubles. The most immediate change has been in resource management, which continues to shift due to changes in leadership in the college.

The Art Department operating income comes from four principal sources:
   1. The State of California General Fund Allocation
   2. The Instructionally Related Activities Fund (from student payment/fees)
   3. Instructional Materials Fees
   4. College Support

In the period since the last review all these sources of funding have decreased, and allocation of resources continues to shift. Staffing, scheduling courses, and purchasing continue to be fluid to ensure that we are able to meet the specific degree requirements and the size and scope of our department.

General Fund
The General Fund for salaries, facilities, supplies and services is subject to legislative negotiations in Sacramento, and is often not set by the start of the academic year. Salary from the State for tenure-track faculty and for staff has been reliably allocated in recent years. General Fund allocations are not made
directly to departments. Additional revenue may be available by mid-year and end-of-year, particularly for equipment orders.

At one time, there was a specific “Supplies and Services” allocation through General Fund. It was last made in AY 2008/09, but did not completely disappear until the Art Department became a part of the College of Liberal and Creative Arts in 2011. Since then, departments have been functioning without this budget. The discretionary portion of the budget was allocated directly to departmental control and previously supported daily operations of the department (supplies and service, copying, supplies, paper, part-time office assistants, and so forth) as well as faculty travel and honoraria for specialized services, the department has become obliged to rely on other funding sources to cover many of these daily operational needs or do without. In an attempt to balance budgets over the years, the College has instructed department chairs to downsize class offerings, return salary savings to the College unit, and raise student/Faculty Ratios.

The primary academic budgetary unit is now College of Liberal and Creative Arts of which Art is one department among twenty-two. The Art Department lecturer budget and supplies and services are sought from and approved by the Office of the Dean of the College.

The Chair develops projections for department needs in areas of faculty, staff and resources and requests resources from the Dean. In addition to the general operating fund and teaching budget, other financial responsibilities and resources fall under the department chair’s supervision. These include responsibility for staff salaries, graduate and student assistants, new and replacement equipment, special allocations, Instructionally Related Activities fund, and Trust and Foundation accounts. In total there are nearly 50 accounts managed by the ASC and overseen by the Chair.

Lecturer funds have been unpredictable and are awarded by the college dean as budgets unfold. As noted previously, the number of classes the department is permitted to offer remains subject to the demands of the budget, rather than the needs of the students. Lecturer taught classes vary each semester and Art Department faculty have been asked to carefully consider the rotation of courses in their respective disciplines to meet student need for meeting major requirements.

The Department largely controls space allocations for Art classes with the exception of a large, university-held lecture hall, FA 193, in the newer section of the Fine Arts building. Studio classrooms are specialized with specific equipment for the seven areas of studio emphases, and remain under the jurisdiction of the department.
Plans and requests for new faculty and staff positions have been few in recent years. Retirement does not guarantee replacement; replacement as a concept is all but gone from SFSU—there is no guarantee of another faculty hire in the event of a retirement or sudden death.

Budget problems have been responsible for an increase in Student-Faculty ratio. The number of faculty has decreased over the past decade, and as noted above ‘replacement’ is not automatic. Long-range planning in this situation means planning new uses or new configurations of existing faculty, staff and resources—not planning for growth based on additional funds. We would of course welcome additional faculty positions, but cannot count on them in the coming year, unless there is a significant change in funding.

As noted earlier, with few prospects for an increase in public finding for the Art Department’s growth, the departments’ Chairs have been encouraged to seek outside funding from private donors and other sources. This fundraising has been attempted on a small scale in collaboration with the Development Office of the University. However, in Spring 2014 the university began its first comprehensive fundraising campaign. To start, the dean asked faculty to contribute “big ideas” to pique donor interest and as a way to begin to shape and define the campaign. At present this campaign is in the organizational phase with a planned kick-off in fall 2015. *(SECTION IV, MDP I.C – ITEM III)* Further work could be done to secure donations of equipment and services in-kind. Fundraising is not likely to support faculty salaries, though endowed positions could be created and funded by donors.

**Instructional Materials Fees**

Studio area heads each manage discipline-specific budgets, which since the disappearance of “Supplies and Services” general funding, is funded primarily through Instructional Material Fees. The Department Chair and the College Dean are signatory to all requisitions.

The University collects course fees to pay for some materials used in studio classes. Executive order #661 states that fees charged to students for courses must provide students a tangible product in return for their fee. *(SECTION IV, MDP I.C – ITEM IV)* The fees are approved on a course-by-course basis to cover required course materials that the department can order more cheaply in bulk, or which are not easily available to students on the retail market. The funds, which are held in area-specific ‘trust’ accounts, are used to purchase things like clay, plaster, dyes, inks, wool, and specialty papers. Students pay their fees to the university cashier and the department takes care of all related accounting. Each area makes purchases based on the fees in individual, area-specific trust accounts (see appendix x). With the loss of allotted General Funds, Instructional
Materials Fees have become the sole, guaranteed source for financial planning for instruction in all the department’s studio areas.

In 2009 our then college, the College of Creative Arts, loosened restrictions on spending instructional fees. Studio areas used them to pay for equipment repair and purchases. When the department became a part of the College of Liberal Arts in 2011-12, funding for equipment, repairs and maintenance was available, with justification, from the Dean. Instructional Materials Fees reverted to their original purpose. In Fall 2014 the department submitted 42 requests to raise IMF fees in order to address cost increases due to inflation and manufacturing costs. At present we have no word on whether these new fees will be approved. *(SECTION IV, MDP I.C – ITEM V)*

**Instructionally Related Activities Fund**  
Instructionally Related Activities Funds are meant to provide support for activities outside of instructional curriculum. The applications for funds are reviewed yearly and are subject to the preferences of a student-chaired committee that serves the entire campus. The application defines instructionally related activities as “those activities and laboratory experiences that are at least partially sponsored by an academic discipline or department and are integrally related to its formal instructional offerings.” Funding from this source has remained fairly consistent through the most recent budget woes.

Each year the department applies for funds to support its gallery programming in the Fine Arts Gallery and the Martin Wong Gallery. The applications consist of reporting and documentation of previous activities and spending to support its continued funding, which is projected in the application for the upcoming academic year.

Department annually seeks funding through two such IR funds:

**The Fine Arts Gallery**  
More on the Fine Arts Gallery in Section II.C Item EXH: Exhibitions. *(SECTION IV, MDP I.C – ITEM VI)*

**The Martin Wong Gallery**  
More on the Fine Arts Gallery in Section II.C Item EXH: Exhibitions. *(SECTION IV, MDP I.C – ITEM VII)*

Student learning and safety are paramount in the minds of faculty. However, the precariousness of funding, its wide fluctuations, and the constant shifts in how funds are administered, have made long-range planning nearly impossible. The Interim Dean in the College of Liberal and Creative Arts is developing policies
and procedures that will help the department set clearer goals and re-establish priorities for supporting safe student learning.

ANALYSIS AND FUTURE PLANNING

Over the past four years the budgets and procedures for procuring funds have been in flux, related to the California budget crisis, campus restructuring and changes in the Dean’s position (Section I.D Governance and Administration, page 12). Because of anticipated drops in enrollments due in part to the high cost of living in the San Francisco Bay Area, the College has warned departments that in Fall 2015, another million-dollar cut is imminent because lower FTEs mean less state funding. Long range planning is difficult in the face of constant fluctuation.

ASSESSMENT OF WEAKNESS

• Instructional Materials Fees have become the primary source of funding for studio areas. By definition, these fees are related to specific material outcomes for students enrolled in specific courses. This structure has created a “balkanization” of separate studio areas. Some areas scrape by, while others have an abundance of money left at the end of the semester.
• Fees have been the same for nearly 15 years. Inflation and manufacturing costs have doubled across the board – from the cost of hiring models to the cost of a pound of plaster. The fees do not cover the cost of our programs.

PLANS FOR ADDRESSING WEAKNESSES

• Shift the model of duplicating resources to consolidating and sharing
• Cultivate awareness of intake and output.
• Develop a plan for replacement of worn equipment as well as purchasing new equipment.
• Streamline curriculum, work across disciplines to enable multiple studio areas to share space and equipment
• Plan a succession of tenure track hires with the Dean for high-demand areas
• Increase lab fees
D. Governance And Administration

During the period since its last review (2002), the Art Department has operated as a separate unit within two different colleges. Until 2011, it was a part of the College of Creative Arts, which included the departments of Cinema, Art, Dance, Music, Broadcasting and Electronic Communication Arts, Design and Industry. In 2010, in response to unprecedented budget cuts to the 23 campuses California State System (CSU) San Francisco State University convened a University Planning Advisory Council (UPAC) to find ways to streamline university structures to save funds. UPAC conducted more than a year of discussions, administrative consultation and received input from faculty and staff, and held two faculty referenda. The result of the second referendum in April 2011 was the reduction of the number of colleges from eight to six on July 1, 2011. The 2011 merger joined the College of Humanities, the College of Creative Arts and four departments from the College of Behavioral and Social Sciences.

The new College of Liberal and Creative Arts is focused on supporting teaching and learning and under the guidance of two deans, has helped the Art Department fulfill its purposes, stabilize revenues, and provided new ways to think about resources, both short and long term.

Within the new College of Liberal and Creative Arts under the guidance of Interim Dean, Dr. Daniel Bernardi, the six departments from the College of Creative Arts are known collectively as the School of the Arts. LCA departments include:

American Studies   Foreign Languages and Literatures   Women and Gender Studies
Anthropology        Humanities & Liberal Studies
Classics            Jewish Studies
Communication Studies       Journalism
Comparative and World Literature Museum Studies
Creative Writing Philosophy
English Language and Literature Technical and Professional Writing
History

School of the Arts

Art
Broadcast and Electronic Communication Arts
Cinema
Design & Industry
Music & Dance
Theatre Arts
Also during the period under review, San Francisco State University President Robert Corrigan retired at the end of the 2011-12 academic year after 23 years of service. Dr. Leslie Wong was replaced him as President of the University. Dean Paul Sherwin retired at the end of the 2013-14 academic year, after stewarding the College of Humanities for eight years, and the new, big college for three. A search for a new dean, conducted during the 2013-14 academic year, ended without a hire, and Dr. Daniel Bernardi, Chair of the Cinema Department was appointed interim Dean for a period of two years.

In a further effort to reduce costs, departments have been asked to share administrators. To this end, Museum Studies, one of the top 10 museum studies graduate programs in the country became “affiliated” with the Art Department. At this writing, the charge is strictly administrative with the Art Department Chair performing all administrative tasks for both Art and Museum Studies. To date there have not been any curricular changes as a result of this affiliation. This time of transition within the college and university as a whole is simultaneously unsettling and challenging, yet presents opportunities to create positive change. It is with great optimism that under new leadership, the university will reaffirm its commitment to the arts.

Administration and leadership of each academic department are provided by a chair that is a member of the department’s faculty, described in the Faculty Manual (SECTION IV, MDP I.D – ITEM I). The department chair also serves as a representative and advocate for the department within the college, university, community and profession. The chair’s primary responsibility is to provide effective leadership and direction for academic programs, foster productive communication and facilitate the department’s goals in all areas of responsibility. The chair is also responsible for managing the department’s resources – human, fiscal and physical.

The Chair of the Department, who is elected by the Art faculty, is appointed by and directly responsible to the Dean of the College, who in turn is appointed by and responsible to the Provost and President of the University. (SECTION IV, MDP I.D – ITEM II, Academic Flow Chart). The term of the Department Chair is three years. Midway through each term the department administers an internal feedback review. Appointment of the Chair is by the President, upon the recommendation of the Department faculty and College Dean.

Administrative and educational policies are decided by majority vote of the Art faculty. Principle standing committees include: the Retention, Tenure and Promotion (RTP) Committee; the Curriculum Committee, the Graduate Programs Committee; and the Scholarship Committee. In AY 2014-15, to support shared governance and transparency, two new committees were added following discussion and a majority vote: a Governance Committee to oversee the writing
of by-laws for department functioning, and a Budget and Equipment Oversight Committee, which will increase faculty understanding and involvement the distribution of resources to the department as a whole. Ad hoc committees are formed occasionally to research specific issues that are then brought before the whole faculty for discussion and consideration. By majority vote, we adopted new procedures that define how decisions are made, using Robert’s Rules of Order. It is through this process that we will write by-laws that highlight shared governance using democratic principles to enact the will of the majority.

(SECTION IV, MDP I.D – ITEM III New Policies)

Undergraduate and Graduate curricular issues are first discussed by faculty in degree undergraduate degree concentrations and the Graduate Programs Committee, respectively, and are then presented to the Curriculum Committee where changes are discussed with respect to the Department as a whole, the College, University, using accreditation standards as a rough guide. New course proposals and curricular changes are then brought to the faculty as a whole where they are voted on. This structure, along with meetings of the full faculty, is meant to provide ample discussion and develop consensus in the evolution and implementation of curriculum, procedures, and policies. The Chair serves ex-officio as a member to all committees.

Open faculty meetings held at least once monthly provide a forum for communication between the Department Chair (and the Dean via the Chair) faculty and staff. In addition to these meetings, faculty, staff and students receive written communication about new developments and decisions from the Chair of the Department, and can meet as needed in more private meetings with the Chair.

An Academic Office Coordinator, explained more fully in Section E., assists the chair in all administrative affairs. The Art Department meets its teaching mission with the assistance of four staff people: an Academic Office Coordinator (A. O. C), an office assistant that became full time in Spring 2015, and two Instructional Technicians. The chair is the direct supervisor of all staff except the Associate Director of the Gallery who is supervised by the Gallery Director.

The relationship of the Art Department to the state-wide Board of Trustees of the California State University (CSU) is described in the Master Plan for Higher Education in California and is summarized in the SFSU Faculty Manual (SECTION IV, MDP I.D – ITEM I).

1. Graduate Program Governance

The department Graduate Coordinator oversees and administers Graduate curricula, department admissions, and advising in the M.A. in Art History and MFA in Fine Arts
programs with the assistance of the Office Assistant and the Graduate Programs Committee. The department follows institution-wide graduate policies, which are described on the Graduate Studies website: http://grad.sfsu.edu/

AREAS FOR IMPROVEMENT
Areas for improvement in governance include the need for further discussion about the Department Chair. The position might be rotated or otherwise re-organized in the future, so that more of the faculty might share such a position of leadership and the considerable administrative duties that accompany it. As of the writing of this report, only one other faculty member has served as department chair.

The College of Liberal and Creative Arts has altered the ways the department functioned in the previous college. There is a stricter adherence to college and university policies and the Art Department has had to respond accordingly. In addition, many practices were implemented during the financial crisis that circumvented university policy to try to provide curriculum, as safely as possible. Under leadership in the new college, the department is working to realign and clarify processes and procedures.

While the department has accomplished much in the past academic year as a result of these changes, there is trouble afoot. The shift in department culture - in ‘how things get done’ - has created a fissure that has divided the faculty. “Senior” faculty tend to feel disenfranchised; “junior” faculty more empowered. The results of the current chair Midterm Feedback are in (SECTION IV, MDP I.D – ITEM III).
E. Faculty And Staff

1. Qualifications
Factual information concerning full-time and part-time faculty is provided in the HEADS Data Surveys *(SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys)*

Faculty Record Reports for full-time and part-time members of the art faculty for the term of the NASAD visit are submitted as evidence. *(SECTION IV, MDP I.E – ITEM I)* In aggregate these forms indicate the Art Department faculty is highly qualified to fulfill the mission, objectives, and programmatic needs of the Department. Their diverse professional and educational backgrounds enable them to offer the full range of advising and to teach the full range of both undergraduate and graduate level courses we seek to provide for students.

All tenure/tenure track and part time Studio Art Department faculty are required to have the terminal degree, the MFA, or its equivalent; and Art History faculty, the PhD. Some exceptions are made for art history lecturers with terminal MA degrees.

Part-time lecturers are paid according to a University-wide salary schedule based on experience and rank. They are paid in proportion to the number of weighted teaching units of their courses each semester.

2. Number And Distribution
Studio faculty are appointed to teach and advise as specialists in the different disciplines in the department and with careful planning and scheduling have been sufficient to achieve the Art Department’s purposes. Between 2001 and 2010, a spate of planned and sudden retirements, a resignation, and a death due to catastrophic illness resulted in the loss of ten tenured and tenure track faculty members. Since 2003, the department has hired a total of eight tenure track faculty. The most recent hires were made in 2011-12 and 2012-13, respectively. Each teaches in specialty areas with high demand (Painting and Sculpture, respectively). Collectively, the faculty represents a diversity of backgrounds and experience in their fields of expertise. At present Art History and the Painting area have three tenured/tenure track faculty. Sculpture, Photography and Printmaking each have two faculty; Ceramics, Digital and Emerging Technologies, Textiles and Art Education each have one faculty member. The sole Art Education faculty member is now partially retired, and started the Faculty Early Retirement Program in Fall 2014, teaching two courses, one semester each academic year for the next five years.
(Museum Studies faculty are excluded from the following charts)

Faculty Distribution by Rank and Gender

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<th>Female</th>
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<td>Assistant Professor</td>
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Faculty Distribution by Age

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Faculty distribution by Ethnicity

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</table>

In general, the number and distribution of faculty in each area reflects course demand. However, an increase in the number of art majors, coupled with the state budget crisis that began in 2008 affected the Art Department’s capacity to offer sufficient courses to serve students in particular specialty areas like Painting and Photography. In the 2012-13, and continuing into the 2013-14 academic year the tenure/tenure track faculty-taught courses have been augmented with multiple sections of lecturer-taught courses, which has eased the situation somewhat. However, Ceramics another high demand studio area, Painting and Drawing, and Art History, which serves all majors, would not be able to meet the consistent demand for courses without lecturer-taught augmentations. There are very likely more retirements looming in high demand areas that will supersede any previous rankings or expectations for new hires.

The San Francisco State University Faculty Manual, page 17, defines faculty classifications of lecturer, tenure track in the department (SECTION IV, MDP I.D – ITEM I).
3. Appointment, Evaluation, and Advancement
Policies for appointment, evaluation, advancement, tenure and promotion are the result of negotiations between administration, the faculty senate, the CSU administration and the bargaining unit. Complete documentation is required for all aspects of hiring, retention, tenure and promotion. The Faculty Affairs website hosts the Faculty Manual http://facaffairs.sfsu.edu/sites/sites7.sfsu.edu.facaffairs/files/Faculty_Manual_2013.pdf, and the http://facaffairs.sfsu.edu/recruitment-hiring, which provides the procedures for appointing, evaluation, and advancing all faculty. The policies are consistent with those in other departments and are governed by the Faculty Manual (see above).

EVALUATION and ADVANCEMENT
Evaluation occurs through the Working Personnel Action File as a part the tenure and promotion process, which assesses each tenure track faculty member in three areas, Teaching, Professional Growth and Service. Assessment of the file is made at the department level by two entities, the Art Department Retention, Tenure and Promotion Committee, comprised of full professors elected by the entire faculty, and the Chair, who contributes an opinion as well. Department RTP Committees are subject to University regulations that are outlined in Academic Senate Policy F11-241 (SECTION IV, MDP I.E – ITEM II)

Evaluation criteria include a review of teaching through peer review and student evaluations of teaching effectiveness. The Retention Promotion and Tenure Committee administer peer reviews of teaching effectiveness. Each semester, assistant and associate professors are peer evaluated in one course. Full professors evaluate associates and assistants, and associates evaluate assistants. Peer evaluations encompass a review of a single class that includes syllabi assessment, review of activity or lecture plans for the day of the visit, and a one to two hour observation of the class. Assistant and Associate professors are evaluated on one course each semester. Once promoted to full professor, a faculty member is not regularly peer-evaluated for teaching effectiveness. A revised post-tenure review policy, S14-122 was signed into policy by university president Dr. Les Wong in Fall 2014 (SECTION IV, MDP I.E – ITEM III). It outlines the procedures for review of faculty after award of full professor, every five years under the direction of the Dean of Faculty Affairs.

Student evaluations of teaching effectiveness play an important part in the review process. Student Evaluations of Teaching Effectiveness are administered each semester. In the 2013-14 academic year the University began using electronic evaluations made available to students through the iLearn course administration system. With the new system, all records are electronic and, as was the case with their paper predecessor, remain confidential. Faculty are encouraged to review both forms of evaluation. Retention, promotion and tenure committees
review scores and students' remarks as part of overall evaluation processes. The Department Chair makes a separate evaluation of teaching effectiveness when a faculty member undergoes review for tenure and/or promotion. Because teaching has traditionally been the primary mission at San Francisco State University, evaluations are an accepted instrument for determining performance.

Other criteria for evaluation and tenure and promotion in the Art Department include an assessment of Professional Leadership and Curricular Innovation, and service, as Contributions to Campus and Community. In the 2011-2012 academic year, the Art Department worked with the Dean of Faculty Affairs to establish the ways in which creative activity and achievement and exhibition are equivalent to scholarly efforts and publication in matters of appointment and advancement, as well as articulate the ways that scholarly research and publication in Art might differ from written research in other disciplines. To this end new Retention, Tenure and Promotion guidelines were written in Spring 2013 and approved by the faculty. However, the college dean did not approve these new guidelines, and the department is once again charged with rewriting the criteria. Once completed, the faculty will vote to accept them, and the dean of the college will review. Pending his approval, the Dean of Faculty Affairs and the Provost will provide feedback as well. The new guidelines must meet both University and Department standards and promote objectivity and ensure appropriate connections between personnel decisions and purposes, with regard to teaching, creative work, exhibition, research, scholarship and service. The new guidelines should address research and publication for art historians and others in the department for whom this activity is appropriate, including our new colleagues in Museum Studies. Artists are expected to be actively engaged in the production and presentation of creative works and must provide documentation their activity. Other professional criteria used in the department to evaluate faculty for promotion and/or tenure include Professional Leadership and Curricular Innovation. The University and Department also review Contributions to Campus and Community.

Teaching Evaluation Questions, Peer Review Forms, and the Retention Tenure and Promotion Criteria can be found in *(SECTION IV, MDP I.E – ITEM IV)*.

**4. Loads**

Art Department faculty must carefully manage their duties to carry out their responsibilities effectively. Faculty teaching loads are measured by weighted teaching units (WTUs). Each full-time tenure track faculty member is expected to carry the equivalent of 15 WTUs each semester. Nine WTUs represent courses, and three are reserved for advisory and committee work. The last 3 units are for expected research activity. Records of faculty loads are kept and reported to the College Registrar. In general, two hours of classroom instruction are equated with three hours of studio instruction. A normal teaching load of 9 WTU’s (Weighted Teaching Units) per semester ensures that faculty teaching time will
not be more than employees and employers have agreed. A typical art history course is 3 WTUs; a typical studio course is 3.9 WTUs. Most faculty teach three courses each term and supervise special studies like ART 699, as well as serve on graduate thesis committees for which a small amount of WTUs (a third or a quarter of a point per student) are counted.

Because of the loss of funding to pay lecturers (Section I.C Finances, p10), the department has had to limit course offerings and restrict enrollments to Art majors. Many students are turned away from classes for which there is a heavy demand in the major, particularly at the introductory level. In response, faculty have tended to overenroll courses to try to meet demand. This trend has abated somewhat during the academic year 2013-14, due in part to the University’s enrollment strategies mentioned earlier. In addition, the recently hired Instructional Technicians are taking over duties performed when there was no Technician from approximately 2006-2013. Despite this, there are still areas in the department where, because of non-replacement of retired faculty, the workload remains high. The Ceramics area is one example. The parameters of faculty workloads are detailed further in the Faculty Manual, page 38 (SECTION IV, MDP I.D – ITEM I).

Since the department became a part of the new College of Liberal and Creative Arts under the leadership of Dean Paul Sherwin in 2011, and Interim Dean Daniel Bernardi in 2014, things have improved dramatically. However, many in the department still feel the overall workload makes it difficult to achieve both excellence in teaching and scholarship/creative work to which the faculty aspires, and which is required for tenure and promotion. Student evaluations of teaching are exceptionally positive, department faculty are being awarded tenure and promotions, and many are nationally and internationally recognized for their professional achievements in spite of the difficulties of meeting the heavy workload.

5. Student/Faculty Ratio
Because of the problems faced by the University since 2008, student/faculty ratio has not always met the threshold standard. The charts below shows a steady increase in Student/Faculty ratio as resources dwindled, faculty retired and the number of Art majors grew, peaking in 2008-09 at 725. It also shows a return to threshold levels as the number of majors has dropped to a more manageable number of 500 or so, a result of various interventions in the Department and the University.

The Art Department discussed ways to limit the number of majors with as little administrative interference as possible. Beginning in AY 2009-10, transfer students who wished to change their major to Art were required to complete the Core of 12 units, 2 lower division art history and 2 lower division studio courses,
before being accepted into the major. At the same time, the University looked for ways to stretch dollars, and to do so, they managed enrollments. In Spring 2010 and Spring 2013, no students were admitted to the University; in Spring 2011, spring admission was limited. The measures have been essential to lowering the number of majors, and thus easing demand for courses.

Each Concentration in Art has different instructional methods, and to analyze Student/Faculty more accurately, are presented in separate charts that distinguish between art history lecture courses and seminars, and studio courses.

<table>
<thead>
<tr>
<th>ART HISTORY SFR 2008 – 2014 Average – 46:1</th>
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<tr>
<td>08-09</td>
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<tr>
<td>FA</td>
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<tr>
<td>Lower Division</td>
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<td>69</td>
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<tr>
<td>Upper Division</td>
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<tr>
<td>602 Seminar</td>
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<th>STUDIO SFR 2008 – 2014 Average – 21:1</th>
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<tr>
<td>08-09</td>
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<tr>
<td>FA</td>
</tr>
<tr>
<td>Lower Division</td>
</tr>
<tr>
<td>23</td>
</tr>
<tr>
<td>Upper Division</td>
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<td>17</td>
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<table>
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<tr>
<th>ART EDUCATION (one upper division course) SFR 2008 – 2014 Average - 29:1</th>
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<tr>
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<tr>
<td>FA</td>
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<tr>
<td>ART 450</td>
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<tr>
<td>29</td>
</tr>
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<td>AVG</td>
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6. Class Size
In general, Art Department class size conforms to the NASAD recommendations, as illustrated in the Student/Faculty Ratio charts above. Art history lecture and
seminar course loads are determined in the same way as a faculty teaching similar types of courses in other departments in the institution. Studio courses follow the recommendation that a class size “shall be appropriate to the format and subject matter of each class with regard to considerations such as space, materials and equipment requirement; safety and the balance between student and faculty time necessary to accomplish the goals and objectives of the class.” Most studio courses meet NASAD guidelines not to exceed 25 students and most enrollment caps are set at 15 to 18, depending upon safety and facilities limitations. However, there are some exceptions shown in the chart below. The chart presents the average Student/Faculty Ratio in specialty studio areas from Fall 2008 through Spring 2013.

SUMMARY OF STUDIO AREAS
AVERAGE SFR 2008- 2014

<table>
<thead>
<tr>
<th></th>
<th>DMET</th>
<th>Text.</th>
<th>Paint.</th>
<th>Print</th>
<th>Sculp</th>
<th>Ceram.</th>
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<tbody>
<tr>
<td>15:1</td>
<td>18:1</td>
<td>23:1</td>
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<td>20:1</td>
<td>21:1</td>
<td>18:1</td>
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</tbody>
</table>

The Art Education course, ART 450 Art for Children has an enrollment cap of 24, but faculty and lecturers teaching the course consistently overenroll to meet demand, which they have been encouraged not to do. The demand for the class comes largely from Child and Adolescent Development, Liberal Studies majors with an emphasis in Education, and graduate students in the College of Education seeking California teaching credentials. Art majors who take the class represent fewer than 8 percent of all Art majors. Other Art Education courses in Art 650, and ART 655 have not been included in the class size information since they are restricted to credential-seeking graduates as part of an agreement reached many years ago.

All three of the Department’s Graduation Writing Assessment Requirement, or GWAR courses have University imposed enrollment caps of 25 due to the nature of the course.

7. Graduate Teaching Assistants
There have been no paid Graduate Teaching Assistants in the department since 2008. In Spring 2014, the new Dean promised that Graduate students in the MFA program would be permitted to teach lower division studios as ‘instructors of record.’ Students must complete ART 750, and ART 850 before taking responsibility for a course, and will be supervised by the faculty in the specialty area in which they teach, as well as the Graduate Coordinator. In spring 2015 there is one GTA teaching a lower division drawing course, having fulfilled the requirements to teach.

8. Faculty Development
Faculty development is institutionally supported by faculty development days held annually prior to the opening of each term’s classes, by faculty development grants awarded by the President’s office and others funded by the Provost. Sabbatical leave policy is outlined in the SFSU Faculty Manual, page 40 *(SECTION IV, MDP I.D – ITEM I)* and entitles faculty who have taught for at least six years to apply for full or partially paid leave. Some faculty in Art who feel they cannot afford to take a partially paid leave, and who are not awarded a fully paid leave, end up taking no leave at all. When the financial crisis was at its zenith, sabbatical leaves were suspended. In the 2012-13 academic year, sabbatical leaves were reinstated, but are more competitive because of the increase in the number of departments in the college, and thus faculty, vying for awards. Art faculty have fared well in sabbatical applications in AY 2014-15, with two art history faculty awarded sabbaticals for AY 2015-16. A list of awards for which faculty can apply can be found in *(SECTION IV, MDP I.E – ITEM V)*.

Tenure track faculty are aware that responsibility for professional development and growth rests primarily with the individual. However, San Francisco State University’s policy on Department Chairs the *Faculty Manual (SECTION IV, MDP I.D – ITEM I)* states that, as one of chair’s duties is to “promote and support the professional development of the faculty.” To that end, the department chair informs new faculty about available university grants and release time opportunities. Faculty themselves tend to research foundation and research grants to supplement and serve as alternatives to sabbatical leaves.

9. Support Staff
Art Department faculty are supported in their teaching mission by four staff members: an Academic Office Coordinator (A.O.C), and office assistant and two Instructional Technicians. All Art staff members are under the direct supervision of the department chair.

Clerical support is provided for the Chair of the Department by a full-time Academic Office Coordinator, whose duties in part, include hiring, training, supervising all office personnel; managing and overseeing expeditious completion of all clerical operations in academic and matters in a large and active department, distribution of memos, letters and announcements. She also assists Chair in the building and publication of course schedule; in administrative assignments and duties, solving problems; in annual budget requests and maintaining daily allocations and encumbrances; supervises clerical aspects of tenure-track searches; coordinates University and College deadlines in preparation and completion of all projects; processes paperwork in lecturer hires; and acts as liaison between student, staff and faculty. The AOC, is supported by an Administrative Support Coordinator (ASC), who keeps track of purchases and reimbursements, lab fee account balance, general record-keeping; completion of official forms, and assists the Graduate Coordinator.
Between 2001 and 2005 the Art Department had limited technical support for the studios with a single part-time Instructional Technician. When he left the department in 2006 he was not replaced despite many requests to the Dean from the Chair. Under the leadership of the College of Liberal & Creative Arts, the department technical staff now consists of two Instructional Technicians hired in the 2012-13 and 2013-14 academic years, respectively. One is dedicated to the Sculpture and Ceramics areas exclusively. The second, hired in 2013-14 serves the Painting, Printmaking, Photography, Textiles, Art Education, and Digital and Emerging Technologies faculty. Their duties include maintenance and improvement of studios, ordering supplies for faculty, and generally providing assistance to faculty to deliver curriculum and instruction. The Gallery has a dedicated Instructional Technician whose sole assignment is seeing to the Gallery’s exhibitions and all associated tasks, correspondence and paperwork. **(SECTION IV, MDP I.E – ITEM VI)**

The College maintains a small but essential group of people who work with the faculty, students, and administrators within the College of Liberal and Creative Arts. The College’s IT Team services the Printmaking and Photography Digital labs. These individuals serve other departments such as Dance, Broadcast/Electronic Communication Arts, and Cinema as well as Art, and means that scheduling is tight, which sometimes delays their much-needed assistance in these labs. They are supervised variously by either of two Associate Deans.
F. Facilities, Equipment, Health, and Safety

INTRODUCTION AND OVERVIEW:
The Art Department’s programs are conducted in nearly 42,000 assigned square feet on the first and second floors of the Fine Arts Building, a complex structure comprised of a two-story building, built in the 1980s, and a five story “addition” completed in 1994. With careful scheduling, the space is adequate for meeting our instructional goals and objectives relative to art/design students, general students, art/design faculty and curricular offerings at all levels. The space houses an academic office, general and specific instructional studio classrooms, computer labs, faculty offices, storage spaces, a 76-seat lecture hall, and galleries. The spaces serve primarily undergraduate students, with a few exceptions where space is set aside for graduate students in the MFA program. There are additional graduate student studios across the Golden Gate Bridge in Marin County at the University's Romberg Tiburon Center.

High-speed wireless access is provided in all areas of the building. During the semester, the Fine Arts building is open M-F 7AM-10PM and weekends 9-5 (more limited hours are enforced during breaks and holidays). This schedule suffices, but 24-hour access for graduate students would vastly improve their educational experiences.

In Fall 2014, the department lost 3100 square feet – essentially the entire fifth floor of the building – to the spatial consolidation of our new College (See Section I.D Governance and Administration, page 10). The Anthropology Department occupies what used to house the Digital Media and Emerging Technology studio area. As noted in the description below, DMET is now located on the second floor in a shared space with Art Education. This loss will impact curriculum and our ability to offer adequate sections of Painting and Drawing courses, which used the Art Education room to offer Drawing 1, Color Theory, and Mixed Media Painting for the past three years.

During the California financial crisis (Section I.C. Finances, p XX) funding to support maintenance of spaces was not available and many of our spaces fell into disrepair. The department tried to maintain Health and Safety standards while faculty tried to find ways to teach with little support. While the efforts of the faculty allowed us to hold classes and deliver curriculum, Student Senior Exit Surveys (SECTION IV, MDP I.B ITEM II) describe the woeful condition of the facilities. Since becoming a part of the College of Liberal and Creative Arts many issues have been addressed, however, much more work remains. The concerns and issues related to Facilities are addressed by area in the following descriptions of department spaces, with an overall summation of strengths, weaknesses, followed by a plan of action.
DESCRIPTION OF ART DEPARTMENT SPACES:

a. **General Office/Administrative Space.** The Art Department Office consists of a large space open to the public during set hours (Monday through Thursday, 10am-noon and 1-4pm; Friday 9am-noon) where students may attain general information about the program. Located directly off the main office are individual offices for the Chair and Academic Office Coordinator; a mail and photocopy room; the office for the Museum Studies program, and a conference room/faculty work area. The Art Department conference room previously housed the slide library, and we are in the process of further upgrading this space by removing the old slides and light tables, and adding a projector and screen to make the space more useful for current faculty and instructional needs. This change has proven somewhat untenable for art history faculty who would like to see more computer work stations for the large-scale scanner, possibly located in a space separate from the conference room. A ‘visual prep’ area for art historians and others would help compensate for the loss five years ago of visual support preparation when the Instructional Technician dedicated to Visual Resources, retired and was not replaced. This issue and several others have been folded into a larger plan to rethink how curriculum is related to space and how to change existing ideas about space to meet priorities that will be addressed in Plans for Improving Weaknesses at the end of Section I.F.

b. **Printmaking.** The well-maintained Printmaking area is comprised of two large classrooms equipped for traditional printmaking processes and a digital printmaking lab that serve undergraduates and graduates. There are no dedicated graduate studio spaces. Printmaking equipment includes:

- 3 etching presses
- 2 Vandercook letterpresses and a collection of type for letterpress printing
- 3 lithography presses
- screen printing equipment
- darkroom
- ventilated room for acids
- spray booth
- glass top tables for inking stations
- 6 sinks (including a speDMETlized sink for graining lithography stones)
- Flat File drawers for storage of prints and paper
- Drying racks
- 8 iMac computers and workstations
- 1 Epson 7600 printer
- 1 Epson 9890 printer

c. **Photography.** The Photography area is comprised of four spaces that primarily serve undergraduate students: a large chemical wet lab for black &
white processing; a smaller dry room for print finishing and mounting; graduate and undergraduate facilities for color digital printing; a shoot studio/critique room equipped with an automated louvered bank of skylights that can be closed off, and a large equipment storage room. There are two dedicated graduate studio spaces for digital production.

Much of the equipment in the photography area is operating at threshold levels covering only basic instructional activities due to equipment age and overuse. Many enlargers are in need of repair or replacement. Ongoing plumbing matters throughout the building make it difficult to manage water temperatures necessary for chemical processes (these are worked around by students fetching water from nearby sources where temperature is better regulated – this slows but does not impede class performance).

FA 273 Wet lab equipment
  • A large darkroom with 20 4x5 enlargers and two large sinks for tray developing
  • Individual dark rooms for alternative processes or special projects
  • Darkroom closets for loading films into processing tanks
  • 2 industrial sinks with safe storage of chemistry above and below

FA 274 Color Digital Lab equipment
  • 10 new 27" iMac computer stations each with a film and flatbed scanner and a technology suite of creative applications
  • 2 new Epson 7900 color printers accommodating media up to 24" wide
  • A large viewing table with white-balanced light for color accuracy
  • Networked wires allowing students to connect personal laptops

FA 274A Graduate Digital Lab equipment
  • 4 dedicated computer stations
  • 2 older model Epson 9600 and 9800 printers accommodating medium up to 44" wide
  • 2 older Epson 7880 printers accommodating media up to 24" wide
  • B & W wet lab with a large sink and 3 enlargers

\textbf{d. Painting and Drawing.} These heavily utilized studios serve mainly undergraduates. They are functional with good ventilation, but are not well maintained. Sinks tend to stop up and time to unstop them is unpredictable and usually, lengthy. There are two dedicated graduate studios that serve 6 graduate students.

In 2010 the area was upgraded with new ventilator ducts, outtake fans and, acoustic tiles. The Painting and Drawing area dedicated one of its studio spaces (FA 295) to create a graduate space on campus for students unable to access
the studios at Romberg Tiburon Center. While this has improved life for those graduate students, it has affected the Painting and Drawing area’s capacity to add much-needed sections to meet undergraduate demand for its classes. Its current spaces include:

- **FA 287-88**, a large, well-lit, atelier-style Life Drawing Studio with a raised stage for live models, horse and bench easels to accommodate 30 students, and a large storage closet for props, with a newly-replaced blackout curtain for controlling light
- **FA 292**, a small painting studio with approximately 24 easels
- **FA 291**, a rack and sink room with storage racks for canvases, and facilities for cleanup and recycling solvents
- **FA 296**, a critique / presentation space with a screen
- **FA 293 A, B, C, D**, four faculty offices
- **FA 294 & 295**, 6 graduate studio spaces
- **FA 293**, a studio work area for selected, graduate and advanced undergraduate students

**e. Textiles.** The Textiles area consists of three large, well-lit rooms for teaching undergraduates and graduates. There is no dedicated space for graduate students.

There are lecturing and workspaces as listed below along with the equipment in each:

**FA 282B (in FA 282)**
- Epilog Laser – Legend 36EXT Model 9000
- Dell desktop computer to run CORELDRAW X5 as interface and driver for laser engraver

**FA 283 Weaving Studio**
- 22 four- and eight-harness looms
- 4 sixteen-harness laptop assisted looms
- 6 warping stations
- Lockable yarn closet and storage space

**FA 284 Surface Design Print Studio**
- Padded worktables
- Ironing stations
- A silkscreen-spraying sink
- Portable digital media projector

**FA 284A Dye Lab**
- Deep sinks
- Fabric washer and dryer
• Industrial gas burners for heating dyes
• Vertical steamer
• Drying racks
• Storage

f. Sculpture. FA 184 The sculpture area’s facilities / equipment are set up primarily for the physical fabrication of all kinds of 3D creative inventions used by undergraduates and graduates. There are three spaces dedicated for graduate students.

Sculpture facilities include a safely managed and adequately equipped woodshop with the heavy power tools for the manipulation of wood and some plastics. An area outside the wood shop is available with workbenches and vises for the assembly and construction of projects. Adjacent to this area is a metal fabrication shop equipped with benches, band saws, drill presses, benders, rollers, shears and punches. Across from this area is the welding area behind protective welding curtains and under an adjustable ventilation system. This area is equipped with arc welders, ‘mig’ welders, oxi-acetylene, plasma cutters, bench grinders and sanders, horizontal metal cutting band saw and an integrated compressed air-system for air tool operations. There is also a walk-in tool crib equipped with a large variety of power hand tools that can be signed out for the day. This area has recently undergone a transformation with the hire of a new tenure track faculty member for the area who negotiated funding to bring the area up to curricular and safety standards. Upgrades to the woodshop, ventilation, and safety considerations for all spaces have markedly improved instruction and led to curricular innovation in the area. Faculty and technicians have a clear plan forward for replacing older equipment as funding permits.

g. Ceramics. The ceramics facilities are located on the first floor of the Fine Arts Building. Facilities include four main classroom/labs (as described below), plus a Ceramics Critique Room, undergraduate and graduate studio space, and faculty offices. Additionally there is a large-scale pit firing area offsite at the Romberg Tiburon Center. The facilities and equipment have been managed very well by the long-time faculty member teaching in the area, however, many of its kilns are over 30 years old and in need of replacement, as are its electric potters wheels. The area critique space is in need of track lighting to adequately and professionally light works for review, display and critique.

FA 194 Main Classroom and Wet Clay Room
• Tables for hand-building
• 21 electric wheels
• Large slab roller
• Clay extruder
• Student lockers, sinks and a damp room
FA 192 Ceramics Glaze Room
• Complete inventory of glaze-making chemicals
• Scales, spray booths, sinks, and large work tables

FA 170 Kiln Room
• 5 large gas kilns
• 1 large Raku kiln
• 5 large electric kilns
• 2 medium electric kilns
• 2 small test kilns

FA 19 Clay Mixing and Recycling Lab
• Large clay mixing machine
• Pug mill
• Ball mill grinder
• Sinks

Ceramic facilities at Romberg Tiburon Center
• 4 electric wheels
• 6 kick wheels
• 3 large fire pits
• 2 soda kilns
• 4 Raku kilns

h. Digital Media and Emerging Technology (formerly CIA). For many years, and during the last accreditation review, DMET facilities were located on the fifth floor of the Fine Arts Building. They included two large classrooms, a partially equipped, 10-station computer lab, storage and installation space, a multipurpose room for presentations, a graduate studio, a student lounge, and two faculty offices.

When the College of Creative Arts merged with the College of Humanities in 2011 (Section I.D Governance and Administration, page 13), the DMET facilities and equipment came under the scrutiny of new entities and new guidelines for both computers and software. Facilities were purged of illegal and unsafe construction, old and broken furniture, and accumulated “stuff” with an eye to safety and improving the appearance of the space. The College IT Team declined to upgrade the 10-station lab because it was completely out of alignment with best practices: there were many, old and different models of computers and multiple generations of operating systems. In addition, it was located in a non-ADA compliant space. For the past three years, upgrades were limited to the area’s two G4 MacIntosh computers with the most recent operating systems. The DMET area had been using a College Lab in CA 260 since 2004 to
teach and its local lab for students to use outside of class time. Since 2012 the area has used the CA 260 lab for most of its needs. The College IT Team has taken care to ensure that CA 260 Computer Lab has both proprietary and open source software that are used in DMET courses.

In 2014, the College of Liberal and Creative Arts began to consolidate its far-flung departments from three different facilities across campus. The DMET instruction and curriculum in the 3100 square foot space was predicated on “space” as a resource. However, that justification was not strong enough to prevent the loss of the space, and in Winter 2014/15 DMET was moved to the second floor of the Fine Arts Building and now shares facilities with Art Education in FA 282. FA 282 is a large, light-filled space with tables and cabinets for storage.

In 2013-14 the Department requested and received funding for a computer lab for art, which should get underway in Fall 2015. However, many questions remain about the funding necessary to keep current with rapidly changing technology that defines this studio area.

- 2 G4 MacIntosh computers
- 2 Data projectors
- 3 Three Dimensional Printers (private donations in Spring 2015)

i. **Art Education.** FA 282 The Art Education is studio is located on the second floor of the Fine Arts Building. It is a large, well-lit workspace with cabinets, sinks, large worktables, and display areas for student projects. As noted above, the space is now shared with DMET. Art Education offers one course for undergraduates, ART 450, Art for Children. Equipment to teach the class is minimal and space is adequate. Painting and Drawing has used this space to teach sections of its courses, and art history seminars have been held here as well.

j. **Art History.** Most undergraduate lecture courses in Art History are held on the first floor of the Fine Arts Building in FA 193, a ramped, 76 feet lecture hall with a podium, dimmers, whiteboards, a digital projector, large screen, dvd/vcr, and sound system. The projection equipment is maintained by University Audio-Visual Technical Services. The MFA program’s Visiting artists and other guest lectures in the Art Department are also generally scheduled in this room. In the late 1990’s the University began listing it as a general lecture hall, and while the Art Department is given priority in scheduling it, the use of the room is not guaranteed, an arrangement that occasionally complicates the scheduling of visiting artists and other public events. In 2001, FA 193 was upgraded – with new seating, acoustic tiles, and improvements in heating and circulation. The room has some issues, such as ongoing flickering of overhead lights when dimmed and some broken, unusable seats, but functions adequately for lectures. Fixed
seating discourages smaller student discussion groups. Art History undergraduate and graduate seminars are held in a variety of classrooms in various campus buildings since the Art Department has no seminar classroom space devoted to art history.

k. Galleries
1. **Fine Arts Gallery**
The Fine Arts Gallery consists of 3800 feet of exhibition, storage, and preparation space. ART 619/719, *Exhibition Design* is taught using the gallery. The display area meets professional needs in terms of moveable walls, lighting, climate control, security and accessibility. In 2010, the climate control system of the gallery was upgraded, and the security system was improved. Directly behind the exhibition area are the office and shop facilities, which occupy an additional 1,500 square feet of space. This area includes a small private office for the Gallery Director, as well as a workspace for the Gallery Manager. In Summer 2013, the shop area was upgraded to provide climate controlled and secure storage facilities for a $3.5 million dollar gift of art, arranged through the President’s Office. This gift includes major works by such well-known artists as Rembrandt and Gauguin. A centralized storage space also will be provided through the upgrade, funded by the President's Office, for the various other artworks owned by the department and now scattered in various locations. The holdings include over 50 objects of Asian American Art; over 1500 prints (including major works by German Expressionist artists as Corinth, Beckmann, Kandinsky, Kirchner, among others; and historical prints by Goya, Durer, and other leading artists); the Leo Stillwell archive (over 600 objects, now recognized as an historically significant archive of work by an emerging gay artist active in San Francisco in the 1940s); and the John Guttmann photographic archives. As noted in the FINANCES section, the Fine Arts Gallery is funded through University Instructionally Related Budget funds, as well as external grants written by the Gallery Director. For information on recent exhibitions and funding please see SECTION II.C and SECTION IV, MDP II.C, respectively.

2. **Martin Wong Gallery**
The Martin Wong Gallery is located in a former studio and named after a leading San Francisco-based artist who died in 1999. ART 670 is taught using the gallery as a laboratory. The Martin Wong Gallery is a well-ventilated large space with abundant natural light, supplemented by overhead lighting. Prior to AY 2012 - 13, the Martin Wong Gallery provided opportunities for students to display their work as part of the annual Senior Show (late April); the Salon des Refusés, featuring work not included in the annual Stillwell Student Show in the Art Department Gallery. In Summer 2013, moveable walls were installed to divide the gallery into
an exhibition space and a student social space with a couch and a reading area with subscriptions to art magazines. Please see Section I.C, Instructionally Related Funding, page 12 for information about funding for the Martin Wong Gallery, and SECTION IV, MDP I.C – ITEM VII for an example of its most recent application for funding.

3. ARTery
The ARTery is located just inside the second floor entrance of the Fine Arts Building, in the foyer. Since AY 2011-2012, the Print Guild, a student organization under the direction of Professor Mario Laplante, has managed the Artery Gallery. Despite its relatively small size and limited number of display cases, its prime location serves to engage the attention and interest of both casual visitors and regular users of the facility. Under faculty supervision Guild members are responsible not only for selecting work but also for organizing its display, providing documentation, publicizing exhibitions, and so forth, providing student artists practical experience in curatorial and exhibition practices. As might be expected because of its association with the Print Guild, the Artery Gallery primarily has featured work incorporating print media in some way. However, because of the dynamic and interdisciplinary character of contemporary print art, the exhibitions actually have included a variety of media. Recent improvements include the installation of two large locked display cases, measuring 8 x 4 each, which will greatly expand appropriate display for two-dimensional art.

n. Tiburon Center.
The Graduate Studios at Romberg Tiburon Center (RTC) is located amidst thirty-two scenic acres in Marin County overlooking the San Francisco Bay. Operated year-round by the university as an environmental field station and marine laboratory, the MFA graduate studios occupy the second floor of Building 49, a large converted navy barracks, offering 16 open-architecture creative spaces with high ceilings, beautiful window light, and hardwood floors.

Ceramics maintains a large permanent outdoors pit fire area at the site. Operated year-round are two smaller print presses for students working in printmaking; and, a waste disposal system for painters working in oil-based media. Wireless Internet is provided throughout the building, including a small student lounge with kitchenette, and one older model computer and scanning station.

The distance of RTC from the SFSU campus (19 miles) and safety concerns, and limited creative facilities and equipment catering to photography, DMET, textiles, and sculpture.

EQUIPMENT: PURCHASE, MAINTENANCE AND REPAIR
As noted in Section I.C page 11, daily supply costs are met through Instructional and Materials Fees. Equipment is purchased through the College. Each academic year, the College of Liberal & Creative Arts invites departments to make requests for equipment needs of over $1000. Justification rests on safety, relevance to curriculum and the number of students the equipment will serve. In the past three years the department has been able to replace old kilns, blackout drapes, purchase new computers, and large format printers. This year the department has requested electric potter’s wheels, a new electric kiln, enlargers for the photography chemical darkroom and a polymer plate processor for printmaking.

In academic year 2014-15, the interim dean of the college made ‘discretionary budgets’ available to all departments. The Art Department created a Budget and Oversight Committee, Section I.D, page 13, that considers all equipment purchases and repairs in light of safe delivery of curriculum to the maximum number of students. This committee will be charged with developing a department-wide plan for regular maintenance of facilities and upkeep and replacement of equipment in consultation with the Instructional Technicians.

Much of the building maintenance, including major repairs such as to the roof or windows, electrical and plumbing services, replacement of lighting fixtures and janitorial/custodial services are controlled through the university physical plant, to which requests for repair/service must be submitted as needed.

The College of Liberal & Creative Arts IT Assist team provides hardware and software support for faculty, staff, and student computers.

HEALTH AND SAFETY
Ventilation
The Art Department spaces are well ventilated according to Environmental Health and Safety Standards, and health and safety procedures are in place in all areas (SECTION IV, MDP I.F – ITEM I). University Physical Plant, Art Department instructional technicians, as well as student workers and faculty, work together to provide equipment maintenance and repair. (See sections below devoted to these topics for more detail.)

Ongoing concerns about ventilation:
• The woodshop in Sculpture would benefit from the installation a complete, unified ventilation system. Such a system would create more space for equipment as well as better air quality, and easier maintenance.

• Power switches need to be installed to control the 24-hour fans in Textiles, Photography and Sculpture since noisy ventilation can interfere with instruction.
• Temperature issues related to changes in pressure in different parts of the system. The system is centralized far from the facilities themselves. While improvements have been made

MSDS binders are on display in all studio classrooms. The binders contain individual sheets on products used in the area, general industry safety orders from the California Administration Code, Earthquake Emergency information, the Department’s general Health Hazards specified for each studio specialty, accident report forms, and Chemical Hygiene Plan.

At the start of each semester in every studio course, Faculty give an overview of Safe Practices, show students where the MSDS binder for their area is located, and give demonstrations of the safe handling of hazardous chemicals that may be part of the curriculum for that area. Students are asked to sign a consent form that verifies they have had instruction in the hazards and safe handling of materials. The Safety Sheets are kept in the Art Office.

The Injury & Illness Protection Plan was implemented by the California State legislature as an umbrella program for maintaining a safe and healthful workplace. Deans, Directors, Department Heads, Department Chairs, Principal Investigators and Supervisors are accountable for establishing and maintaining programs to ensure IIPP compliance. In May 2013, the Office of the University Auditor made a surprise visit to campus and inspected two studio areas at random, Textiles and Photography. The auditor was “very impressed” with the safety procedures and protocols practiced by both areas (SECTION IV, MDP I.F – ITEM II).

First Aid Kits
Each studio area is equipped with a First Aid kit checked and updated throughout the semester by the Instructional Technician assigned to the studios in that area.

Fire Extinguishers
These are inspected and upgraded regularly by the Building Maintenance Supervisor under the direction of the Associate Dean.

Weaknesses In Facilities
While the Department is making every effort to create a safe and healthy environment for faculty and students there are issues that remain unresolved.

• Textiles Dye Lab - ongoing concerns about open-flame burners and the expense of installing University required overhead sprinkler systems to ensure code compliance has yet to be resolved. Replacing gas burners with electric induction burners would be more cost effective and safer to operate.
Facilities are old and space is limited and there are no plans for a new building in the next decade, at least. The ventilation system is functional but needs regular coaxing to function adequately. Water temperature is a problem for photography and printmaking.

The university does not clean and maintain “labs” thus budget and labor must come from either the college or the department. Neglect has led to conditions that are not conducive to a feeling of well-being amongst students.

Plans to address Weaknesses
With the hire of two technicians and the infusion of funds from the College in the past three years, facilities are in better shape than they have been in for over a decade.

Facilities
• Faculty voted in early February 2015 to convert a large, unused open studio to the Art Office, and convert the current Art office to Graduate Studio Space. This Interim Dean has committed $75,000 to the project. ART 265. The current Art Office was a studio space prior to 1994, and is properly ventilated for studio activities. The new Art Office, FA 293, is more centrally located
• Create both short term and long term plans to address facilities. The plans need to include safety, redesign of curriculum to align with contemporary practice, ongoing budgets and technical support. SECTION IV, MDP I.F – ITEM III has the outline of the first Phase of a four-phase plan.
• Rewrite Instructional Technicians’ position descriptions to include supervision of students in open lab
• Stagger scheduling of Instructional Technicians to alternate Saturdays to allow students to work in labs with proper supervision
• Better awareness of shared equipment and a willingness to share spaces are also essential as the department manages limited resources, both financial and spatial.

Safety
• Educate faculty about safe practices across disciplines and ensure that those practices are covered in syllabi and that students are informed about ‘best practices’
• Create a 1 unit, required safety course for all students
• Update all Illness and Injury Prevention Procedures for each studio area to reflect all studio activities relevant to each discipline
• Institute regular inspection of facilities with the Associate Dean and the College Safety Officer
G. Library

The J. Paul Leonard Library offers a variety of collections, services and facilities to meet the needs of university students and faculty. Access to information about the Library's programs and services is available through the Library's website at www.library.sfsu.edu. The Library has holdings of over 3.5 million items. These include books, periodicals, electronic databases, government publications, microforms, sound and film media, maps, and archival materials. Access to information about resources is available by searching the Library's Web site, and through consultation with the library's faculty and staff.

The Library completed a retrofit, renovation expansion project and re-opened in March 2012. With additional new construction of 80,000 square feet, the Library building now includes over 360,000 square feet. The library collections are now divided between open stacks and the Library Retrieval System (LRS), a high-density automated retrieval system with the capacity to hold 1.2 million items. The Library continues to collect new materials, and is primarily building collections to meet the current curricular needs of University programs. Faculty and students are invited to request books. The Library also makes efforts to obtain materials through out-of-print vendors. For those materials not available in the Library, several interlibrary document delivery options, including Link+ (a consortium of over 50 libraries in California and Nevada) and Illiad (Interlibrary loan internet accessible database).

In 2012, the amount spent on materials covering the visual arts specifically was approximately $80,000, allocated as follows: monographs $46,000; periodicals and serials $8,000; electronic resources $26,000. The Library's general collections in the area of art include over 55,000 books, 100 current print journal subscriptions and over 300 journal titles available full-text electronically.

The Library currently subscribes to over 200 electronic databases. Electronic resources specifically relevant to art include: Art Full Text, Art Index Retrospective, Artbibliographies Modern, ARTstor, and Grove Dictionary of Art. Bibliography of the History of Art and Répertoire de la Litterature de l'Art (RILA) are currently available free from the Getty Research Institute web site. Other database titles relevant to the visual arts that cover a broader range of subjects include: Academic Search Complete, America: History and Life, Anthropology Plus, Art and Archaeology Technical Abstracts Online, e-HRAF Archaeology, eHRAF World Cultures, Historical Abstracts, Humanities Full Text, International Index to the Performing Arts, JSTOR, Project Muse, ProQuest Dissertations & Theses, ProQuest Newsstand, Web of Science among many others. Electronic resources are accessible from off-campus as well as in the Library.

Seating capacity is 3,000, an improvement of 50% after the Library's expansion.
There is also a 100-seat café and a variety of study areas dedicated for group study, quiet study, and extended hours study. The computer and multimedia labs have been expanded by 50%. There are now 500 computers for public access. There are collaborative learning spaces and computer lab areas that are open 24-hours while classes are in session. Library faculty and staff at the Information and Research Assistance desks offer advice on library research and the use of electronic and print resources. They offer more in-depth one-to-one assistance at a drop-in research help lab. In addition, Library faculty hold office hours, schedule appointments, and provide research advice to students and faculty via email.

The Library offers a variety of instructional programs including an eight-chapter Web tutorial (http://oasis.sfsu.edu) that fulfills the University’s Basic Information Competence Requirement, screencasts on basic research strategies, and course-integrated presentations that focus on the research needs for specific courses. Notably, among the library’s 27 professional librarians, 62 paraprofessionals, and 100 student assistants is an Art Department Library Liaison: a full-time professional librarian specifically responsible for collection development, reference and bibliographic instruction for the Art and Design areas. The current Art Department Library Liaison holds a B.A. and M.A. in art history and an M.L.S. in library science, and regularly gives subject-specific presentations in undergraduate seminars in the Art Department, and graduate courses in the M.A. and M.F.A. program, as well as consulting with students and faculty on individual research needs. The Art Department Library Liaison works directly with art faculty to review and process specific requests for purchase of and access to materials.

The main part of the library is open 81 hours/week from 8:00 AM to 10:00 PM on weekdays, Saturdays from 10:00 AM to 6:00 PM, and Sundays from 12:00 PM to 9:00 PM. The Research Commons and Café/group study areas on the first floor are open 24 hours during fall and spring semesters and accommodate over 450. The Study Commons on the ground floor is open until 2:00 a.m. weeknights and includes over 450 seats.

The new multimedia lab, located on the 2nd floor, contains a digital media studio made up of 50 large Macintosh computers equipped with programs that allow our art students to do audio and video editing and produce digital images and designs. Academic Technology, located on the 2nd floor, offers faculty training in technology to enhance their curriculum and instructional modes. These training sessions include summer and winter institutes, a drop-in lab, video training, and one-on-one consultations. Academic Technology provides art faculty with a myriad of web-based technologies such as iLearn teaching management system, DIVA, the digital virtual media archive, that replaces analogue slide collections, and CourseStream, Online Syllabus Tool, and ePortfolios.
The new Library and Academic Technology now offers a combined collection of media, including more than 18,000 works in various media formats. Media Distribution allows students to check out materials for listening and viewing, and arranges materials to be cablecast to classrooms throughout the campus. Media Distribution also checks out up-to-date equipment to faculty such as Laptops and LCD projectors and trains faculty to use digital projectors, video cameras, sound equipment, and provides support to help faculty optimize the visual clarity of presentations.

In addition to the regular book holdings, the library’s Special Collections include the SF Bay Area Television Archives, an artist book and other rare books collection, and the DeBellis Collection devoted to Italian culture. The deBellis collection includes old manuscripts, musical scores and instruments, and Etruscan and Ancient Roman art and artifacts. Elsewhere on campus there is also a gallery that is part of the Museum Studies Program in the College of Liberal and Creative Arts. The Sutro Library, a branch of the California State Library, is now housed on the 5th and 6th floors of the Library building. Sutro has a rich and varied collection of rare materials including historical works covering natural history, Mexicana, the history of printing and other rare books. Finally, we have the Treganza Anthropology Museum in the Science building room 395. These resources are available to students on a regular basis, both for individual study and through lectures that their curators give to specific classes.

The Art Department slide library is no longer functioning due to the switch over to digital presentations such as PowerPoint. The main library has an account with ARTstor (with holdings of over 1.3 million images), and this allows faculty and students to utilize collections of digitized images from art institutions across the world. The Art Department has scanners for faculty to create their own digital images. The university has developed a centralized digital library for images called DIVA. DIVA is SF State’s web-based tool for storing, sharing, and collaborating over files and other content. Faculty at SF State can upload their files to DIVA to share them with students and colleagues. DIVA contains a growing collections area filled with resources that can serve the needs of art faculty and students looking for images to contextualize art.

Documents about the library collections and services are in SECTION IV, MDP I.G – ITEM I
H. Recruitment, Admission-Retention, Record Keeping And Advisement

1. Undergraduate Program

   a. Bachelor of Arts in Art – All Four Concentrations

Recruitment

The University Admissions Office represents the Art Department in most matters of recruitment. Its degrees are publicized in the University Bulletin and the department website. Informal recruitment takes place through the College of Liberal and Creative Arts and the University send a general mail to prospective students. Art Department faculty are active locally as well as nationally and internationally, and their work as scholars and artists and their contributions to the professional and local community serve to attract many students – both undergraduate and graduate – to our programs. Outstanding students are encouraged to apply to our program whenever faculty meet them. Recruitment occurs more formally through University publications and designated visiting days. The department assesses the accuracy of the Bulletin text yearly and updates its website frequently. Sneak Preview – a designated visiting day devoted to students who have been accepted to the University, and their parents - presents information about the University itself and General Education, and departments provide presentations about their programs throughout the day. Parents and prospective students often visit and seek information about the program at these times, as well as independently.

Many of the department’s routine activities serve as undergraduate recruitment tools. The Fine Arts Gallery’s exhibitions attract high school groups and the general public to the campus and the department. Our gallery exhibitions are promoted through Creative State, an Arts calendar mailed twice each semester to 14,000 people; in a variety of print and online publications; and through posters and other forms of advertising posted around the University.

Admission

There are no portfolio requirements for undergraduates for admission into the program. Prior to 2009 any enrolled SFSU student in good standing could declare themselves an art major. In Fall 2009, the department had nearly 750 declared undergraduate majors and minors and with no relief in sight from massive budget cuts, the elimination of replacement hires, and limited funds to hire lecturers, the department began to try to manage the number of enrolled students. A 12-unit core requirement of 2 lower division art history courses and 2 lower division studio courses completed with a grade of C or better was instituted. The requirement has helped reduce the number of majors and has had the added benefit of reinforcing the goals and objectives of the art unit by introducing potential majors to the subject. Through successful completion of the core and mandatory advising to declare the major, the department has institutionalized a way to assess students’ aptitude and prospects for success, as well as manage
enrollments. At the same time it helped the department manage its own resources, with respect to faculty, course offerings and facilities to ensure that we remain able to provide necessary coursework and experiences for all students at least at a threshold level.

In a further effort to manage resources, in Spring 2010 and Spring 2013 the University did not admit any undergraduate or graduate students to its programs. Policies and procedures for undergraduate admissions are implemented at the University level and are described in the most recent San Francisco State University Bulletin [http://www.sfsu.edu/~bulletin/current/genadmit.htm](http://www.sfsu.edu/~bulletin/current/genadmit.htm). They are in alignment with the Department’s goals and objectives outlined in the Mission Statement.

**Retention**
The University policies on Retention are appropriate to the purposes of its curricular programs and are clearly defined. The University Registrar outlines grade point average benchmarks required for students to remain in good standing on its website: [http://www.sfsu.edu/~admisrec/reg/probation.html](http://www.sfsu.edu/~admisrec/reg/probation.html), and the University Bulletin publishes the information also in its “Academic Standards” section: [http://www.sfsu.edu/~bulletin/current/acadstnd.htm#ppg26](http://www.sfsu.edu/~bulletin/current/acadstnd.htm#ppg26). Departments are essential to helping retain students who grade point averages fall below 2.0, through a series of required advising steps. The sequence, which includes the department adviser’s and chair’s role is outlined in **SECTION IV, MDP I.H – ITEM I.** In addition to the policies related to grade point average, retention is also linked to the Student Code of Conduct, [http://conduct.sfsu.edu](http://conduct.sfsu.edu). The OSC has a clear mission and outlines procedures to help students who struggle with behavior issues.

**Record Keeping**
Undergraduate student records are kept by the University's Registrar. The policy on record keeping can be found at: [http://www.sfsu.edu/~admisrec/reg/sfsu_policy.html](http://www.sfsu.edu/~admisrec/reg/sfsu_policy.html). The University seeks to maintain accurate records of each student’s educational programs and provides students with written documents and advising that describe degree requirements, evaluation methods and purposes for their degrees. The Department does not have data on the percentage of students who either choose to leave or are asked to leave the Art program prior to completion.

Department record-keeping occurs in an informal way through advising. All first-time freshmen and transfer students are encouraged to meet with a department adviser in their first semester. Advisers are assigned by the first initial of students last names.
Advisers meet with their advisees a minimum of once a semester according to individual needs. All advisers are expected to advise students for major requirements and to keep records of their meetings with students. To assist students and faculty alike in matters of advising, tracking and planning, the department has developed a Degree Planning Worksheet for each Concentration, SECTION IV, MDP I.H – ITEM II.

In addition to meeting with their assigned adviser for degree planning the Department, students are encouraged to seek career guidance about graduate schools and alternative courses of action for career advancement. This sort of advice can come from the student’s assigned adviser, or from a faculty member with whom they have developed rapport from taking a course, for example. Students may also receive further guidance through the Advising Center related to problems in General Education requirements. The department currently has one certified General Education Adviser, with whom they can meet.

The advising approach used by the Art Department has been developed over many years of constant revision and assessment by the faculty and students. Our approach seems to be working well as long as students meet with advisers. Problems not related to academic requirements and career development are usually filtered through the department chair who helps faculty determine the appropriate University agency under the Office of the Provost.

b. Minor in Art
The minor program is not a requirement for any credential or degree but is intended to give interested students the opportunity to study Art in an organized context. A minor consists of a minimum of 24 units, of which at least 18 must be at the upper division level. To declare a minor in Art, a student must meet with an Art adviser to get an overview of the degree. The adviser initials a form, signed by the chair.

Weaknesses in Recruitment, Admission-Retention, Record Keeping And Advisement
- Students do not consistently declare their concentration in the first semester of the junior year
- Some faculty are unclear on parameters of the degree
- Advising sheets are not used by all faculty
- There is no systematic way to share information about students who ‘switch’ advisers

Plans to Address Weaknesses
- Appoint an Undergraduate Coordinator. The Undergraduate Coordinator will work with the chair to develop clear advising guidelines and train advisers on the degree requirements and how to advise students.
• Create clear advising benchmarks and link them to Registration. For example, when a student reaches the first semester of h/h junior year, the department can request a registration hold until the student meets with an adviser to declare the Concentration. That will ensure that students are getting guidance on the most efficient way forward to completing the degree.
2. Graduate Programs

Recruitment
The University Admissions Office represents the Art Department in some matters of recruitment in its Graduate Programs. Faculty work as scholars and artists and their contributions to the professional and local community serve to attract students. In Spring 2014 the Department created an ad hoc Recruitment and Promotions Committee comprised of faculty and our Academic Office Coordinator. The Committee is proposing new avenues for promoting our programs that include a Fall Open House and Spring Open Studios; an increased presence on the Department website, and outreach to comparable schools. In addition, faculty will participate in an annual Portfolio Day held in the Fall, to meet and speak with prospective students with our peer institutions in the Bay Area. All of these activities are controlled by the institutions and are compatible with the goals and objectives of the Art unit; none compensate recruiters directly or indirectly and to our knowledge, no conflicts of interest exist.

Admission
San Francisco State University’s admission evaluation procedures and advising are clearly related to the goals and objectives of the Art Department. Policies and procedures for graduate admissions on the University level are described in the most recent San Francisco State University Bulletin [http://www.sfsu.edu/~bulletin/current/genadmit.htm](http://www.sfsu.edu/~bulletin/current/genadmit.htm). The Department's two graduate programs' admission procedures are listed on our website: [http://art.sfsu.edu/pages/graduate-studies](http://art.sfsu.edu/pages/graduate-studies)

Until the 2013-14 academic year evaluation of applicants happened in individual studio areas, or by individual art historians. Each discipline looked only at applicants relevant to their discipline. At a meeting held in early Spring, each ‘area’ introduced their choices to faculty, with little discussion. In both of Art’s graduate programs, students will work with all faculty, and we were not addressing this in our admission process. In 2013-14 Art Department began using an online application-management system. It has changed faculty review of all applicants for the better by requiring group conversations about all applicants before they are accepted into the program. Each faculty member reviews and ranks all applicants before the meeting. Discussion focuses on the strengths and possible weaknesses of all candidates and their potential to grow, based on their academic records, visual work, and written statements. Being able to talk about potential students’ work and writing means the department does a better job of assessing applicants’ strengths and weaknesses in relation to our programs’ goals and objectives, while reinforcing as a group the nature of those goals and objectives. We hope to continue this practice.

Record Keeping
In consultation with the Graduate Coordinator, the Administrative Support
Coordinator maintains a file on each graduate student from application and acceptance to graduation. Files contain letters of recommendation, a statement of purpose, transcripts, petitions, waivers, review forms, graduate approved program forms, examination results, grade slips, and award of degree forms. These records date from 2001, when the practice began, to students currently enrolled in the programs.

Retention
Based on the files created and kept by the department, the MFA program has an approximately 75% retention rate, the MA program has a 64% retention rate since the last NASAD review of acceptances, disqualifications, and dropouts. Policies and procedures for retention on the University level are described in the most recent *San Francisco State University Bulletin* http://www.sfsu.edu/~bulletin/current/genadmit.htm.

Advisement
In 2011, the Academic Office Coordinator and the Graduate Coordinator created a ‘program binder’ for the MA degree and the MFA degrees. Each has a semester-by-semester course outline that guides students through the program, as well as examples of how to complete required paperwork and general deadlines. A copy is given to every accepted student, *SECTION IV, MDP I.H – ITEM III*

Graduate students are expected to choose an adviser in the first weeks after starting their program. The role of graduate advisers is twofold. They ensure students are following the proper course sequence and keep track of a student’s success. The adviser also confers with the student about their research, and often ends up being the Chair of the student’s thesis or creative work committee. Advising records are checked at annual reviews. *SECTION IV, MDP I.H – ITEM IV*
I. Published Materials And Web Sites

A catalog (the *Bulletin*) is published annually by San Francisco State University and describes all major academic aspects of the Department Art, as well as other campus programs. Beginning with academic year 2010-11, the University ceased publishing the *Bulletin* in hard copy. It is available exclusively on the University website: [www.sfsu.edu](http://www.sfsu.edu).

The Bulletin covers every topic listed in the NASAD Handbook regarding *Published Materials and Web Sites*.

Every year, the University Curriculum Coordinator in Academic Planning and Development emails all department chairs the Bulletin text for their unit. The Academic Office Coordinator and the Chair read and make corrections to ensure that the Art Department’s degree is presented accurately, clearly, and comprehensively.

The Department of Art website: [www.art.sfsu.edu](http://www.art.sfsu.edu) provides more detailed descriptions of Department activities, including exhibitions, and is updated regularly.

In addition, the College of Liberal and Creative Arts, in conjunction with the publishes a monthly program/playbill/newsletter, *Creative State* that is distributed at exhibitions, performances, screenings, and at selected performing venues in the community.

**SF State Magazine**, published in hard copy and online, which is distributed to University alumni, friends, and supporters, has featured stories about the Art Department programs and people.

Published Materials and Website, *Playbill, Creative State, Alumni Magazine*
SECTION II.A Item GR

1. Provide a list of the titles of graduate theses in all art/design specializations—including art/design education—completed at the institution within the last three years.

Master of Arts in Art History Theses:
1. “LTTR: the artists' publication as a medium for radical gender/queer politics,” 2010, Rebecca Vreeland
4. “Between documentation and disappearance: contemporary reflections on performance art,” 2011, Tracy Parker
7. “Contemporary/New Media Art and the Velvet Fist of Taste,” 2011, Richard Rinehart
Master of Fine Arts in Art Theses:
1. ‘The Phenomenology of Space and Sound,” Jeff Ray, CIA, 2010
3. “Split Screens,” Holly Williams, Painting, 2010
9. “Manufacturing Memory,” Shennie Cruces
10. “Insolvable Conundrum,” Ben Carpenter
12. “Some Notes on Painting, Film, Specificity, and Development,” Matthew Thompson, Painting, 2012
17. “Objecthood of Place,” Kimberly Snyder, Photography, 2012
27. “The Space In Between,” Jason Perry, Printmaking, 2014

2. Describe and evaluate the institution’s approaches to the development of breadth of competence for students in all graduate degree programs.

In general, department programs endeavor to include curricula that explore a broad array of student interests, encourage critical and creative research and production, and foster community, social and cultural awareness. Our approach to breadth of competence in both the Master of Arts in Art History and Master of
Fine Arts Programs is guided by our Art Department mission statement, and in particular the attempt to nurture the following principles, attitudes, and practices in our students:

- Bridging the practice, theory, and history of art.
- Social engagement
- Collaboration
- Dialogues between generations of practitioners, media and disciplines.
- Critical inquiry
- Social justice and global ethics
- Combining traditional and new technologies in a manner that reflects contemporary culture.
- Exploring and developing professional practices in the field.

Furthermore, the following specific “Measurable Learning Objectives” for the M.F.A. and M.A. programs, respectively, guide our curriculum:

**Pertinent M.F.A. program Measurable Learning Objectives:**
- Able to discuss historic, cultural and contemporary theory related to their own creative work.

**Pertinent M.A. program Measurable Learning Objectives:**
- Able to distinguish between art historical periods, styles, concepts, historical and cultural contexts.

Breadth of competence within the MFA program is fostered through the interdisciplinary structure of the program, which encourages a concept-driven approach in which students pursue various media and techniques according to their ideas and process. To this end, they are encouraged to seek out faculty members and facilities in various areas of emphasis (e.g. sculpture, printmaking, photography, painting, etc.). The critique-based seminar, Art704, which is rotated among studio faculty, and which students take every semester throughout the program, combines students working across different media and areas of emphasis, creating a diverse mix of students with different skills and interests and generating rich cross-disciplinary conversation and thinking.

Breadth of competence within the M.A. in Art History program is likewise encouraged by graduate seminars rotated by different faculty members and based around specific areas of research and theoretical frameworks. Students with different areas of specialization (e.g. Asian Art, Queer Art History, Contemporary Art, Renaissance Art) enrich the dialogue through their diverse approaches and fields of knowledge.
Students in both the M.F.A. and M.A. programs take electives from outside the Art Department and benefit from the rich intellectual environment of the larger university at SFSU.

3. Describe and evaluate the institution's approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.

M.F.A. program
Art 850, Experiences in Directed Public Roles for Artists, allows students to earn academic credit while exploring possible career paths as working artists, either as a teaching assistant for a member of the studio faculty or as an intern in an arts-related organization, is required. This course is designed to address the growing multiple roles in which artists often function in addition to or in conjunction with exhibiting work. Assessment of development in Art 850 is made by the supervising faculty member, or by written assessment of the supervisor in an arts-related organization.

The SFSU art department provides an avenue to teaching for its M.F.A. graduate students in two ways. First it offers the Art 850 course that allows students to pair with faculty to teach in their undergraduate courses. The student first contracts with a faculty member and a specific course; the faculty member shares syllabus information and asks for the student’s input. The syllabus is assembled with a specific role for the graduate student. This may be leading studio demonstrations, individual tutoring of students who are falling behind in their studies. They may also lead discussions and prepare demonstrations and historical context for assignments. The faculty member may ask the MFA student to prepare a specific assignment of their design and integrate it into the master curriculum. The student is evaluated on their performance in real time and is given a grade at the end of the semester. The student may repeat the course for up to six units of credit.

Further, each Fall the Art Department offers Art 750, a seminar in teaching practice which teaches students how to design a course, construct syllabi, introduces them to demonstration strategies and developing historical lectures. Students in this seminar prepare a series of courses in their area of interest and use these syllabi in constructing their resumes for teaching employment.

Not all graduate students are interested in teaching as primary employment, Art 850 and Art 750 courses do not carry heavy enrollment from semester to semester. The realities of the economy, funding for higher education and practical interest in studio work over a teaching career are factors. The Art Department recognizes that primary focus of MFA experience should be development and success in the studio and communicating this result through
proper documentation and writing. But teaching, too, is a scholarly activity that can inform and codify an educator’s professional practice.

The SFSU Art Department does not depend on MFA students to carry teaching loads for research professors, an advantage for students make their studio practices their primary focus. Teaching as a vocation is strongly supported through the 750/850 paths, and in the College of Liberal & Creative Arts under the leadership of Interim Dean Bernardi, the promise of paid graduate teaching is becoming a recruitment tool for students who at least want to ‘test the waters’ of teaching. By creating this course sequence and advertising the possibility of being an “instructor of record” while in graduate school, SFSU may see an increase in the enrollment in these courses and see a deeper penetration of presence of MFA students in the undergraduate course environment.

M.A. program
The M.A. program encourages but does not require students to be Teaching Assistants during their two-year program. This can take place in two main ways: 1) The student can register for Art 852, Directed Experience in Art Education, and arrange individually with a professor to be a T.A. for a total of no more than 4 units during their graduate study. 2) They can register for 899 (Independent Study) to be a T.A. subsequently, up to 6 units total. Further, there is generally work-study money available for one student to be paid per semester to be a T.A.

M.A. students also have the opportunity to take Art 719 Exhibition Design, in which they gain practical and theoretical experience in curatorial issues, working with the SFSU Fine Arts Gallery. Students do historical research with the gallery director and gain experience in all aspects of exhibition design.

Many M.A. students intern, volunteer, and/or work part time at local institutions, including the SFMOMA, the Asian Art Museum, Southern Exposure, the De Young Museum, and others. They may register for the course ART 853 in order to gain credit for eligible internships. They may also register for ART 899 (Independent Study) to gain credit for internships.

Master of Fine Arts in Art Program

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

Program Title: Master of Fine Arts in Art
Statement of Purpose: The MFA program at San Francisco State University is an intensive three-year program that immerses students in the practice, theory, and criticism of contemporary art. The interdisciplinary program supports diverse approaches to artistic medium and process, while stressing technical and conceptual rigor in all aspects of studio practice. The small scale of the program provides students wide access to one-on-one interaction with all faculty. We support art practice as visual research and encourage experimentation across media in the department, and within the larger university community. Coursework, including critique-seminars, studio electives, and classes in art history and theory, grounds students in the language and critical frameworks for art making in the 21st century. Visiting artists’ lectures, internships, and teaching assistantships, and multiple opportunities for on campus exhibitions enhance the curriculum and prepare students for professional careers and teaching at the college level.
2. Curricular Table. MFA Program

<table>
<thead>
<tr>
<th>Studio Courses</th>
<th>Academic Courses in Art History</th>
<th>Academic Electives</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>45 units</td>
<td>6 units</td>
<td>9 units</td>
<td>60 units</td>
</tr>
<tr>
<td>75%</td>
<td>10%</td>
<td>15%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Studio Courses

- ART 704 Seminar in Art 18 units
- ART 780 Visiting Artist Studio 6 units
- ART 850 Directed Experience in Public Roles 3 units
- ART 882 Tutorial 6 units
- ART 890 Creative Work Research 3 units
- ART 894 Creative Work Project 3 units
- ART xxx Upper division or graduate Studio Elective 6 units

Total 45 units

Academic Courses in Art History

- ART 700 Seminar in Art, Theory, Criticism 3 units
- ART 705 Seminar in Art History 3 units

Total 6 units

Electives

- XXXxxx Academic Electives 9 units

Total 9 units

Total 60 units
3. An assessment of compliance with NASAD Standards applicable to the program.

Overview: The Master of Fine Arts degree is a 3-year, full time, 60-semester unit program. Students are accepted into the program in the following areas of emphasis: Ceramics, Conceptual and Information Arts, Painting and Drawing, Photography, Printmaking, Sculpture, or Textiles. Additionally students may be accepted into New Practices, a designation that combines two of the above (e.g. Photography and Printmaking). During their first semester students must choose an advisor within the area in which they were originally accepted. However, they are encouraged to seek out feedback and support from any and all faculty members whom they feel can contribute to their artistic development. Thus, despite being grounded in a “home” area of emphasis, students are encouraged to develop a concept-driven practice, rooted in creative process, research, and inquiry and to utilize any and all media/techniques that their practice demands.

Measurable Learning Objectives: The Master of Fine Arts Program is guided by the following Measurable Learning Objectives:
1. Able to produce professional creative work – generate a cohesive body of work.
2. Sophisticated understanding of a range of visual art practices.
3. Able to discuss historic, cultural and contemporary theory related to their own creative work.
4. Must demonstrate commitment to a career in art and potential to grow artistically.

Specific Coursework (All graduate seminars are rotated among tenured and tenure-track studio faculty):

ART 700: All graduate students take ART 700: Seminar in Art, Theory, and Criticism in their first semester. This course, taught by an art historian with a specialization in Contemporary Art, includes all first year M.F.A. and M.A. in Art History students. It introduces, in a structured and consistent way, the theory, language and history of contemporary art, providing a common foundation and critical language for the creative work, inquiry, and investigations students subsequently undertake. This course stresses the strong relationship between practice and theory that characterizes contemporary art making in both its curriculum of readings and topics and by encouraging a dialogue between M.F.A. and M.A. students.

ART 704: The core of the M.F.A. curriculum is an interdisciplinary, critique-based seminar. This course, which students take every semester, combines students from different years and different disciplines—a diversity which encourages cross-disciplinary conversations and a sense of community and collaboration.
among students at different levels and stages in the program. Tenure Track faculty teach the course in rotation.

Students receive group critique three times over the course of the semester. A significant body of work is developed through critical analysis, study of theory and the implementation of research directives derived from critique responses. Students develop writing skills through the process of writing artist statements and written critique responses. Verbal critiques help students develop clear and effective communication skills. Through analysis and research, students learn to link their own work to important figures and movements in art history. Students learn to document and present their work professionally with digital media. The ART 704 seminar hosts guest lecturers carefully chosen to facilitate an awareness of current issues in the field of art. Class visits to art institutions, museums and galleries help students locate potential opportunities to allow them to contribute to the expansion and evolution of their chosen field.

Art 705: Seminar in Art History. This course, rotated among art history faculty, focuses on a particular research topic (i.e. “Exhibition Issues,” "Artists" Publications,” “Geographies”) and intended to introduce practicing artists to relevant art historical and theoretical topics and approaches as well as develop awareness of current issues and developments in art.

Art 882: Tutorial. When an MFA student reaches their third year of study, their goals are to complete their studio work in a culminating exhibit and provide a written summary of said project. During the third year, the graduate student will establish and record via forms a specific three-person committee that will supervise this culminating experience. The head of this committee or a member of the larger committee may serve as the faculty of record for the Art 882 Tutorial. The tutorial is based on consistent contact with the student in their studio or in office visits with the faculty. Email correspondence is also a part of this exchange. The faculty member establishes a schedule on which to meet during the semester. Generally, this is a bi-monthly meeting with correspondence in between that corresponds to the student and faculty’s work schedule. The faculty member, with this goal in mind helps direct the student toward the culminating experience, recommends other meetings with faculty or community members, written material or exhibitions to research in support of the culminating experience.

Its function is to establish a disciplined approach of interaction with an identified mentor in his or her area of expertise that can serve as a conceptual and technical guide toward their culminating project. The faculty member also prepares the student for their oral presentation to the committee-at-large and establishes protocols for the student reaching outside the institution for professional growth.
The tutorial mode is individuated to address the student’s strengths and weaknesses. The faculty member is a guide, but encourages individual initiative.

Art 780: The Art 780 course contracts with three to four visiting artists during a semester to speak on campus about their professional practice and meet individually with students in their studios for critiques. A faculty committee chooses these visitors each semester. Art 780 is taken during the MFA students’ second year of study. It follows their experimental first year, when they are deeply entrenched into studio practice; and they have planned or have already exhibited in the second year “Stillwell” exhibition in the University Art Gallery. All graduate students are required to attend these lectures, however only the 780 enrolled students receive studio visits.

The instructor of record for the Art 780 course coordinates the visit to campus, disseminates advanced material about the nature of the work the artist will be speaking about and establishes protocols for on campus studio visits with students. Art 780 students research the work and professional history of the visiting artists, and prepare and give formal introductions at the beginning of each lecture. Not all students have on campus studios, so there a common meeting place is established for the artist to meet with students. The faculty member of record may conduct group meetings with students during the course of a semester to prepare them for the artists’ visits and to discuss and analyze the lectures after they have occurred.

Electives: Students take 9 units of academic electives, which may be selected from any department in the university. These electives are meant to nourish student’s specific interests as they pertain to their work and area of specialization.

Opportunities for Exhibition:
M.F.A. students have two main opportunities for exhibition during the program. In the second year of the program, all second year students exhibit work in the Annual Stillwell student show, which takes place in the SFSU Fine Arts Gallery. This exhibition also includes undergraduate work chosen by an outside juror. This is usually a local artist or arts professional who reviews and assesses second year students’ work. Jurors with high profiles in the local art community are chosen. This encourages students to create and submit work that demonstrates a high degree of professional presentation. It creates an opportunity for both graduate and undergraduate work to be brought to the attention of significant arts professionals. This may provide exhibition opportunities for students beyond the university. The Stillwell Exhibition presents a rehearsal for the thesis exhibition in the gallery. A student learns the logistics,
both conceptual and practical to presenting a work in a professional gallery that utilizes museum practices. This familiarizes the student with these practices and creates a readiness to respond to the professional challenges that come with exhibiting.

In the third year, the program culminates with the M.F.A. thesis show. Here students exhibit their thesis project in the SFSU Fine Arts Gallery.

Reviews: M.F.A. students are reviewed at the end of their first year and in the middle of their second year by a committee of Art faculty to ensure that they are making progress in developing a significant body of work. (See section 5 below for more information on the review process.)

Final Thesis Project: The final thesis project is completed at the end of the third year of the program and consists of a culminating exhibition in the M.F.A. thesis group show and the completion of an accompanying written thesis that contextualizes and investigates the students work and practice. The written thesis is a document that articulates the nature of the student's work. A typical thesis includes a synopsis of the work's historical and philosophical context and an exposition of the work presented. (See sections 4c and 4d below for more information about the final thesis project.)

4a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

For the undergraduate student who applies to the program, proficiencies lay in four specific areas.

First is a demonstration in their visual work that they have the technical and conceptual competence to create a unified and compelling visual statement. Each of the students are evaluated first by the area in which the student applies and are later shared with the faculty at large for comments.

Secondly, a demonstration that they can transmit through written word, a competent and compelling narrative about the work that links their work to their identity, to the larger cultural context. They are also expected to establish their idealized goals for graduate study as a test of their expectations and how they mesh with the program.

Third is an analysis of a submission of letters from faculty and professional associates that describe their competencies and character in relation to graduate study.
Finally, proof of previous degree(s) and competence as quantified by minimum standard of a 3.0 GPA in the last 60 semester units or 90 quarter units of the undergraduate degree from previous institutions.

4b. Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

N/A

4c. The institution’s policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal graduate degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.

The MFA faculty reflect on students’ culminating experiences as a committee using the MFA Thesis Exhibition Assessment form. The culminating experience in exhibition form and in the thesis document, are discussed at the collective end-of-year review of all graduate work.

4d. Candidacy and final project requirements for the program; for example, requirements for dissertations, exhibitions, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

The final culminating experience for M.F.A. students is the Thesis exhibition in which they present professional and compelling work. Additionally, students write a final thesis paper in which they present an informed, well-articulated understanding of issues relevant to their own area of art practice, in well researched writing, formulating ideas within their final thesis and their professionally presented exhibition. The purpose of the Thesis exhibition and written Thesis paper is to demonstrate that the Measurable Learning Outcomes listed above in Section 3 have been fulfilled. In particular the culminating experience demonstrates the ability of graduates to produce professional creative work and generate a cohesive body of work, and to discuss historic, cultural and contemporary theory related to their own creative work.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed.
Our primary method of student assessment is conducted through a sequential series of reviews. Students are required to undergo a formal committee review at the end of their first year, in the middle of their second year and at the end of their third year as part of completing the final thesis project. A student’s review committee must have a minimum of three faculty present. The review committees are ad hoc, formed from regular graduate faculty in and out of the student’s area of concentration. During their First and Second Year reviews students are required to show original creative work; provide a written statement that contextualizes the work and shows an understanding of contemporary and historical influences and practices; and make a 20 -25 minute oral presentation outlining their creative work during the preceding year. The First and Second Year MFA Reviews are reviewed according to separate criteria established for each. *SECTION IV, MDP II.B – ITEM I* has copies of the review forms that specify the exact manner in which such assessments are made. Occasionally students fail the review. In such cases they are given a set of specific recommendations and are re-reviewed early in the following semester.

For the final thesis review, mastery is assessed using the Thesis Exhibition and Creative Work Project Assessment form *SECTION IV, MDP II.B – ITEM II*. The goal is to distinguish the level of professionalism and cohesion of the body of work. The assessment form is separated into Art Practice Competencies and Competencies in Critical and Historical Knowledge. Rankings from Excellent to Poor on a scale of 1 to 5, with 1 being Excellent, are used to describe faculty assessment in each of the areas.

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

**Strengths of the program:**

- Faculty professional achievement. The tenured and tenure track faculty consists of exhibiting artists who are strongly engaged in their own practices.

- Faculty commitment and devotion to the program. Virtually without exception faculty treasure the graduate program and give their time, attention, and energy to working with graduate students both within and outside of formal course work or seminars. Students receive ample individual attention due to the small scale of the program.

- Location. SFSU’s location in the Bay Area allows students to take advantage of the cultural riches in this area.
Areas for Improvement, challenges, and opportunities:

- Reviews: The faculty need to create more rigorous and clearly defined standards for reviews and clarify expectations in terms of amount of work; ability to articulate in writing and presentation; what constitutes re-review? (These issues are currently in the process of being discussed and clarified in the Graduate Programs Committee)

- Advising: Improve system for tracking students’ progress in the program and making sure they are meeting appropriate benchmarks.

- ART 704: Because Art 704, the critique-based seminar is rotated among faculty, there is some inconsistency in the way it is taught, which can be confusing to students and contribute to a lack of consistent and rigorous standards within the program. We need to better determine what the 704 seminar should consist of and find ways to ensure that students are receiving a consistent experience that serves our program’s goals and learning outcomes. In particular, it is important to ensure that this seminar be based around critiques.

- Students lack a common critical language for thinking about and articulating their process and work. This problem affects all aspects of their performance, from their participation in critiques to their written thesis.

- Graduate students lack adequate knowledge of contemporary art, as well as critical thinking, critical language, and the ability to contextualize their work within contemporary practice.

- The program does not fulfill the NASAD standard that states that “a minimum of 15% of the total credits for the degree should be in academic studies concerned with visual media.” Currently only 10% of the credits fulfill this criteria.

- We need to add a “topics-based” studio art seminar that would offer graduate students advanced instruction in theory and practice in special areas/experiences. In the past 704 has been used for this purpose, however this is confusing and detracts from the consistency of the program. Ideally 704 should be taught consistently as a critique-seminar and a variable topic studio seminar should be offered separately.
• ART 705: There is inconsistency in the way Art 705 is taught. Some faculty approach it as a special topics seminar that addresses a particular area/field in art history; others teach it as a critique seminar. We need to clarify the role of 705 in the curriculum and how it can best serve the goals of the program.

• Written thesis: There are not specific criteria in place for what constitutes the written thesis. Students lack the writing skills, both in terms of structuring/expressing their ideas and basic grammar. There is no place in the curriculum where this is specifically addressed.

• Stillwell Exhibition: Many faculty feel that the Stillwell Exhibition, which takes place in the middle of the second year, has a negative impact on student’s artistic development. While it is a valuable opportunity for students to exhibit their work prior to their final thesis, students often experience anxiety over this event and create new work specifically for the exhibition, disrupting their artistic development and neglecting their other work in critique-seminars.

• Visiting Artist Lectures: Most art schools have artist/scholar lectures, and some combine these lectures with studio visits. Because of a paucity of funding, it has been difficult to allow artists’ travel from Los Angeles, New York and other large art centers, so SFSU may depend on other events that may bring the artist to the Bay Area. SFSU also depends heavily on local artists and scholars for this program. This places it at a disadvantage in relation to other Bay Area MFA programs that regularly host important cultural figures from around the world. Prior to these funding issues, when the fee was not below what is commonly paid for such work, visiting artist may have given a lecture and conducted intense workshops along with studio visits during their stay which would have been three to four days and been conducted over the course of a Thursday – Sunday schedule. Having the resources to conduct these kinds of sustained visits would be conducive for attracting more students to the program. But returning to this kind of program is predicated on having administrative support in the department that has been curtailed by the University in previous budget cuts.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
The Graduate Programs Committee and Curriculum Committee are working on a number of changes to the curriculum:

1. Develop a topics-based variable topic seminar in studio art.

2. Develop a new curriculum for Art 700 that will be taught by a contemporary art historian and that introduces, in a structured and consistent way, critical theory, language and contemporary art that all students will be able to use throughout the program.

3. Require students to take courses in contemporary art history (i.e. ART 506 “Art Since 1945”) to establish a basic foundation of contemporary art knowledge.

4. Develop a thesis-writing seminar that will focus on the written thesis. Establish a more consistent model and procedure for the written thesis project. (Currently it is approached in different ways by different students and faculty, and there are no clear, consistent guidelines that specify what exactly the written thesis project should be and how it meets the program’s standards).

5. Change the title:description of ART 704 to explicitly state that this course is a critique-based studio seminar. There should be a requirement that each student is critiqued at least three times; students should make and have new work to show each semester. Create a resource binder to be available at the Graduate Programs desk in the Art Office that all faculty teaching the course can access and add to.

6. Change the title of Art 700 to Contemporary Art History, Theory, and Criticism to clarify the content of this course.
Master of Arts in Art History Program

*The Master of Arts in Art History Program was temporarily suspended in Fall 2014 (taking effect in Fall 2015) due to declining enrollments and the need to think about and address a number of issues. These low enrollments make it nearly impossible for us to offer graduate seminars with enough students to justify running the course. This past year we have been forced to cancel 3 graduate seminars due to low enrollment numbers. Some of the factors for our declining enrollments are beyond our control, and reflect wider demographic, educational, vocational and economic conditions/trends, which are being experienced by other institutions as well. However, we feel that we must address these changes and shifts in a substantial and holistic way, and rethink our program, and how it can serve the needs and desires of our potential student body. Putting the program on temporary suspension allows us to devote time and effort to think seriously and expansively about the program and to make necessary changes without negatively impacting current students. It will allow us to publicize these changes in a timely manner with the intention of attracting prospective applicants. (The full text of the proposal to suspend the M.A. program in Art History is in appendix TK.)

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

Program Title: Master of Arts in Art History

Program Mission Statement: The San Francisco State University Master of Arts in Art History is a rigorous two-year degree designed to develop professional competencies in art history. The only terminal art history masters program in the Bay Area, it offers students the opportunity to work closely with accomplished faculty amidst the cultural vibrancy of San Francisco. Students are introduced to various methodological approaches and gain a broad foundation in the theory and history of art, as well as more specialized topics within the field. Our Under the guidance of a faculty advisor, students write a thesis in which they undertake original research in a specific area of inquiry. Our M.A. program prepares candidates for careers in museums, galleries, and nonprofit art spaces, or for further study in a Ph.D. program. Coursework is enhanced by opportunities for teaching assistantships and internships at a range of local institutions, both established and alternative.

2. Curricular Table
Master of Arts in Art History
<table>
<thead>
<tr>
<th>Graduate Level Art History Courses (700 level and above)</th>
<th>Art History Electives (300 level and above)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>18 units</td>
<td>12 units</td>
<td>30 units</td>
</tr>
<tr>
<td>60%</td>
<td>40%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Graduate Seminars**

| ART 700 | Seminar in Contemporary Art, Theory, and Criticism | 3 units |
| ART 701 | Art History – Images and Meaning                   | 3 units |
| ART 702 | Methods in Art History                             | 6 units |
| ART 703 | Seminar in Art History Research Application       | 3 units |
| ART 898 | Master’s Thesis                                    | 3 units |

Total 18 units

Electives

| ARTxxx units | Art history courses by advisement (300 level or above) | 12 units |

Total 12 units

Total 30 units

**3. An assessment of compliance with NASAD Standards applicable to the program.**

Overview: The Master of Arts in Art History program at San Francisco State University is a two-year, 30-unit program. Students are accepted into the program in order to work with a specific faculty member (who generally becomes that student’s primary thesis advisor) and to conduct research within a specific area. The areas our faculty currently specialize in include: Modern and Contemporary, New Media, Artists’ Publications, History of Prints, South Asian, Islamic, Asian American, Contemporary Asian Renaissance and Baroque, Arts of Spain, and Queer Art History. Students develop their research through course work including at least 60% of which takes place in graduate level seminars;
they must pass a language exam; many T.A. and take on internships in the community. Finally, they complete a final thesis, which is usually a written research paper.

**M.A. in Art History Measurable Learning Objectives:**

1. Able to produce graduate level thesis paper. Must include evidence of art historical analysis and research abilities.
2. Able to distinguish between art historical periods, styles, concepts, historical and cultural contexts
3. Able to understand diverse theories and methodologies
4. Foreign Language comprehension

**Coursework:**

**ART 700:** During their first semester, all students take ART700: Seminar in Art, Theory, and Criticism. This course, taught by an art historian with a specialization in Contemporary Art, includes all first year M.F.A. and M.A. in Art History students. It introduces, in a structured and consistent way, the theory, language and history of contemporary art, providing a common foundation and critical language for the creative work, inquiry, and investigations that students subsequently undertake. This course stresses the strong relationship between practice and theory that characterizes contemporary art making in both its curriculum of readings and topics and by encouraging a dialogue between M.F.A. and M.A. students.

Art 702 Graduate Art History Methods. This seminar introduces graduate students to foundational methods of art history. Students gain familiar with the historiography of art history and practical experience in applying particular methodologies within their research. A fifteen page seminar paper is required.

**701: Art History: Images and Meaning.** This seminar, taken in the spring of the first year, and rotated among tenured and tenure-track art history faculty, focuses on special topics within a professor’s research area. Recent topics have included “modernism” and “the archive.” Students write a seminar paper.

**703: Art History Research Applications.** The goal of this course is to help students develop professional skills in problem formulation, visual and textual analysis and art historical argument. Taken during the fall of the second year, students general begin to draft their thesis in this course, gaining feedback from the instructor and other students.

Electives. Students take 3 electives in art history or other fields to help them develop their knowledge of art history and other topics relevant to their research.
Reviews and Thesis. Students are reviewed through a formal committee review at the end of their first year. The program culminates with a written thesis. (See 4c, 4d, and 5 below for details.)

4a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Applicants to the Master of Arts in Art History program must submit the following: transcripts from all institutions of higher learning attended; resume/cv; two-page statement of purpose; three letters of recommendation; writing sample; GRE scores.

Evidence of prior academic success required of applicants includes an undergraduate degree in art history or a relevant field, at least 18 units of which are art history and related fields, with a GPA of 3.5 or higher. A GPA of 3.0 overall is required. One hundred percent of entering MA students over the past five years have met this requirement, the university-wide GPA threshold. In addition to GPA, letters of recommendation, the student's statement of intent and writing samples contribute to the assessment of prior academic success.

Graduate Record Exam
The decision to require prospective students to take the Graduate Record Exam evolved from the desire to ensure admitted students were better prepared to write effectively for coursework and the thesis. As required by the University, the GRE was listed first as a recommendation in the 2007 catalogue. The following year the 2008 catalogue showed it as a requirement. All Master of Arts applicants entering the program in 2009-2010 and after will have taken the GRE and satisfied the department recommendation, and University Guidelines.

4b. Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Foreign Language: The foreign language exam is designed to test the student's ability to use a language, other than English, as an effective scholarly tool. The choice of which language is decided in consultation with the student's advisor. Students needing additional preparation are urged to register for an intensive language course the summer or year preceding entry into the art history program. (Students whose native language is a language other than English are not required to take the foreign language exam.) The foreign language exam must
be taken before en-rolling in Art 898 and should normally be completed by week ten of the student's third semester in the program (usually the first semester of the second year). Students will be required to translate approximately 250 words in 1 hour, using a dictionary. The passage should be translated into readable English.

4c. The institution's policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal graduate degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.

There is no official comprehensive review process for M.A. students at the conclusion of their degree. They must submit their final thesis to their committee (see details in 4d. below) Assessment occurs through individual meetings and interactions between students and faculty (primarily the advisor) who provide feedback on the thesis, ensure that any necessary changes are made, and sign off on the student’s thesis to indicate approval. There is a review sheet that committee members sometimes fill out, however there is no formal process or meeting to ensure that this happens.

4d. Candidacy and final project requirements for the program; for example, requirements for dissertations, exhibitions, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

The thesis is defined as a scholarly research paper, of significance to the field of art history, between forty and fifty pages in length, plus supplementary supporting documentation (notes, bibliography, reproductions, etc.). Writing is expected to adhere to professional standards for the field including logically cohesive and grammatically correct English throughout. Arguments are to be presented concisely but thoroughly in a logical sequence. The paper should articulate and defend a clear and logical “thesis” about a matter of significance to art history scholarship.

The First Reader has responsibility for reading and evaluating student drafts. In their thesis semester, students are required to establish a schedule for writing at the beginning of the semester, so that faculty and student can develop an effective schedule, enabling faculty to provide prompt feedback. Faculty agree to provide detailed notes on the thesis, and students are required to adhere to the schedule of drafts, developed at the beginning of the semester.
The Second and Third Readers are asked to read and comment on at least the final draft, but, depending on expertise, they may be called upon earlier in the process, to provide specialized feedback.

Faculty regularly reflect on students' culminating experiences collectively through discussing the progress of individual theses with one another. Because of the small size of the program, faculty members routinely participate in some capacity in thesis supervision as noted above. This participation provides familiarity with theses outside their areas of specialization and helps to ensure similar standards of form, argumentation and evidence across all culminating projects.

All students write a thesis, so there is inherently a degree of comparability in culminating experiences. While recognizing the differences among various areas of study, faculty do seek to promote comparable levels of scholarly achievement in all theses.

The success of these practices is evidenced by the production of theses that meet the standards outlined above. In the past five years, in reflecting on students work, faculty instituted a change in admissions policy to include the GRE with the hope will insure a more uniform and adequate level of preparation and facilitate student completion of the thesis. Emphasis on writing and research has been strengthened and reinforced in courses in semesters leading up to the thesis. The institution of a more rigorous First Year Review that began in the 2008-2009 academic year, is intended to help students clarify the focus and goals of the Culminating Experience, at an earlier stage in their academic careers.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed.

First year review: Students are required to undergo a formal committee review at the end of their first year. A student’s review committee must have a minimum of 3 faculty present. The review committees are ad hoc, formed from regular graduate faculty, both studio and art history, in and out of the student’s area of concentration. During their First year review, students are required to make a 20 - 25 minute oral presentation outlining their research during the preceding year and proposing a research topic (or sometimes more than one topic) for their M.A. thesis. The goal of the first year review is several-fold: 1) to make sure that students are making adequate progress in the program (assessed by an advising sheet that documents their coursework, grades, and regular meetings with advisors) and 2) to give students an opportunity to reflect upon their progress and goals in the program and in particular to begin to think seriously about
formulating their thesis topic, and 3) to allow students to gain feedback on their research and proposed thesis ideas from faculty. First Year M.A. Reviews are assessed according to criteria established and circulated to faculty and students. 

**SECTION IV, MDP II.B – ITEM III,** is a copy of the review form that specifies the exact manner in which such assessments are made. Occasionally students fail the review. In such cases they are given a set of specific recommendations and are re-reviewed early in the following semester.

**Final Thesis Assessment:**
Faculty reading art history theses seek to insure that the standards and learning outcomes, discussed above, are being met. This is determined through a guided process of writing that begins with an abstract in the fall of the students’ final academic year in the program, and culminates with the filing of the thesis in the spring. Within their “thesis” semester, students usually undertake several drafts – typically three. Faculty provide detailed feedback on each draft enabling students to develop and refine their presentation. Students who do not meet the thesis requirements in their thesis semester are required to re-enroll in Art 897 in order to refine their research and presentation to meet the established standards.

**SECTION IV, MDP II.B – ITEM IV,** MA Thesis Assessment Form. The culminating experience is assessed in terms of a variety of factors, including the following:
- the significance of the topic to the field of art history
- the range and appropriateness of resources and methods utilized in the study
- the clarity of the articulation and defense of the primary scholarly argument
- the acknowledgement of diverse perspectives and responses to these
- thoroughness of scholarly supporting elements (notes, bibliography, etc.)
- accuracy and correctness of writing style

6. **An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.**

**Strengths:** The program size and graduation rate over the past several years has been steady with approximately 5-6 students per year, most of whom have graduated in a timely manner of 2 years. The location of the program offers internships and employment opportunities for students; further as the only terminal M.A. in Art History in the Bay Area, it attracts students in the area to SFSU.

**Areas for Improvement, Challenges, and Opportunities:** While San Francisco State University offers the only terminal M.A. program in the Bay Area, it
increasingly competes with related programs such as M.A. programs in Visual Studies and Curatorial Practice at schools such as the San Francisco Art Institute and the California College of the Arts. Our applicant pool has decreased in recent years in both quantity and quality. Because there are only three art history faculty who teach in the graduate program (and must balance this with their undergraduate teaching duties) we are not able to offer as many graduate seminars as is ideal. Especially lacking are advanced graduate seminars in particular research topics.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

Art history faculty are in the midst of rethinking seminar rotations amongst faculty and designing some new graduate seminars that better serve the research interests and strengths of individual faculty members, and allow greater flexibility to students in terms of developing their own research interests. They are designing a new seminar that will focus on historiographical issues and post-colonial approaches to art history. The art history faculty will meet over the next several months to continue to discuss graduate seminar offerings and rotations with the goal of implementing these changes by Spring 2015.
SECTION II.B Specific Curricula – Introduction

General Goals and Objectives for Curricula leading to Undergraduate Degrees in Art and Design

The California State University does not have clear, trans-campus definitions of majors, minors, concentrations and emphases. In trying to answer this question we contacted the Undergraduate Curriculum Coordinator, the Dean of Undergraduate Studies, the Dean of Graduate Studies, the Dean of the Graduate College of Education, and the Dean and Associate Deans of the College of Liberal & Creative Arts – no one was able to provide a clear answer. The closest we could come to definitions are as follows:

Major:
A major
The Art Department offers a bachelor’s degree in Art in one of four concentrations, designed in conjunction with the General Education program to create opportunities for students to acquire a broadly based humanistic and social education focused through the lens of a special awareness of the visual world. What distinguishes the Concentrations from each other is the degree to which each focuses on one of the following:

- To provide a model of skilled creative production in a Liberal Arts context
- To provide a model of skilled research and writing in art history in a Liberal Arts context
- To provide background and experience for future arts educators
- To enrich the general education of non-art majors
- To supply instruction in the visual arts, art history, and art education for students who study art as a second major or minor

In general, the BA programs are designed to ensure students receive a broad experience in art consistent with a liberal arts bachelors degree, with sufficient preparation for further education in the field. The BA in Art: Studio Concentration focuses on production-based emphases in Ceramics, DMET, Paint and Drawing, Photography, Printmaking, Sculpture and Textiles. The BA in Art: Art History Concentration focuses on art historical research and scholarly writing. The BA in Art: Art Education Concentration provides studio experiences, with an emphasis in one area, plus one course in art education, to pursue the State of California requirement of a fifth year of study for either an elementary or secondary teaching credential. The fourth Concentration is a BA in Art: Art History/Studio, wherein students can pursue both studio and research and writing in art together.

All four concentrations provide a loosely formulated core of lower division courses. The Studio the core includes three studio courses and two art history courses; the Art Education Concentration core requires four studio and two art history courses; the Art History concentration requires two art history courses and
either two studios or one studio and an exhibition design elective; and the Dual Art History/Studio concentration requires two studio and two art history courses.

Art history core courses introduce visual forms in relation to the values, beliefs and institutions of specific Western and Non-European cultures, and provides an introduction to contemporary art and theory. Lower division studio courses introduce the “gateway” production skills and knowledge for upper division study in the seven studio emphases listed above.

Detailed descriptions of course work for all concentrations and emphases are provided in the following curricular tables.

It should be noted that recording keeping with regard to Concentrations has become more accurate since 2009 when they were approved by the University and introduced into the Art curricula. However, the numbers are inconsistent for a number of reasons. One factor is that there is still a general category for a BA in Art, with no concentration. The following lists enrollments for Spring 2014 by Concentration. For purposes of this report, the general ‘Art’ designation was used to determine the equivalent of the university's percentage of majors, of 143. Those were added to each Concentration for descriptive and analytical purposes in Section II.B.

<table>
<thead>
<tr>
<th>Concentration</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Education</td>
<td>38</td>
</tr>
<tr>
<td>Art Studio</td>
<td>256</td>
</tr>
<tr>
<td>Art History</td>
<td>75</td>
</tr>
<tr>
<td>Art History/Studio</td>
<td>88</td>
</tr>
<tr>
<td>Total Majors</td>
<td>457</td>
</tr>
</tbody>
</table>

Detailed descriptions of course work for all concentrations and their associated emphases are provided in the following curricular tables. Each table is followed by an assessment of compliance with NASAD standards, the results of the program related to its purposes, an assessment of strengths and areas for improvement and plans for addressing weaknesses and improving results.

A summary of strengths, weaknesses and plans for improvement for all studio emphases follows the Textiles Emphasis document, to avoid repeating information.
Degree Title: Bachelor of Arts in Art: Art Education *

Number of Years to Complete the Program: 4

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Art Education Concentration explores the place of the visual arts in elementary and secondary education, and in general human development.

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Current Semester’s Enrollment in Majors: 38

Name of Area Coordinator: N/A

* Please note completion of this program does not lead to teacher certification. The State of California requires a fifth year for all elementary and secondary teaching credentials

2. Curricular Table: Bachelor of Arts in Art: Art Education

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>Art Education</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>31 Credits</td>
<td>12 Credits</td>
<td>3 credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>25%</td>
<td>10%</td>
<td>3%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**ART STUDIO**
lower division (choose three)
Art 222 Introduction to Textile Art 3 units
Art 231 Drawing 1 3 units
Art 235 Printmaking 1 3 units
Art 240 Sculpture 1 3 units
Art 245 Ceramics 1 3 units
Art 260 Photography 1 3 units

**Upper Division**
(choose 6-9 units from a single area; and 6-9 diversified on advisement)
### Digital Media and Emerging Technology
- **Art 410** Conceptual Strategies I 3 units
- **Art 412** Computer Applications in Conceptual Design I 3 units
- **Art 511** Special Topics (6 courses) 3 units
- **Art 610** Conceptual Strategies III 3 units
- **Art 612** Computer Applications in Conceptual Design III 3 units

### Textiles
- **Art 422** Weaving I – Beginning 3 units
- **Art 423** Constructed Surfaces 3 units
- **Art 424** Surface Design Studio 3 units
- **Art 522** Weaving 2 – Intermediate 3 units
- **Art 523** Textiles – Special Topics (2 courses) 3 units
- **Art 524** Surface Design 3 units
- **Art 624** Sculptural Cloth and Fiber 3 units

### Painting And Drawing
- **Art 431** Painting I 3 units
- **Art 432** Drawing 2 3 units
- **Art 433** Figure Drawing 3 units
- **Art 434** Color Workshop 3 units
- **Art 531** Painting 2 3 units
- **Art 533** Figure Painting 3 units
- **Art 534** Mixed Media Painting 3 units
- **Art 631** Painting 3 3 units
- **Art 670** Art as Inquiry 3 units

### Printmaking
- **Art 435** Relief Printing 3 units
- **Art 436** Intaglio Printing 3 units
- **Art 437** Lithography Printing 3 units
- **Art 438** Monoprinting 3 units
- **Art 536** Printmaking: Special Topics (4 courses) 3 units
- **Art 635** Advanced Printmaking 3 units

### Sculpture
- **Art 440** Sculpture 2 3 units
- **Art 540** Sculpture 3 3 units
- **Art 541** Sculpture Special Topics (3 courses) 3 units
- **Art 640** Sculpture 4 3 units

### Ceramics
- **Art 445** Ceramics 2 3 units
- **Art 544** Raku 3 units
- **Art 545** Ceramics 3 3 units
- **Art 546** Ceramics Special Topics (1 course) 3 units
- **Art 645** Ceramics 4 3 units

### Photography
- **Art 460** Photography 2 3 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 560</td>
<td>Photography 3</td>
<td>3</td>
</tr>
<tr>
<td>Art 562</td>
<td>Color Photography 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 563</td>
<td>Photography Special Topics (3 courses)</td>
<td>3</td>
</tr>
<tr>
<td>Art 660</td>
<td>Photography 4</td>
<td>3</td>
</tr>
<tr>
<td>Art 662</td>
<td>Color Photography II</td>
<td>3</td>
</tr>
<tr>
<td>Art 663</td>
<td>Honors Seminar in Photography</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Other Options For Upper Division Studio</strong></td>
<td></td>
</tr>
<tr>
<td>Art 619</td>
<td>Exhibition Design</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Any upper division studio not in emphasis</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Upper division LAB courses from other departments</td>
<td>3-6</td>
</tr>
<tr>
<td></td>
<td>e.g. Cinema, Theatre Arts, Design and Industry</td>
<td></td>
</tr>
<tr>
<td>Art 509</td>
<td>Art Productions</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Graduation Writing Assessment Requirement (Choose 1)</strong></td>
<td></td>
</tr>
<tr>
<td>Art 551GW</td>
<td>Resources and Strategies for Art and Learning</td>
<td>3</td>
</tr>
<tr>
<td>Or</td>
<td>Art 602GW Art History Methods</td>
<td>3</td>
</tr>
<tr>
<td>Art 690GW</td>
<td>Professional Practices: Studio Art</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>STUDIO TOTAL</strong></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td><strong>Art History</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Lower Division (choose two)</strong></td>
<td></td>
</tr>
<tr>
<td>Art 201</td>
<td>Western Art History 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 202</td>
<td>Western Art History 2</td>
<td>3</td>
</tr>
<tr>
<td>Art 205</td>
<td>Asian Art History</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Upper Division Art History (choose two)</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(must include 20/21st century and non-European-based topics)</td>
<td></td>
</tr>
<tr>
<td>Art 303</td>
<td>The Artist in the 20/21st Century</td>
<td>3</td>
</tr>
<tr>
<td>Art 403</td>
<td>Queer Art History</td>
<td>3</td>
</tr>
<tr>
<td>Art 405</td>
<td>Art, Literature &amp; Power in the Renaissance</td>
<td>3</td>
</tr>
<tr>
<td>Art 406</td>
<td>Renaissance Art</td>
<td>3</td>
</tr>
<tr>
<td>Art 501</td>
<td>Women &amp; Art 20/21st Century</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Performance Art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Spanish Art: Case Histories of Major Artists</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>History of Prints</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Art of the Dutch Golden Age</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>History of Photography</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>History of New Media</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Art &amp; Politics in the 20th Century</td>
<td>3</td>
</tr>
<tr>
<td>Art 502</td>
<td>The Art of Japan</td>
<td>3</td>
</tr>
</tbody>
</table>
Art of South & Southeast Asia 3 units
Contemporary Art 3 units
Buddhist Art 3 units
Asian American Art 3 units
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602 Art History Methods (GWAR) 3 units
ART HISTORY TOTAL 12 units

Art Education
Art 450 Art for Children 3 units
ART EDUCATION TOTAL 3 units

TOTAL FOR MAJOR 46 units

Introduction to General Education
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking).
Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

General Education Requirements Of All Baccalaureate Degrees
<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral Communication</td>
<td>LD</td>
<td>3</td>
<td>A1</td>
</tr>
<tr>
<td>Written English</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication I</td>
<td>LD</td>
<td>3</td>
<td>A2</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>LD</td>
<td>3</td>
<td>A3</td>
</tr>
<tr>
<td>Written English</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication II</td>
<td>LD</td>
<td>3</td>
<td>A4</td>
</tr>
</tbody>
</table>

**Area A: English Language**

**Communication and Critical Thinking**

- Physical Science                          | LD           | 3     | B1   |
- Life Science                              | LD           | 3     | B2   |
- Lab Science                               | LD           | 3     | B3   |
- Mathematics/Quantitative Reasoning        | LD           | 3     | B4   |

**Area B: Scientific Inquiry and Quantitative Reasoning**

- Arts                                      | LD           | 3     | C1   |
- Humanities                                | LD           | 3     | C2   |
- Humanities – Literature                    | LD           | 3     | C3   |

**Area C: Arts and Humanities**

- Social Sciences                           | LD           | 3     | D1   |
- Social Sciences: US History               | LD           | 3     | D2   |
- Social Sciences: US & CA Government       | LD           | 3     | D3   |

**Area D: Social Sciences**

- Lifelong Learning and Self-Development (LLD) | LD or UD     | 3*   | E    |
- Physical and/or Life Science               | UD           | 3     | UD-B |
- Arts and/or Humanities                     | UD           | 3     | UD-C |
- Social Sciences                            | UD           | 3     | UD-D |
- American Ethnic and Racial Minorities (AERM) | LD or UD     | 3*   |
- Environmental (ES)                         | LD or UD     | 3*   |
- Global Perspectives (GP)                   | LD or UD     | 3*   |
- Social Justice (SJ)                        | LD or UD     | 3*   |

**Area E: Lifelong Learning**

- General Studies Total                      |              | 48    |      |
- Electives                                  |              | 27    |      |
DEGREE TOTAL ............................................................................................................. 120 Units

These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: http://ugs.sfsu.edu/bacc-reqs/GE for information about their requirements.

Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards.

The Bachelor’s of Art: Art Education provides students with a broad general education as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education courses develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The Concentration prepares students for advanced study in art education directed primarily toward admission to a fifth year credential program administered by the College of Education, and for the possibility of a career teaching art at the elementary and secondary levels.

The Art Department does not offer a teaching credential. The Credential program in the College of Education, to which students may apply upon completion of their undergraduate studies, provides teaching competencies in the fifth year. It includes supervised practicums that help students refine the personal competencies that form an important part of their classroom skills, and provides experience in how to use those skills to communicate the purposes of art, and inspire further interest in art to students from a wide range of social and cultural backgrounds. In a long-standing arrangement with the College of Education, faculty in Art Education also teach courses not included in the Curricular table above because they are not required for the major and the majority of students enrolled in these courses are not majors. Art 550 Field Experiences in Art Education, which is a seminar and supervisory course for art education internships in museums, and other art settings, is an option for undergraduate students who have taken Art 450. Art 650 Curriculum and Instruction in Art, can be taken by undergraduates, but is intended primarily for graduate students in Art
or Museum studies and single subject credential candidates. Art 655, *Curriculum and Instruction II*, is restricted to students enrolled in the single subject credential program in the College of Education, and provides supervision and evaluation by faculty with expertise in the visual arts.

The lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree. Through its 30 required studio credits, Art Education students have the opportunity to do advanced work in at least one studio discipline in which they are expected to demonstrate a reasonable level of studio proficiency. The Art Education course, ART 450, *Art for Children*, engenders awareness of creative potential in relation to visual arts education in the elementary and secondary school setting. ART 551 GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. ART 551 GW is taken by students in their junior or senior year. Students research and write about ideas, issues and resources in art education while engaged in creative studio inquiry relating to the development of the same in elementary and secondary educational settings. All students in the department take a one unit service learning course called Art Productions in which students work with faculty to assist in various research, design, and development of visual materials for instructional purposes.

5. **Results of the program in relation to its goals and objectives.**

Results can be assessed in a number of ways. The quality of student creative competence is often visible in regular display of Art Education students’ work in the hall cases, and in department exhibits of student work, which reflect competence and understanding of developing appropriate curriculum for a diverse range of students, K-5.

The evaluation of written and visual work produced in the Concentration’s Graduation Writing Assessment Requirement, or GWAR, are another means to quantify results. Assessments are based on the Student Learning Outcomes for the Concentration, which are derived from the California State Standards in the Visual and Performing Arts Framework:

- Able to apply information and ideas creatively in visual images
- Able to identify, understand and employ creative processes
- Able to generate personal artistic ideas
• Able to express content through visual, written and oral means
• Demonstrates potential to grow artistically and professionally
• Ability to research, analyze, organize and apply information
• Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 551GW Resources and Strategies for Art and Learning assessment spreadsheets (SECTION IV, MDP II.B – ITEM I) show that rankings tend to hover around 2, on a scale of 1 to 5, where ‘1’ is best, showing that students understand art practice, and its technical aspects and processes. Assessment of students’ abilities to “develop and articulate ideas clearly and cogently” are consistently at, or greater than 2.5, indicating the curriculum is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys)

In Spring 2014, 38 of 457 majors were officially enrolled in the Art Education Concentration, and 9 completed their degrees, 24%. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)

6. Assessment of strengths, areas for improvement, challenges and opportunities
Strengths of the program include the diversity of studio faculty and student body. Both the now-partially retired tenured faculty member and the long-term lecturer who teach in the Art Education Concentration have many years of experience teaching in public schools. The Art Education course, ART 450, Art for Children, engenders awareness of creative potential in relation to visual arts education in the elementary school setting. Art 450 introduces students to ideas about teaching art, and how to use art to teach other subjects, at the K-5 level.

Challenges:
• Art 450, the only course that distinguishes the Art Education Concentration from a Studio Concentration can be taken as an upper division elective in the major for any concentration. On average about 75% of ART 450 students are non-majors. SECTION IV, MDP II.B – ITEM I.

• Enrollment in the Concentration is low. There are currently about 40 of 500 majors declared in the Concentration. Students are positive about Art 450 and instruction, but note the lack of depth in the program in Senior Exit Surveys SECTION IV, MDP I.B III.
• The long-time Art Education faculty member cannot teach in the Fine Arts Building for health reasons, and last taught ART 450 in Fall 2009. She does not wish to teach the course outside of the Fine Arts building and the Art Department hires a lecturer to teach the course each semester.

• Many years ago the Art department made an agreement with the Graduate College of Education to teach two Curriculum and Instruction courses for the GCOE’s credential students. There is no written agreement on record in the Art Department, the Graduate College of Education, or at the university level. The tenured Art Education faculty member teaches these courses.
  o ART 650 and ART 655 have undergraduate rather than graduate numbers because Art’s MFA program uses the number ART 750 for its teaching seminar, described in Section II.A, page 52. SECTION IV, MDP II.B – ITEM I presents enrollment numbers and identifies Art majors enrolled in Art Education courses. Formerly robust enrollments for ART 650 and Art 655 have declined steeply in the past four years. These courses do not meet minimum enrollment levels and there is pressure from the College to cancel them each of the past three semesters. The GCOE has experienced a 94% drop in applications to the credential program over the past 10 years. SECTION IV, MDP II.B – ITEM II, consists of screen shots of an internal report on declining graduate enrollments at SFSU and suggested reasons why this is so.

• Moving forward the department must hire a lecturer to teach ART 450 in fall and spring, and in Spring hire a lecturer to teach courses that are restricted to credential students in the Graduate College of Education.

• Both deans of the College of Liberal & Creative Arts have expressed concern about the cost of the Art Education Concentration and advised the chair to consider solutions, keeping at the fore will of the faculty in any decision.

• Informally, a majority of the faculty indicated they do not wish to invest in a new hire for Art Education and would like to see the facility associated with the Concentration used to serve the department more broadly.

• The Art Education faculty member expressed hope to establish a Masters in Art Education Program to replace a program that was eliminated when the “InterArts Program” was eliminated in 2001. In 2002 faculty voted against establishing this degree. A minority of current faculty support this idea; the majority do not.
7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
the Chair began exploring the idea of creating an Art Education interdisciplinary minor with the Graduate College of Education.
• The minor would consist of 15 to 24 units (5-8 courses) in education. Art for Children would be part of the Education minor.
• The new baccalaureate started in 2015, requires all students entering the university carry a minor or complete 12 units of “complementary studies” SECTION IV, MDP II.B – ITEM III, page XX. Art students interest in teaching could take the minor or a selection of four courses from the Minor could be counted as complementary studies.

This solution addresses many of the weaknesses in the Art Education Concentration:
• It provides breadth and depth in education, and keeps Art for Children
• The interdisciplinary minor means the Art Department would get support to pay for lecturers
• Students taking the minor would have it listed on their diploma, the primary rationale for making Art Education a Concentration in 2009

The idea was presented for discussion to Curriculum Committee in Fall 2014. The Curriculum Committee voted to approve the idea and it was presented to the full faculty in October. After discussion faculty voted to eliminate the Art Education Concentration and work with the Graduate College of Education to create an Art Education minor.

At this writing, the Graduate College of Education is working towards the Education Minor that includes Art for Children.
Degree Title: Bachelor of Arts in Art: Art History
Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from University bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The art history concentration stresses the history of visual form in relation to the values, beliefs, and institutions of specific cultures.

Current Semester’s Enrollment in Majors: 75

Name of Area Coordinator: Gwen Allen, Associate Professor

2. Curricular Table for Bachelor of Arts in Art: Art History

<table>
<thead>
<tr>
<th>Art History</th>
<th>Studio Art</th>
<th>Foreign Language or Complementary Electives</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>33 Credits</td>
<td>6 Credits</td>
<td>6 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>28%</td>
<td>10%</td>
<td>10%</td>
<td>50%</td>
<td>12%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Art History

Lower Division (choose two)
- Art 201 Western Art History 1 3 units
- Art 202 Western Art History 2 3 units
- Art 205 Asian Art History 3 units 6 units

Art History

Upper Division (choose eight)
(must include 20/21st century and non-European-based topics)
- Art 303 The Artist in the 20/21st Century 3 units
- Art 403 Queer Art History 3 units
- Art 405 Art, Literature & Power in the Renaissance 3 units
- Art 406 Renaissance Art 3 units
- Art 501 Women & Art 20/21st Century Performance Art
  - Spanish Art: Case Histories of Major Artists 3 units
History of Prints 3 units
Art of the Dutch Golden Age 3 units
History of Photography 3 units
History of New Media 3 units
Art & Politics in the 20th Century 3 units

Art 502
The Art of Japan 3 units
Art of South & Southeast Asia 3 units
Contemporary Art 3 units
Buddhist Art 3 units
Asian American Art 3 units

Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602GW Art History Methods 3 units

TOTAL IN ART HISTORY 33 units

Art Studio
(choose two)
Art 222 Introduction to Textile Art 3 units
Art 231 Drawing 1 3 units
Art 235 Printmaking 1 3 units
Art 240 Sculpture 1 3 units
Art 245 Ceramics 1 3 units
Art 260 Photography 1 3 units
Art 619 Exhibition Design 3 units

6 units

Foreign Language or Complementary Electives:
Students must take either 6 units of a single foreign language or 6 units of upper division electives outside the Art Department that complement their interests and educational goals within Art History (by advisement)

6 units

Art 509 Art Productions 1 unit

TOTAL FOR MAJOR 46 units

Introduction to General Education
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand,
involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking. Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

General Education Requirements Of All Baccalaureate Degrees

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
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</thead>
<tbody>
<tr>
<td>Oral Communication</td>
<td>LD</td>
<td>3</td>
<td>A1</td>
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<tr>
<td>Written English</td>
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<tr>
<td>Communication I</td>
<td>LD</td>
<td>3</td>
<td>A2</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>LD</td>
<td>3</td>
<td>A3</td>
</tr>
<tr>
<td>Written English</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Communication II</td>
<td>LD</td>
<td>3</td>
<td>A4</td>
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</table>

**Area A: English Language**

**Communication and Critical Thinking**.................................12 total

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
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<tr>
<td>Physical Science</td>
<td>LD</td>
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<td>B1</td>
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<tr>
<td>Life Science</td>
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<tr>
<td>Lab Science</td>
<td>LD</td>
<td>3</td>
<td>B3</td>
</tr>
<tr>
<td>Mathematics/Quantitative Reasoning</td>
<td>LD</td>
<td>3</td>
<td>B4</td>
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</table>

**Area B: Scientific Inquiry and Quantitative Reasoning**.....9 total

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>LD</td>
<td>3</td>
<td>C1</td>
</tr>
<tr>
<td>Humanities</td>
<td>LD</td>
<td>3</td>
<td>C2</td>
</tr>
<tr>
<td>Humanities – Literature</td>
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<td>3</td>
<td>C3</td>
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**Area C: Arts and Humanities** ................................................. 9 units total

<table>
<thead>
<tr>
<th>Social Sciences</th>
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<th>D1</th>
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</thead>
<tbody>
<tr>
<td>Social Sciences: US History</td>
<td>LD</td>
<td>3</td>
<td>D2</td>
</tr>
<tr>
<td>Social Sciences: US &amp; CA Government</td>
<td>LD</td>
<td>3</td>
<td>D3</td>
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</table>

**Area D: Social Sciences** ................................................. 9 units total

<table>
<thead>
<tr>
<th>Lifelong Learning and Self-Development (LLD)</th>
<th>LD or UD</th>
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<th>E</th>
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<tbody>
<tr>
<td>Physical and/or Life Science</td>
<td>UD</td>
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<td>UD-B</td>
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<tr>
<td>Arts and/or Humanities</td>
<td>UD</td>
<td>3</td>
<td>UD-C</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>UD</td>
<td>3</td>
<td>UD-D</td>
</tr>
<tr>
<td>American Ethnic and Racial Minorities (AERM)</td>
<td>LD or UD</td>
<td>3*</td>
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</tr>
<tr>
<td>Environmental (ES)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
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<tr>
<td>Global Perspectives (GP)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
</tr>
<tr>
<td>Social Justice (SJ)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
</tr>
</tbody>
</table>

**Area E: Lifelong Learning** ................................................. 9 units total

**General Studies Total** .................................................. 48 units

**Electives** ......................................................................... 27 units

**DEGREE TOTAL** .................................................................. 120 units

These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: [http://ugs.sfsu.edu/bacc-reqs/GE](http://ugs.sfsu.edu/bacc-reqs/GE) for information about their requirements.

**Notes:** LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

**3. Assessment of compliance with NASAD standards.**

The B.A. in art with a concentration in Art History requires a total of 46 semester hours, or approximately 38% percent of the total 120 hours required for graduation.

Specific Coursework: Students must take two lower-division survey courses (ART 201: Western Art History I, ART 202: Western Art History II, or ART 205:
Asian Art) which cover the major artists, movements, and monuments within their respective areas, giving students a broad background in art history that prepares them for upper division coursework in more specialized topics. Students also must take eight upper division art history lecture courses in a variety of topics based on faculty expertise (which include Modern and Contemporary Art, Renaissance and Baroque Art, Queer Art History, and Asian Art), supplemented by adjunct lecturers who are occasionally invited to teach upper division lectures in their areas of expertise. At least one of these required 8 courses must be in 20th-21st century art and one must be in non-European art. Students must take two lower-division studio art courses in which they gain first hand experience of the creative/artistic process. Further they must take two semesters of a single foreign language OR two upper division electives or outside of the Art Department, which complement their studies within the major. Students acquire a general knowledge of world history through the General Education requirements of the Liberal Arts degree, particularly through their Segment II and Segment III requirements.

While students gain some experience with theory, analysis, and criticism in the eight required lecture courses (through lectures, readings, discussion, critical essays, and examinations), it is in the seminar course, ART 602: Art History Methods, that they develop these skills in depth, and gain a true knowledge of the tools and techniques of scholarship. ART 602 is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrates upper-division written English proficiency within the given discipline. ART 602 is generally taken by students in their senior year. In it students learn and practice methods of formal analysis, as well as various other art historical methodologies and write a research paper.

5. Results of the program.
The results of the program, in relation to its goals and objectives, can be evaluated in part by the number of students who complete the program. For example, in the Spring 2014 academic year there were a total of 56 students in the Art History Concentration enrolled in various department courses and 25 of them completed graduation applications, nearly 50%, which indicates that students are acquiring the basic knowledge in courses, at least enough to meet graduation unit requirements. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys)

The course ART 602: Art History Methods (described above) is the primary means for documenting the Concentration’s levels of achievement of these standards. Each semester, the Art 602 instructor records how well each individual student fulfills the learning outcomes for the B.A. in Art: Art History,
using the following learning outcomes which are derived from the California State Standards in the Visual and Performing Arts Framework:

1. Able to produce a competent research paper in the history of art
2. Able to locate and analyze information on art or literary topics
3. Familiar with and understands diverse theories and perspectives
4. Ability to analyze arguments and ideas
5. Proper use of notes and bibliography
6. Proper use of grammar and writing to conduct research

The spreadsheets for Art 602 (SECTION IV, MDP II.B – ITEM I) show that students are generally meeting the learning outcomes with mean scores around or less than 2.5 on the 5-point scale, where ‘1’ is best, demonstrating good skills in most areas. Students are consistently less able to engage in “thoughtful analysis of strong and weak points of arguments and ideas.” While students are fulfilling the basic requirements and learning outcomes for the major, anecdotal evidence suggests that there is room for improvement in their writing and analysis skills. Ideas for using such evaluations as the basis for program improvement are considered in item 6.

6. **Assessment of strengths, areas for improvement, challenges and opportunities.**

The strengths of the Art: Art History Concentration include the diverse and vibrant student body who major in Art at SFSU. Many students live and work in the Bay Area community; they bring to the classroom a wealth of backgrounds, experiences, and points of view, greatly enriching the dialogue that takes place there. Conversely, they bring their experience in the classroom back out into the community, in various ways making their academic pursuits relevant to the larger world through work opportunities and internships and by being more involved members of the Bay Area art community.

One minor and easily addressable weakness of the program is that students currently only take 2 of the 3 lower division courses offered. This means that they often have gaps in their basic, foundational knowledge of art history, which becomes evident when they go on to take the upper division courses. The simplest solution to this problem is to require students in the Art History concentration to take all three of the lower division courses, ART 201, ART 202, and ART 205.

An ongoing challenge of the program is the small size of the art history faculty, just three tenured/tenure-track positions, relative to the number of students whom they serve in both the art history and studio art concentrations. This is more than just a matter of student-faculty ratio; it limits the number of courses that can be
offered to fulfill graduation requirements resulting in overenrolled classes and students who cannot fulfill the requirements within four years. (It should be noted here that many of our students work between 20 and 30 hours/week, and graduating in four years is not the norm). Historically the department has relied quite heavily on adjunct lecturers to augment the program by offering upper division art history classes, however such augmentations have become increasingly uncertain in recent years. At the same time, class sizes have ballooned. Upper division art history electives are currently capped at 60 students and often run even larger to accommodate students who need to fulfill graduation requirements.

The assessment of poor analytical and writing ability can be attributed to teaching unmanageably large courses. Faculty find it increasingly difficult to teach writing under such conditions especially given the 3:3 teaching load and the lack of consistent and reliable teaching assistant positions. The sum of these factors has lead to the lack of development and diminishment of student writing, research, and analysis skills. The only time in the program students receive substantial instruction and feedback in writing is during ART602 in their senior year. Faculty find themselves struggling to “make up for lost time,” teaching the most basic writing skills during this course instead of focusing on more advanced research and scholarship.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

Art History faculty are in the middle of rewriting the program statement of purpose and learning outcomes for Art: Art History to more accurately reflect the current faculty’s pedagogical approaches and priorities and the program’s philosophy and character. Further, the Art History faculty in consultation with the chair, are evaluating and redesigning the curriculum to address the weakness and challenges describe above. By reducing the number of upper division art history lecture courses that are required, we could redirect faculty energy and improve results by adding some smaller upper division seminars or smaller lectures, with perhaps 35-45 students or so, in which writing and analysis skills could be adequately taught and nurtured. By replacing one upper division course with a lower division course, we can simultaneously bolster student preparation for upper division courses and reduce the number of upper division lectures that are required. In addition, reducing the number of art history electives required by Studio Art concentration students may further ease the demand on upper division
art history lectures, allowing faculty to focus their energy on smaller classes that better foster the student learning outcomes.
Degree Title: Bachelor of Arts in Art: Studio

Ceramics Emphasis

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Ceramics emphasis offers a foundation in ceramic information and techniques and provides a base upon which the student can build professional skills in ceramics.

Current Semester’s Enrollment in Majors: a portion of 256*

Name of Area Coordinator: Jeff Downing

  *represents total declared BA in Art: Studio

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 Credits</td>
<td>12 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>28%</td>
<td>10%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Art Studio**

*Lower Division (choose three)*
- Art 222 Introduction to Textile Art 3 units
- Art 231 Drawing 1 3 units
- Art 235 Printmaking 1 3 units
- Art 240 Sculpture 1 3 units
- Art 245 Ceramics 1 3 units
- Art 260 Photography 1 3 units

*Upper division (choose 15 to 18 units from the Ceramics area)*

**Ceramics**
- Art 445 Ceramics 2 3 units
- Art 544 Raku 3 units
- Art 545 Ceramics 3 3 units
- Art 546 Ceramics Special Topics (1 course) 3 units
- Art 645 Ceramics 4 3 units
**Outside emphasis - 1**  
*(choose 3 to 6 units on advisement)*  

**Digital Media and Emerging Technology**  
Art 410 Conceptual Strategies I  
Art 412 Computer Applications in Conceptual Design I  
Art 511 Special Topics (6 courses)  
Art 610 Conceptual Strategies III  
Art 612 Computer Applications in Conceptual Design III  

**Textiles**  
Art 422 Weaving I – Beginning  
Art 423 Constructed Surfaces  
Art 424 Surface Design Studio  
Art 522 Weaving 2 – Intermediate  
Art 523 Textiles – Special Topics (2 courses)  
Art 524 Surface Design  
Art 624 Sculptural Cloth and Fiber  

**Painting And Drawing**  
Art 431 Painting I  
Art 432 Drawing 2  
Art 433 Figure Drawing  
Art 434 Color Workshop  
Art 531 Painting 2  
Art 533 Figure Painting  
Art 534 Mixed Media Painting  
Art 631 Painting 3  
Art 670 Art as Inquiry  

**Printmaking**  
Art 435 Relief Printing  
Art 436 Intaglio Printing  
Art 437 Lithography Printing  
Art 438 Monoprinting  
Art 536 Printmaking: Special Topics (4 courses)  
Art 635 Advanced Printmaking  

**Sculpture**  
Art 440 Sculpture 2  
Art 540 Sculpture 3  
Art 541 Sculpture Special Topics (3 courses)  
Art 640 Sculpture 4  

**Photography**  
Art 460 Photography 2  
Art 560 Photography 3  
Art 562 Color Photography 1  
Art 563 Photography Special Topics (3 courses)
Art 660 Photography 4  3 units  
Art 662 Color Photography II  3 units  
Art 663 Honors Seminar in Photography  3 units  

**Other Options For Upper Division Studio**  
Art 450 Art for Children  3 units  
Art 619 Exhibition Design  3 units  
Any upper division studio not in emphasis  3 units  
Upper division LAB courses from other departments  
e.g. Cinema, Theatre Arts, Design and Industry  3 units  
3-6 units  
Art 509 Art Productions  1 unit  

**Graduation Writing Assessment Requirement (Choose 1)**  
Art 690GW Professional Practices: Studio Art  3 units  
Art 551GW Resources and Strategies for Art and Learning  3 units  
Or  
Art 602GW Art History Methods  3 units  

**STUDIO TOTAL**  31 units  

**Art History lower division (choose two)**  
Art 201 Western Art History 1  3 units  
Art 202 Western Art History 2  3 units  
Art 205 Asian Art History  3 units  

**Art History upper division (choose two)**  
(must include 20/21\textsuperscript{st} century and non-European-based topics)  
Art 303 The Artist in the 20/21\textsuperscript{st} Century  3 units  
Art 403 Queer Art History  3 units  
Art 405 Art, Literature & Power in the Renaissance  3 units  
Art 406 Renaissance Art  3 units  
Art 501  
Women & Art 20/21\textsuperscript{st} Century  
Performance Art  
Spanish Art: Case Histories of Major Artists  3 units  
History of Prints  3 units  
Art of the Dutch Golden Age  3 units  
History of Photography  3 units  
History of New Media  3 units  
Art & Politics in the 20\textsuperscript{th} Century  3 units  

Art 502  
The Art of Japan  3 units  
Art of South & Southeast Asia  3 units  
Contemporary Art  3 units  
Buddhist Art  3 units  
Asian American Art  3 units
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602 Art History Methods (GWAR) 3 units
**ART HISTORY TOTAL** 12 units

**TOTAL FOR MAJOR** 46 units

**Introduction to General Education**
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking). Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

**General Education Requirements Of All Baccalaureate Degrees**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
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</thead>
<tbody>
<tr>
<td>Oral Communication</td>
<td>LD</td>
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<td>A1</td>
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<tr>
<td>Written English</td>
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<tr>
<td>Communication I</td>
<td>LD</td>
<td>3</td>
<td>A2</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>LD</td>
<td>3</td>
<td>A3</td>
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<tr>
<td>Written English</td>
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<tr>
<td>Communication II</td>
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### Area A: English Language
Communication and Critical Thinking

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<thead>
<tr>
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<tr>
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<td>Lab Science</td>
<td>LD</td>
<td>3</td>
</tr>
<tr>
<td>Mathematics/Quantitative Reasoning</td>
<td>LD</td>
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**Total:** 12 units

### Area B: Scientific Inquiry and Quantitative Reasoning

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<thead>
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<tr>
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<tr>
<td>Humanities</td>
<td>LD</td>
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<tr>
<td>Humanities – Literature</td>
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**Total:** 9 units

### Area C: Arts and Humanities

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<thead>
<tr>
<th>Subject</th>
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<tbody>
<tr>
<td>Social Sciences</td>
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<td>Social Sciences: US History</td>
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<td>Social Sciences: US &amp; CA</td>
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**Total:** 9 units

### Area D: Social Sciences

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<td>Physical and/or Life Science</td>
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<tr>
<td>Arts and/or Humanities</td>
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<tr>
<td>Social Sciences</td>
<td>UD</td>
<td>3</td>
</tr>
<tr>
<td>American Ethnic and Racial Minorities (AERM)</td>
<td>LD or UD</td>
<td>3*</td>
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<tr>
<td>Environmental (ES)</td>
<td>LD or UD</td>
<td>3*</td>
</tr>
<tr>
<td>Global Perspectives (GP)</td>
<td>LD or UD</td>
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<tr>
<td>Social Justice (SJ)</td>
<td>LD or UD</td>
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</table>

**Total:** 9 units

### Area E: Lifelong Learning

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<tr>
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<tbody>
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<td>Electives</td>
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</table>

**Total:** 120 units

These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: [http://ugs.sfsu.edu/bacc-reqs/GE](http://ugs.sfsu.edu/bacc-reqs/GE) for information about their requirements.
Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards applicable to the program.

The Bachelor’s of Art in Art: Studio, Ceramics emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education course develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The Concentration prepares students for possible advanced study in art. The emphasis also provides enough technical expertise that graduates of the BA program have gotten jobs as techs in ceramics facilities.

As noted in the introduction, the lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Ceramics emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The Ceramics emphasis provides students with a foundation and instruction in a variety of techniques in the field. Graduating students must be able to demonstrate competencies in hand-building and throwing techniques and a reasonable comprehension and mastery of ceramic design, exploration, craftsmanship and expression. Advanced students should be able to understand kiln and glaze work including glaze temperatures, compatibility of clay and glaze to various firings; be able to work safely with ceramics equipment and materials; and be able to work in a collaborative ceramics studio setting. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic sense of quality in works of art. Art courses
that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Art 690GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.
The results of the program in relation to its goals and objectives can be seen in a number of ways. The quality of student creative competence is often visible in regular display of student work in the first floor windows facing the Garden of Remembrance, and ceramic work in department exhibits of student work such as the annual Stillwell Exhibition of undergraduate work and the Senior Art Expo. Undergraduate student work is also always included in an annual regional showcase of ceramics in Davis at the Artery gallery, a well-known commercial exhibition space for fine arts and functional ceramics and sculpture. These works exhibit a high degree of technical proficiency and competence.

The university does not keep records of emphases, only Concentrations, thus results evaluated each semester through evaluation of written and visual work produced in the Studio Concentration’s Graduation Writing Assessment Requirement, or GWAR, ART 690GW, cannot be linked to a single emphasis area. Like all three GWARs in the department Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:

- Able to apply information and ideas creatively in visual imager
- Able to identify, understand and employ creative processes
- Able to generate personal artistic ideas
- Able to express content through visual, written and oral means
- Demonstrates potential to grow artistically and professionally
- Ability to research, analyze, organize and apply information
- Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices (SECTION IV, MDP II.B – ITEM I) generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the
historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’ These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys) There is no university record-keeping for emphasis, so Concentrations as a whole are used to represent this data. In Spring 2014 256 of 457 total majors were officially enrolled in the Studio Concentration, and the department processed 90 graduation applications, which, if approved, represent approximately 35% of students enrolled in the major. It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.

Positive results of Ceramics emphasis are seen in the large number of students who take courses in the area. Comments in Senior Exit Surveys (SECTION IV, MDP A.I – ITEM I) praise instruction in the area, and how, despite budget problems, the area thrives.

6. Assessment of strengths, areas for improvement, challenges and opportunities.

Strengths of the program include a faculty member with a deep commitment and in-depth education and experience in the practice of traditional ceramics and running a ceramics facility. Careful course rotations ensure that students to advance in a sequential way through either hand-building or wheel-throwing practices, glazing, and firing, providing students with a broad range of topics and technical skills comparable to other top, two-faculty ceramic programs in California.

Since 2002 students in the program have participated in annual exhibitions of ceramic work during the three-day California Conference for the Advancement of Ceramic Art in Davis, California. The conference organizers sponsor student shows by securing vacant retail spaces in the town of Davis for weekend gallery exhibits which includes most of the major university ceramic programs including San Jose State, San Diego State, CSU Chico, University of Oregon, ASU Tempe, Humboldt State and others. An average of 25 students participate based on quality of their finished work and the student’s willingness to assist with show for the entire set-up and takedown. Students from San Francisco State annually participate in exhibits at the National Council on Education for the Ceramic Arts conference. On average about twenty San Francisco State Students attend the
In addition to its facilities on the main campus, the ceramics area also maintains a pitfire site at the University’s Romberg Tiburon Center across the San Francisco Golden Gate Bridge. This open fire pit provides not just instruction in more specific techniques, but builds a strong, centered ceramics community where students take ownership of both facilities and curriculum in ways that cannot be measured by traditional assessment means.

Graduate students in the Ceramics area, volunteers, and lecturer taught course augmentations have all contributed to the health of the area despite the lean times that have engulfed the department in recent years. In Spring 2013 the department was allowed to hire a full time technician who divides his duties between the Ceramics and Sculpture areas. This has allowed the faculty member to assign some of the technical duties he had been performing for the past 8 years to the tech. He has been able to concentrate more fully on teaching, although much of his service to the department centers on keeping his technically demanding and facilities-dependent area, functional.

Areas for improvement include the need for another tenure track faculty member. With such a hire Ceramics would be able to offer courses in specialty and new emerging areas of research in ceramics. Plans for the new position include searching for a faculty member who would bring a different perspective about contemporary ceramics practices into the curriculum. Senior Exit Surveys (Appendix 3) reveal frustration with the high enrollments and the difficulty of adding ceramics courses to their schedules.

Better support, for facilities and building maintenance from the University, is crucial. Most of the gas kilns are nearly 35 years old, and no longer reach temperatures necessary for optimum firing. The area would benefit from new kilns, upgraded electrical, proper gas lines, repair of the raku vent, and better lighting in the critique room are areas for improvement. Such improvements would support the already strong, technical curriculum.

Challenges facing the area stem primarily from the lack of funding that traditionally supported the studio courses in the Art Department. One is the decrease in General Funding the second is the inability to raise Material Instructional Fees. As noted in the introduction, for many years General Funding dollars were distributed to departments to meet their maintenance and equipment purchases. Those funds no longer exist.

7. A rationale for continuation of the program if it has had no graduates during the past five years.
8. Plans for addressing weaknesses and improving results

Plans for addressing weaknesses and improving results include hiring another tenure track faculty to teach in the area. This would help meet the demand for classes and expand the curriculum. The integration of thinking and writing about art should be part of curricular changes. The Ceramics area needs to replace old equipment including kilns and wheels, but also tools and other furniture. The facilities need refurbishment in terms of proper studio lighting, electrical wiring, ventilation, and repair of leaks.
Program Title: Bachelor of Arts in Art: Studio
Digital Media and Emerging Technology Emphasis

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The CIA emphasis prepares artists and media experimenters to work at the cutting edge of technology.

Current Semester’s Enrollment in Majors: a portion of 256*

Name of Area Coordinator: Paula Levine, Professor

*represents total declared BA in Art: Studio

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<tr>
<td>34 Credits</td>
<td>12 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>28%</td>
<td>10%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
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Art Studio
Lower Division (choose three)
Art 222 Introduction to Textile Art 3 units
Art 231 Drawing 1 3 units
Art 235 Printmaking 1 3 units
Art 240 Sculpture 1 3 units
Art 245 Ceramics 1 3 units
Art 260 Photography 1 3 units

Upper division
(choose 15 to 18 units from the Digital Media and Emerging Technology area)
Art 410 Conceptual Strategies I 3 units
Art 412 Computer Applications in Conceptual Design I 3 units
Art 511 Special Topics (6 courses) 3 units
Art 610 Conceptual Strategies III 3 units
Art 612 Computer Applications in Conceptual Design III 3 units

Outside emphasis
(choose 3 to 6 units on advisement)

**Textiles**
- Art 422 Weaving I – Beginning 3 units
- Art 423 Constructed Surfaces 3 units
- Art 424 Surface Design Studio 3 units
- Art 522 Weaving 2 – Intermediate 3 units
- Art 523 Textiles – Special Topics (2 courses) 3 units
- Art 524 Surface Design 3 units
- Art 624 Sculptural Cloth and Fiber 3 units

**Painting And Drawing**
- Art 431 Painting I 3 units
- Art 432 Drawing 2 3 units
- Art 433 Figure Drawing 3 units
- Art 434 Color Workshop 3 units
- Art 531 Painting 2 3 units
- Art 533 Figure Painting 3 units
- Art 534 Mixed Media Painting 3 units
- Art 631 Painting 3 3 units
- Art 670 Art as Inquiry 3 units

**Printmaking**
- Art 435 Relief Printing 3 units
- Art 436 Intaglio Printing 3 units
- Art 437 Lithography Printing 3 units
- Art 438 Monoprinting 3 units
- Art 536 Printmaking: Special Topics (4 courses) 3 units
- Art 635 Advanced Printmaking 3 units

**Sculpture**
- Art 440 Sculpture 2 3 units
- Art 540 Sculpture 3 3 units
- Art 541 Sculpture Special Topics (3 courses) 3 units
- Art 640 Sculpture 4 3 units

**Ceramics**
- Art 445 Ceramics 2 3 units
- Art 544 Raku 3 units
- Art 545 Ceramics 3 3 units
- Art 546 Ceramics Special Topics (1 course) 3 units
- Art 645 Ceramics 4 3 units

**Photography**
- Art 460 Photography 2 3 units
- Art 560 Photography 3 3 units
- Art 562 Color Photography 1 3 units
- Art 563 Photography Special Topics (3 courses) 3 units
- Art 660 Photography 4 3 units
- Art 662 Color Photography II 3 units
Art 663 Honors Seminar in Photography 3 units

Other Options For Upper Division Studio
Art 450 Art for Children 3 units
Art 619 Exhibition Design 3 units
Any upper division studio not in emphasis 3 units
Upper division LAB courses from other departments e.g. Cinema, Theatre Arts, Design and Industry 3 units
Art 509 Art Productions 1 unit

Graduation Writing Assessment Requirement (Choose 1)
Art 690GW Professional Practices: Studio Art 3 units
Art 551GW Resources and Strategies for Art and Learning 3 units
Or
Art 602GW Art History Methods 3 units
STUDIO TOTAL 31 units

Art History lower division (choose two)
Art 201 Western Art History 1 3 units
Art 202 Western Art History 2 3 units
Art 205 Asian Art History 3 units

Art History upper division (choose two)
(must include 20/21st century and non-European-based topics)
Art 303 The Artist in the 20/21st Century 3 units
Art 403 Queer Art History 3 units
Art 405 Art, Literature & Power in the Renaissance 3 units
Art 406 Renaissance Art 3 units
Art 501 Women & Art 20/21st Century Performance Art
Spanish Art: Case Histories of Major Artists 3 units
History of Prints 3 units
Art of the Dutch Golden Age 3 units
History of Photography 3 units
History of New Media 3 units
Art & Politics in the 20th Century 3 units
Art 502 The Art of Japan 3 units
Art of South & Southeast Asia 3 units
Contemporary Art 3 units
Buddhist Art 3 units
Asian American Art 3 units
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945  3 units
Art 507 Art of China  3 units
Art 508 Contemporary Art in a Global Context  3 units
Art 602 Art History Methods (GWAR)  3 units
**ART HISTORY TOTAL**  12 units

**TOTAL FOR MAJOR**  46 units

**Introduction to General Education**
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking. Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

**General Education Requirements Of All Baccalaureate Degrees**

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<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
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<tbody>
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<td>Communication II</td>
<td>LD</td>
<td>3</td>
<td>A4</td>
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</tbody>
</table>

**Area A: English Language**
Communication and Critical Thinking…………………………12 total

Physical Science LD 3 B1
Life Science LD 3 B2
Lab Science LD 3 B3
Mathematics/Quantitative Reasoning LD 3 B4

Area B: Scientific Inquiry and Quantitative Reasoning….9 total

Arts LD 3 C1
Humanities LD 3 C2
Humanities – Literature LD 3 C3

Area C: Arts and Humanities…………………………………...9 units total

Social Sciences LD 3 D1
Social Sciences: US History LD 3 D2
Social Sciences: US & CA Government LD 3 D3

Area D: Social Sciences…………………………………………9 units total

Lifelong Learning and Development (LLD) LD or UD 3* E
Physical and/or Life Science UD 3 UD-B
Arts and/or Humanities UD 3 UD-C
Social Sciences UD 3 UD-D
American Ethnic and Racial Minorities (AERM) LD or UD 3*
Environmental (ES) LD or UD 3*
Global Perspectives (GP) LD or UD 3*
Social Justice (SJ) LD or UD 3*

Area E: Lifelong Learning………………………………………9 units total

General Studies Total…………………………………………48 units
Electives ………………………………………………………..27 units
DEGREE TOTAL………………………………………………..120 units

These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: http://ugs.sfsu.edu/bacc-reqs/GE for information about their requirements.

Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course
or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards applicable to the program.

The Bachelor’s of Art in Art: Studio, Digital Media and Emerging Technology emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education course develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

As noted in the introduction, the lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Digital Media and Emerging Technology emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The area integrates intuitive approaches typical of the arts with the structured processes of computer coding, research and problem solving related to science, technology and the humanities. The curriculum is meant to provide a basic working knowledge of semiotics and critical theory through assigned readings, and research and writing, and provides instruction in a range of software applications and design approaches, including coding, that complements the theoretical study. Coursework also provides practical experiences in improvising with digital or electronic techniques, including physical computing, time-based media, performance or interventions to make artwork informed by contemporary directions in technology and culture. Most studio areas have a lower division course that introduces students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. The DMET area stopped teaching its lower division course in the 1990s. The department has just approved a new one. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic sense of quality in works of art. Art courses that address these standards in sum,
constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Art 690GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.

The results of the program in relation to its goals and objectives can be seen in a number of ways. Student work in time-based media, video and sound installations, as well as experiments in physical computing are shown in the annual department exhibits of student work such as the annual Stillwell Exhibition of undergraduate work and the Senior Art Expo.

The university does not keep records of emphases, only Concentrations, thus results evaluated each semester through evaluation of written and visual work produced in the Studio Concentration’s Graduation Writing Assessment Requirement, or GWAR, ART 690GW, cannot be linked to a single emphasis area. Like all three GWARs in the department Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:

• Able to apply information and ideas creatively in visual imagery
• Able to identify, understand and employ creative processes
• Able to generate personal artistic ideas
• Able to express content through visual, written and oral means
• Demonstrates potential to grow artistically and professionally
• Ability to research, analyze, organize and apply information
• Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices (SECTION IV, MDP II.B – ITEM I) generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’
These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. *(SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys)*

There is no university record-keeping for emphasis. In Spring 2014, 256 of 457 total majors were officially enrolled in the Studio Concentration, and 90 completed applications to receive their degrees, approximately 35%. *(It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)*

6. Assessment of strengths, areas for improvement, challenges and opportunities.

Strengths: The faculty teaching in the area has expertise in photography, and time-based and locative media. Adjuncts with special skills in physical computing, sound and arduino are hired to teach the existing curriculum outside the faculty member’s area of expertise in semesters when lecturer funds are available. Challenges to this model are the constant fluctuation in funds to pay for lecturers *(Section I.C Finances, page 10).*

In addition to adjuncts who teach courses, the curriculum is augmented with workshops in specialty areas like arduino and sound, and special guest artist lectures present topics not included in, but relevant to the curriculum. Another program strength is the integration of research and writing in the curriculum. Students read, discuss and research ideas as a part of the conceptual understanding necessary to engage technology as a model for thinking about art making.

Weaknesses: Digital Media art works have not reached a consistent level of accomplishment on par with the other studio areas in the department at the undergraduate level. Each fall the Fine Arts Gallery presents the annual Stillwell Student Show of juried undergraduate work. As part of the process, the gallery director regularly invites outside art world professionals to review student work. The proctor is then asked to provide feedback about the “state of the Art” at San Francisco State for assessment purposes. In 2000, art writer Lydia Matthews noted that there was almost no video or installation work or approaches incorporating other new media. This feedback was reiterated almost verbatim in 2011 by proctor Laurie Lazer, Director of San Francisco's cutting edge Luggage Store Gallery. Other proctors, including Karen Kienzle (currently Director of the Palo Alto Art Center), Susan Hillhouse (currently interim curator at the San Jose Museum of Art), have commented that the undergraduate work was principally in traditional media of painting, photography, printmaking, textiles and sculpture. Typically only one or two works in video are submitted, and there have been a
few proposals for installations. The gallery has never received a 'performance' proposal for the Stillwell Student Show, although a few performances have been presented in the Senior Art Expo.

The Digital Media and Emerging Technology area serves a smaller contingency of students than other studio areas, evidenced by those who identify it as their emphasis in the Senior Exit Surveys SECTION IV, MDP I.B – ITEM II. Enrollments in the area are low and in Spring 2015 a course with one enrolled student had to be cancelled. Comments in Senior Exit Surveys are mixed. There are students who understand and embrace the curriculum in the area and praise individual instructors. However, there are also comments that express confusion about the purposes of the courses in relation to digital media as it is more generally understood.

A tenured faculty member with a skill set that included computer coding and electronics developed the current curriculum in the mid 1990s. In 2011, that faculty member died unexpectedly. This occurred at a time when the College and University were seeking dramatic solutions to devastating budget cuts, and a replacement hire was out of the question (See Section I.C page 13). Another personal challenge occurred the following year, which caused the remaining faculty member in the area to take an extended leave. Adjuncts were placed in charge of the curriculum and the facilities. Though all performed to the best of their abilities, and were in contact with the faculty member who was on leave, the area suffered from a lack of consistency and centralized oversight.

Facilities were affected by these circumstances in the short run, but also by budget cuts that have been steadily made since 2008. These cuts have eliminated the computer lab once associated with the area. Section I.F page 32 outlines the specifics.

Through analysis of syllabi, student evaluations of teaching effectiveness, and student complaints, some very serious curricular and instructional issues have come to light since 2013. DMET courses have not been rewritten or updated since the mid 1990s. Two new courses were approved in Fall 2014, but no tenured/tenure track faculty member can teach them, a question that was overlooked when the courses were approved. DMET has not been following University, College and Department protocols for curriculum. New course titles are created and course content is altered by the instructors each semester, based on a lecturer’s particular skill set, or a new idea, rather than going through the course approval process described in Section I.A, page 3. Efforts are being make to bring the area’s curricular, safety, and instructional modes into alignment with department, college and university practices and policies.

The faculty member would like to hire a tenure track faculty with different expertise, and developed position description. In Fall 2014 the position was
discussed with Curriculum Committee, which argued that seeking a candidate with “gaming” and ‘interactivity’ specialties would attract candidates with skill sets out of alignment with the direction the department is heading. The committee instead proposed that a position be created in “New Practices” that would serve the DMET area’s need for a specialist in digital media but that would also help to bridge and integrate the DMET curriculum with the rest of the department by emphasizing installation, performance, and video instead of gaming and interactivity. In a vote by the whole faculty to rank new hires, the DMET position was ranked last and the New Practices position was ranked first.

7. **A rationale for continuation of the program if it has had no graduates during the past five years.**

N/A

8. **Plans for addressing weaknesses and improving results.**

“Digital and Emerging Technologies” is a new name for the area (for many years the area was called “Conceptual and Information Arts”). The name is an attempt to make the area’s content clear by title. This is a positive first step in that the name itself points to digital media.

Resources and support in the long term, as well awareness of the meaning of a liberal arts degree in art, must be at the fore when developing curricular blocks and course sequences.

Work with the faculty member in the area to make sure there is an understanding of and respect for shared governance procedures of the university and in the shared vision of the department faculty.
Program Title: B. A. in Art: Studio
Painting and Drawing Emphasis

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Painting and Drawing emphasis offers courses as productive endeavors, as well as a means of acquiring visual skills that may apply to other disciplines. Attention is given to diverse histories and traditions and their effects on contemporary practices, conceptual development, research, and critical dialogue.

Current Semester’s Enrollment in Majors: a portion of 256*

Name of Area Coordinator: Paul Mullins, Professor

*represents total declared BA in Art: Studio

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 Credits</td>
<td>12 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>28%</td>
<td>10%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Art Studio
Lower Division (choose three)
Art 222  Introduction to Textile Art  3 units
Art 231  Drawing 1  3 units
Art 235  Printmaking 1  3 units
Art 240  Sculpture 1  3 units
Art 245  Ceramics 1  3 units
Art 260  Photography 1  3 units

Upper division (choose 15 to 18 units from the Painting and Drawing area)

Painting And Drawing
Art 431 Painting I  3 units
Art 432 Drawing 2  3 units
Art 433 Figure Drawing  3 units
Art 434 Color Workshop 3 units
Art 531 Painting 2 3 units
Art 533 Figure Painting 3 units
Art 534 Mixed Media Painting 3 units
Art 631 Painting 3 3 units
Art 670 Art as Inquiry 3 units

Outside emphasis (choose 3 to 6 units on advisement)

Digital Media and Emerging Technology
Art 410 Conceptual Strategies I 3 units
Art 412 Computer Applications in Conceptual Design I 3 units
Art 511 Special Topics (6 courses) 3 units
Art 610 Conceptual Strategies 3 units
Art 612 Computer Applications in Conceptual Design III 3 units

Textiles
Art 422 Weaving I – Beginning 3 units
Art 423 Constructed Surfaces 3 units
Art 424 Surface Design Studio 3 units
Art 522 Weaving 2 – Intermediate 3 units
Art 523 Textiles – Special Topics (2 courses) 3 units
Art 524 Surface Design 3 units
Art 624 Sculptural Cloth and Fiber 3 units

Printmaking
Art 435 Relief Printing 3 units
Art 436 Intaglio Printing 3 units
Art 437 Lithography Printing 3 units
Art 438 Monoprinting 3 units
Art 536 Printmaking: Special Topics (4 courses) 3 units
Art 635 Advanced Printmaking 3 units

Sculpture
Art 440 Sculpture 2 3 units
Art 540 Sculpture 3 3 units
Art 541 Sculpture Special Topics (3 courses) 3 units
Art 640 Sculpture 4 3 units

Ceramics
Art 445 Ceramics 2 3 units
Art 544 Raku 3 units
Art 545 Ceramics 3 3 units
Art 546 Ceramics Special Topics (1 course) 3 units
Art 645 Ceramics 4 3 units

Photography
Art 460 Photography 2 3 units
Art 560 Photography 3 3 units
Art 562 Color Photography 1 3 units
Art 563 Photography Special Topics (3 courses) 3 units
Art 660 Photography 4 3 units
Art 662 Color Photography II 3 units
Art 663 Honors Seminar in Photography 3 units

Other Options For Upper Division Studio
Art 450 Art for Children 3 units
Art 619 Exhibition Design 3 units
Any upper division studio not in emphasis 3 units
Upper division LAB courses from other departments
e.g. Cinema, Theatre Arts, Design and Industry 3 units
3-6 units
Art 509 Art Productions 1 unit

Graduation Writing Assessment Requirement (Choose 1)
Art 690GW Professional Practices: Studio Art 3 units
Art 551GW Resources and Strategies for Art and Learning 3 units
Or
Art 602GW Art History Methods 3 units
STUDIO TOTAL 31 units

Art History lower division (choose two)
Art 201 Western Art History 1 3 units
Art 202 Western Art History 2 3 units
Art 205 Asian Art History 3 units

Art History upper division (choose two)
(must include 20/21st century and non-European-based topics)
Art 303 The Artist in the 20/21st Century 3 units
Art 403 Queer Art History 3 units
Art 405 Art, Literature & Power in the Renaissance 3 units
Art 406 Renaissance Art 3 units
Art 501
Women & Art 20/21st Century Performance Art
Spanish Art: Case Histories of Major Artists 3 units
History of Prints 3 units
Art of the Dutch Golden Age 3 units
History of Photography 3 units
History of New Media 3 units
Art & Politics in the 20th Century 3 units

Art 502
The Art of Japan 3 units
Art of South & Southeast Asia 3 units
Contemporary Art 3 units
Buddhist Art 3 units
Asian American Art 3 units
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602 Art History Methods (GWAR) 3 units
**ART HISTORY TOTAL** 12 units

**TOTAL FOR MAJOR** 46 units

**Introduction to General Education**
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. They provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking). Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

**General Education Requirements Of All Baccalaureate Degrees**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
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<tr>
<td>Oral Communication</td>
<td>LD</td>
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<tr>
<td>Written English</td>
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<tr>
<td>Communication I</td>
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<td>Written English</td>
<td>Communication II</td>
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<td><strong>Area A: English Language</strong></td>
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<tr>
<td><strong>Communication and Critical Thinking</strong></td>
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<tr>
<td>Physical Science</td>
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<td>LD</td>
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<tr>
<td>Life Science</td>
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<td>LD</td>
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<td>Lab Science</td>
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<tr>
<td>Mathematics/Quantitative Reasoning</td>
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<td>LD</td>
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<td><strong>Area B: Scientific Inquiry and</strong></td>
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<td>Quantitative Reasoning</td>
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<td>Arts</td>
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<td>Social Sciences</td>
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<td>Self-Development (LLD)</td>
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<td>Social Sciences</td>
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<td>Environmental (ES)</td>
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<tr>
<td>Global Perspectives (GP)</td>
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<tr>
<td>Social Justice (SJ)</td>
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<td><strong>Area E: Lifelong Learning</strong></td>
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<tr>
<td><strong>DEGREE TOTAL</strong></td>
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These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: [http://ugs.sfsu.edu/bacc-reqs/GE](http://ugs.sfsu.edu/bacc-reqs/GE) for information about their requirements.
Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards applicable to the program.

The Bachelor’s of Art in Art: Studio, Painting and Drawing emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education course develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

As noted in the introduction, the lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Painting and Drawing emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The area emphasizes visual awareness and understanding through the traditional and expanded fields of painting and drawing. Students are expected to have a working knowledge of the formal aspects of two-dimensional work including the principles of composition, color, abstraction, the basic elements of design, and perspective; and develop a personal visual language. Through lectures, critique, and studio discourse, students become familiar with diverse art histories, traditions, materials and techniques, as well as contemporary art practices. Students learn to articulate intentions in their particular studio interests, both verbally and visually, and develop skills related to preparation, presentation and documentation of work. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic
sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Art 690GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.

The results of the program in relation to its goals and objectives can be seen in a number of ways. The quality of student creative competence from their coursework is often on display in the glass cases lining the main halls of the Painting and Drawing area. Department exhibits of student work such as the annual department exhibits of student work such as the annual Stillwell Exhibition of undergraduate work and the Senior Art Expo. Many of their works show technical proficiency in a range of approaches and materials, conceptual sophistication, and an awareness of contemporary practices in the expanded field. Graduates’ levels of achievement are evidenced by the acceptance of many for graduate study at schools such as Hunter, Cornell, the Universities of California at Berkeley and Los Angeles, California College of the Arts and Mills College, to name a few.

The university does not keep records of emphases, only Concentrations, thus results evaluated each semester through evaluation of written and visual work produced in the Studio Concentration’s Graduation Writing Assessment Requirement, or GWAR, ART 690GW, cannot be linked to a single emphasis area. Like all three GWARs in the department Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:

- Able to apply information and ideas creatively in visual imagery
- Able to identify, understand and employ creative processes
- Able to generate personal artistic ideas
- Able to express content through visual, written and oral means
- Demonstrates potential to grow artistically and professionally
- Ability to research, analyze, organize and apply information
- Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices
(SECTION IV, MDP II.B – ITEM I) generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’ These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys) There is no university record-keeping for emphases. In Spring 2014, 256 of 457 total majors were officially enrolled in the Studio Concentration, and 90 completed applications to receive their degrees, approximately 35%. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)

Positive results of Painting and Drawing emphasis are seen in the large numbers of students who take courses in the area.

6. Assessment of strengths, areas for improvement, challenges and opportunities.
The Painting and Drawing area serves more Studio Concentration students as an emphasis than any other area. As a result, it is the only studio area with three faculty, which are its greatest strength. All three faculty are engaged, practicing artists, each with different trajectories and focus in their careers, studio practices, and pedagogical approaches. This diversity allows students to experience a range of opinions and ideas, providing them the opportunity to more fully engage in the exploration of painting and drawing media and conceptual concerns.

Studio management and facilities issues are relatively minor in Painting and Drawing compared to other disciplines in the department. Still, the 2013-14 academic year saw the figure drawing studio outfitted with a new curtain, after ten years of one that was a decaying, tattered ruin. Also, a new solvent system was implemented which has greatly improved health and safety concerns in the area. The hire of a second Instructional Technician in Fall 2013 has allowed the area to update MSDS safety sheets, which are now available in a binder in the area.
Comments in Senior Exit Surveys praise individual instructors, but also note extreme difficulty in registering for and adding painting and drawing classes. Many who graduated in AY 2013-14 stated that their graduation was delayed at least a year because there were so few course sections. Many students also express an interest in learning about non-fine art two-dimensional practices, and express frustration with not being able to pursue them in the context of their coursework. *(SECTION IV, MDP I.A – ITEM I)*

Since the loss of general fund dollars, the area’s Course Materials Fees have been consolidated to pay for models in the figure drawing and figure painting classes. The cost is so high that it is rarely possible to schedule even a day’s model for other painting and drawing courses, which might benefit from having one. In addition, the cost leaves no funds to pay for the bulk paper, inks and other supplies the area used to provide for experimentation in a variety of media.

The equipment in the area, taborets, easels, lights and so forth, needs to be upgraded and replaced. Smaller and more compact taborets and easels would ease the crowding that occurs in the painting and drawing studios. The area needs better track lighting for its critique room as well as chairs that are not broken and falling apart. Props, furniture for models and set-ups, and lighting for them, need updating. It would help to have multiple lighting sets. Painting faculty could set up a range of light configurations for both models and still lifes in more than one studio at a time.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

Like all studio areas painting faculty need to find places in the curriculum to include activities that address students’ abilities to think and write more clearly about their work.

As a liberal arts bachelor’s degree, that in the painting and drawing emphasis introduces students to a range of two-dimensional art making practices, faculty are considering addressing student’s interests in less traditional areas such as mural painting, cartoon art, tattoo art, and video game art, without it being a pejorative. The relationship between high and low art might provide traction in fact that it more closely resembles art practices that have been accepted institutionally at the museum and gallery levels for at least a few decades.
Program Title: B. A. in Art: Studio
Printmaking Emphasis

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Printmaking emphasis provides in-depth studio practice in one or more of the major processes in fine art printmaking and the extensions of the field

Current Semester’s Enrollment in Majors: a portion of 256*

Name of Area Coordinators: Susan Belau; Mario Laplante

*represents total declared BA in Art: Studio

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<tr>
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28% 10% 40% 22% 100%

Art Studio
Lower Division (choose three)
Art 222 Introduction to Textile Art 3 units
Art 231 Drawing 1 3 units
Art 235 Printmaking 1 3 units
Art 240 Sculpture 1 3 units
Art 245 Ceramics 1 3 units
Art 260 Photography 1 3 units

Upper division (choose 15 to 18 units from the Printmaking area)
Printmaking
Art 435 Relief Printing 3 units
Art 436 Intaglio Printing 3 units
Art 437 Lithography Printing 3 units
Art 438 Monoprinting 3 units
Art 536 Printmaking: Special Topics (4 courses) 3 units
Art 635 Advanced Printmaking  3 units

**Outside emphasis - 1**
*(choose 3 to 6 units on advisement)*

**Digital Media and Emerging Technology**
- Art 410 Conceptual Strategies I  3 units
- Art 412 Computer Applications in Conceptual Design I  3 units
- Art 511 Special Topics (6 courses)  3 units
- Art 610 Conceptual Strategies III  3 units
- Art 612 Computer Applications in Conceptual Design III  3 units

**Textiles**
- Art 422 Weaving I – Beginning  3 units
- Art 423 Constructed Surfaces  3 units
- Art 424 Surface Design Studio  3 units
- Art 522 Weaving 2 – Intermediate  3 units
- Art 523 Textiles – Special Topics (2 courses)  3 units
- Art 524 Surface Design  3 units
- Art 624 Sculptural Cloth and Fiber  3 units

**Painting And Drawing**
- Art 431 Painting I  3 units
- Art 432 Drawing 2  3 units
- Art 433 Figure Drawing  3 units
- Art 434 Color Workshop  3 units
- Art 531 Painting 2  3 units
- Art 533 Figure Painting  3 units
- Art 534 Mixed Media Painting  3 units
- Art 631 Painting 3  3 units
- Art 670 Art as Inquiry  3 units

**Sculpture**
- Art 440 Sculpture 2  3 units
- Art 540 Sculpture 3  3 units
- Art 541 Sculpture Special Topics (3 courses)  3 units
- Art 640 Sculpture 4  3 units

**Ceramics**
- Art 445 Ceramics 2  3 units
- Art 544 Raku  3 units
- Art 545 Ceramics 3  3 units
- Art 546 Ceramics Special Topics (1 course)  3 units
- Art 645 Ceramics 4  3 units

**Photography**
- Art 460 Photography 2  3 units
- Art 560 Photography 3  3 units
- Art 562 Color Photography 1  3 units
- Art 563 Photography Special Topics (3 courses)  3 units
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 660</td>
<td>Photography 4</td>
<td>3</td>
</tr>
<tr>
<td>Art 662</td>
<td>Color Photography II</td>
<td>3</td>
</tr>
<tr>
<td>Art 663</td>
<td>Honors Seminar in Photography</td>
<td>3</td>
</tr>
</tbody>
</table>

**Other Options For Upper Division Studio**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 450</td>
<td>Art for Children</td>
<td>3</td>
</tr>
<tr>
<td>Art 619</td>
<td>Exhibition Design</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Any upper division studio not in emphasis</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Upper division LAB courses from other departments</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>e.g. Cinema, Theatre Arts, Design and Industry</td>
<td>3-6</td>
</tr>
<tr>
<td>Art 509</td>
<td>Art Productions</td>
<td>1</td>
</tr>
</tbody>
</table>

**Graduation Writing Assessment Requirement (Choose 1)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 690GW</td>
<td>Professional Practices: Studio Art</td>
<td>3</td>
</tr>
<tr>
<td>Art 551GW</td>
<td>Resources and Strategies for Art and Learning</td>
<td>3</td>
</tr>
</tbody>
</table>

- Or

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 602GW</td>
<td>Art History Methods</td>
<td>3</td>
</tr>
</tbody>
</table>

**STUDIO TOTAL**

31 units

**Art History lower division (choose two)**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 201</td>
<td>Western Art History 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 202</td>
<td>Western Art History 2</td>
<td>3</td>
</tr>
<tr>
<td>Art 205</td>
<td>Asian Art History</td>
<td>3</td>
</tr>
</tbody>
</table>

**Art History upper division (choose two)**

(must include 20/21<sup>st</sup> century and non-European-based topics)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 303</td>
<td>The Artist in the 20/21&lt;sup&gt;st&lt;/sup&gt; Century</td>
<td>3</td>
</tr>
<tr>
<td>Art 403</td>
<td>Queer Art History</td>
<td>3</td>
</tr>
<tr>
<td>Art 405</td>
<td>Art, Literature &amp; Power in the Renaissance</td>
<td>3</td>
</tr>
<tr>
<td>Art 406</td>
<td>Renaissance Art</td>
<td>3</td>
</tr>
<tr>
<td>Art 501</td>
<td>Women &amp; Art 20/21&lt;sup&gt;st&lt;/sup&gt; Century Performance Art</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Spanish Art: Case Histories of Major Artists</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>History of Prints</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Art of the Dutch Golden Age</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>History of Photography</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>History of New Media</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Art &amp; Politics in the 20&lt;sup&gt;th&lt;/sup&gt; Century</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 502</td>
<td>The Art of Japan</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Art of South &amp; Southeast Asia</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Contemporary Art</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Buddhist Art</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Asian American Art</td>
<td>3</td>
</tr>
</tbody>
</table>
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602 Art History Methods (GWAR) 3 units
**ART HISTORY TOTAL** 12 units

**TOTAL FOR MAJOR** 46 units

**Introduction to General Education**

(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking). Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

**General Education Requirements Of All Baccalaureate Degrees**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral Communication</td>
<td>LD</td>
<td>3</td>
<td>A1</td>
</tr>
<tr>
<td>Written English</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication I</td>
<td>LD</td>
<td>3</td>
<td>A2</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>LD</td>
<td>3</td>
<td>A3</td>
</tr>
<tr>
<td>Written English</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Communication II</td>
<td>LD</td>
<td>3</td>
<td>A4</td>
</tr>
</tbody>
</table>
**Area A: English Language**  
*Communication and Critical Thinking* .................................. 12 total

<table>
<thead>
<tr>
<th>Subject</th>
<th>Requirement</th>
<th>Units</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Science</td>
<td>LD</td>
<td>3</td>
<td>B1</td>
</tr>
<tr>
<td>Life Science</td>
<td>LD</td>
<td>3</td>
<td>B2</td>
</tr>
<tr>
<td>Lab Science</td>
<td>LD</td>
<td>3</td>
<td>B3</td>
</tr>
<tr>
<td>Mathematics/Quantitative Reasoning</td>
<td>LD</td>
<td>3</td>
<td>B4</td>
</tr>
</tbody>
</table>

**Area B: Scientific Inquiry and Quantitative Reasoning** ......... 9 total

<table>
<thead>
<tr>
<th>Subject</th>
<th>Requirement</th>
<th>Units</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>LD</td>
<td>3</td>
<td>C1</td>
</tr>
<tr>
<td>Humanities</td>
<td>LD</td>
<td>3</td>
<td>C2</td>
</tr>
<tr>
<td>Humanities – Literature</td>
<td>LD</td>
<td>3</td>
<td>C3</td>
</tr>
</tbody>
</table>

**Area C: Arts and Humanities** ............................................. 9 units total

<table>
<thead>
<tr>
<th>Subject</th>
<th>Requirement</th>
<th>Units</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social Sciences</td>
<td>LD</td>
<td>3</td>
<td>D1</td>
</tr>
<tr>
<td>Social Sciences: US History</td>
<td>LD</td>
<td>3</td>
<td>D2</td>
</tr>
<tr>
<td>Social Sciences: US &amp; CA Government</td>
<td>LD</td>
<td>3</td>
<td>D3</td>
</tr>
</tbody>
</table>

**Area D: Social Sciences** .................................................. 9 units total

<table>
<thead>
<tr>
<th>Subject</th>
<th>Requirement</th>
<th>Units</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lifelong Learning and Self-Development (LLD)</td>
<td>LD or UD</td>
<td>3*</td>
<td>E</td>
</tr>
<tr>
<td>Physical and/or Life Science</td>
<td>UD</td>
<td>3</td>
<td>UD-B</td>
</tr>
<tr>
<td>Arts and/or Humanities</td>
<td>UD</td>
<td>3</td>
<td>UD-C</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>UD</td>
<td>3</td>
<td>UD-D</td>
</tr>
<tr>
<td>American Ethnic and Racial Minorities (AERM)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
</tr>
<tr>
<td>Environmental (ES)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
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<tr>
<td>Global Perspectives (GP)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
</tr>
<tr>
<td>Social Justice (SJ)</td>
<td>LD or UD</td>
<td>3*</td>
<td></td>
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</tbody>
</table>

**Area E: Lifelong Learning** .............................................. 9 units total

<table>
<thead>
<tr>
<th>Subject</th>
<th>Requirement</th>
<th>Units</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Studies Total</td>
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<td>48</td>
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<tr>
<td>Electives</td>
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<tr>
<td>DEGREE TOTAL</td>
<td></td>
<td>120</td>
<td></td>
</tr>
</tbody>
</table>

These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: [http://ugs.sfsu.edu/bacc-reqs/GE](http://ugs.sfsu.edu/bacc-reqs/GE) for information about their requirements.
Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards applicable to the program.
The Bachelor’s of Art in Art: Studio, Printmaking emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education course develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

As noted in the introduction, the lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Printmaking emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The emphasis develops a cultural awareness and critical problem solving skills in the context of historical and contemporary printmaking and its extended fields, using the printer’s plate as a matrix and the means for multiples. Students gain in-depth understanding of one or more of fine art printmaking processes using black and white as well as multiple colors as a means of personal expression; and are introduced to alternative modes of printmaking processes such as bookarts, mixed media applications, screen printing and photo-based processes, including digital media. Students learn about various registration methods, the differences between printing presses, inks and their relevant properties, and fine art printing papers, including paper conservation and presentation of the printed image. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic
sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Art 690GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.

The results of the program in relation to its goals and objectives can be seen in a number of ways. The quality of student creative competence is often visible in regular display of student work in the second floor of the Fine Arts building ‘Artery’ gallery, and in department exhibits of student work such as the annual Stillwell Exhibition and the Senior Art Expo. These works exhibit a high degree of technical proficiency and competence comparable to other printmaking programs in the Bay Area.

The university does not keep records of emphases, only Concentrations, thus results evaluated each semester through evaluation of written and visual work produced in the Studio Concentration’s Graduation Writing Assessment Requirement, or GWAR, ART 690GW, cannot be linked to a single emphasis area. Like all three GWARs in the department Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:

- Able to apply information and ideas creatively in visual imagery
- Able to identify, understand and employ creative processes
- Able to generate personal artistic ideas
- Able to express content through visual, written and oral means
- Demonstrates potential to grow artistically and professionally
- Ability to research, analyze, organize and apply information
- Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices (SECTION IV, MDP II.B – ITEM I) generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the
historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’ These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. (*SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys*) There is no university record-keeping for emphasis Spring 2014 256 of 457 total majors were officially enrolled in the Studio Concentration, and 90 completed applications to receive their degrees, approximately 35%. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)

Positive results of Printmaking emphasis are seen in the large number of students who take courses in the area. Comments in Senior Exit Surveys (*SECTION IV, MDP I.A – ITEM I*) praise instruction and facilities in the area, and how, despite budget problems the area thrives. Printmaking classes are consistently full, but not overenrolled.

6. Assessment of strengths, areas for improvement, challenges and opportunities.
Strengths of the program include a rich and varied curriculum that range from traditional to digital processes. The two faculty members, both practicing artists who regularly exhibit their work, are a highly functional team who are committed to teaching, advising and the mission of the program. In Spring 2014 the Printmaking area was part of a constellation of Printmaking programs in the Bay Area that hosted the first West Coast meeting of the SGC International Printmaking Conference, an educational non-profit dedicated issues and processes concerning original prints, drawings, book arts, and hand-made paper; and increases public appreciation of these arts through its annual conference. Being a part of the conference raised the visibility of the SFSU Art Department’s printmaking program regionally and nationally.

The Printmaking Guild, a student-run group that serves to engage the campus community to be creative and to explore the medium of printmaking, was invited to participate in the Renegade Craft Fair in Fall 2013. An annual event that takes place in Austin, Brooklyn, Chicago, Los Angeles and San Francisco, and London, the fair has launched hundreds of craft-based businesses. In the fall of 2013, the Printmaking Guild was invited to take part of the San Francisco Renegade Craft Fair. Faculty used preparation for the event as a way to teach students about the
marketability of their prints, and present themselves as artists in an environment other than academia. They were asked to prepare written answers to questions the public might ask on various printmaking technics. Prior to the fair, a glossary of terms was provided and weekly round table discussion were initiate creating a forum where students learned how to educate an audience on what a print is.

Excellent studio and facilities management in the Printmaking area and lecturer taught course augmentations have all contributed to the health of the area despite the lean times that have engulfed the department in recent years. In Spring 2013 the department was allowed to hire a second full time technician who divides his duties between five the seven department studio areas. This has allowed faculty to address facilities problems as they arise.

Areas for improvement include addressing the lack of basic skills and a lack of understanding about how to pursue an art practice post graduation. Printmaking faculty note that many students enter the emphasis without a solid grounding in foundations – a basic understanding of the relationship between the elements and principles of design and meaning in visual works, and lack sufficient practice in manipulating elements of form and color. The result is that in upper division print classes, students are gaining fluency in sometimes very involved technical processes, but where faculty should be asking students to consider more developed ideas and awareness of the content of their work, they are instead teaching basic foundational skills in image making.

Faculty also note that many students are unclear about the meaning of their liberal arts BA in Art and how they can apply their degree after graduation.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
Printmaking faculty plan to look at changing the curriculum of 400 level courses to include the foundational knowledge that limits student growth in 500 and 600 level courses. Like all studio areas curriculum should be revamped to include activities that address students’ abilities to think and write more clearly.

Plans for addressing weaknesses include stronger participation in off-campus, community-based participation in events like the Renegade Craft Fair described above.

The facilities and equipment issues need to be addressed to keep this area functioning as well as it has, without the stress of wondering whether funding will
be available. The loss of funding and the uncertainty about the amount support for facilities, equipment, studio maintenance; and insufficient support for materials through student fees requires a shift in thinking on two levels:
**Program Title:** B. A. in Art: Studio

Photography Emphasis

**Number of Years to Complete the Degree:** 4

**Program Submitted for:** Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Photography area emphasizes contemporary cultural concerns within the context of photographic history and processes.

**Current Semester’s Enrollment in Majors:** a portion of 256*

**Name of Program Coordinators:** Lewis deSoto; Matt Lipps

*represents total declared BA in Art: Studio

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 Credits</td>
<td>12 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
</tbody>
</table>

| 28% | 10% | 40% | 22% | 100% |

**Art Studio**

**Lower Division (choose three)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 222</td>
<td>Introduction to Textile Art</td>
<td>3</td>
</tr>
<tr>
<td>Art 231</td>
<td>Drawing 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 235</td>
<td>Printmaking 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 240</td>
<td>Sculpture 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 245</td>
<td>Ceramics 1</td>
<td>3</td>
</tr>
<tr>
<td>Art 260</td>
<td>Photography 1</td>
<td>3</td>
</tr>
</tbody>
</table>

**Upper division**

(choose 15 to 18 units from the Photography area)

**Photography**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 460</td>
<td>Photography 2</td>
<td>3</td>
</tr>
<tr>
<td>Art 560</td>
<td>Photography 3</td>
<td>3</td>
</tr>
</tbody>
</table>
Art 562 Color Photography I 3 units
Art 563 Photography Special Topics (3 courses) 3 units
Art 660 Photography 4 3 units
Art 662 Color Photography II 3 units
Art 663 Honors Seminar in Photography 3 units

**Outside emphasis**
*(choose 3 to 6 units on advisement)*

**Digital Media and Emerging Technology**
Art 410 Conceptual Strategies I 3 units
Art 412 Computer Applications in Conceptual Design I 3 units
Art 511 Special Topics (6 courses) 3 units
Art 610 Conceptual Strategies 3 units
Art 612 Computer Applications in Conceptual Design III 3 units

**Textiles**
Art 422 Weaving I – Beginning 3 units
Art 423 Constructed Surfaces 3 units
Art 424 Surface Design Studio 3 units
Art 522 Weaving 2 – Intermediate 3 units
Art 523 Textiles – Special Topics (2 courses) 3 units
Art 524 Surface Design 3 units
Art 624 Sculptural Cloth and Fiber 3 units

**Painting and Drawing**
Art 431 Painting I 3 units
Art 432 Drawing 2 3 units
Art 433 Figure Drawing 3 units
Art 434 Color Workshop 3 units
Art 531 Painting 2 3 units
Art 533 Figure Painting 3 units
Art 534 Mixed Media Painting 3 units
Art 631 Painting 3 3 units
Art 670 Art as Inquiry 3 units

**Printmaking**
Art 435 Relief Printing 3 units
Art 436 Intaglio Printing 3 units
Art 437 Lithography Printing 3 units
Art 438 Monoprinting 3 units
Art 536 Printmaking: Special Topics (4 courses) 3 units
Art 635 Advanced Printmaking 3 units

**Sculpture**
Art 440 Sculpture 2 3 units
Art 540 Sculpture 3 3 units
Art 541 Sculpture Special Topics (3 courses) 3 units
Art 640 Sculpture 4 3 units
Ceramics
Art 445 Ceramics 2 3 units
Art 544 Raku 3 units
Art 545 Ceramics 3 3 units
Art 546 Ceramics Special Topics (1 course) 3 units
Art 645 Ceramics 4 3 units

Other Options For Upper Division Studio
Art 450 Art for Children 3 units
Art 619 Exhibition Design 3 units
Any upper division studio not in emphasis 3 units
Upper division LAB courses from other departments 3 units
e.g. Cinema, Theatre Arts, Design and Industry 3-6 units
Art 509 Art Productions 1 unit

Graduation Writing Assessment Requirement (Choose 1)
Art 690GW Professional Practices: Studio Art 3 units
Art 551GW Resources and Strategies for Art and Learning 3 units
Or
Art 602GW Art History Methods 3 units
STUDIO TOTAL 31 units

Art History lower division (choose two)
Art 201 Western Art History 1 3 units
Art 202 Western Art History 2 3 units
Art 205 Asian Art History 3 units

Art History upper division (choose two)
(must include 20/21st century and non-European-based topics)
Art 303 The Artist in the 20/21st Century 3 units
Art 403 Queer Art History 3 units
Art 405 Art, Literature & Power in the Renaissance 3 units
Art 406 Renaissance Art 3 units
Art 501
Women & Art 20/21st Century
Performance Art 3 units
Spanish Art: Case Histories of Major Artists 3 units
History of Prints 3 units
Art of the Dutch Golden Age 3 units
History of Photography 3 units
History of New Media 3 units
Art & Politics in the 20th Century 3 units
Art 502
The Art of Japan 3 units
Art of South & Southeast Asia 3 units
<table>
<thead>
<tr>
<th>Course</th>
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<tr>
<td>Buddhist Art</td>
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<td>Asian American Art</td>
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<td>Art 504 Art and Architecture of Islam</td>
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<tr>
<td>Art 506 Art Since 1945</td>
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<tr>
<td>Art 507 Art of China</td>
<td>3</td>
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<tr>
<td>Art 508 Contemporary Art in a Global Context</td>
<td>3</td>
</tr>
<tr>
<td>Art 602 Art History Methods (GWAR)</td>
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<tr>
<td><strong>ART HISTORY TOTAL</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

**TOTAL FOR MAJOR** 46 units

**General Education** (from the San Francisco State University Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth -- for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Segment I of GE is designed to improve students' basic skills in writing, speaking, and reasoning. Segment II of GE provides a breadth of knowledge about human creativity past and present, about different ways of knowing, and about the role of science and technology in modern life. Segment III of GE draws upon several disciplines to study a particular topic. GE at SF State satisfies the General Education Breadth Requirements of Title 5 of the California Code of Regulations.

**General Studies**

**Segment I: Basic Subjects**

- Written Communications ........................................ 3 units
- Oral Communication ............................................... 3 units
- Critical Thinking ................................................ 3 units
- Quantitative Reasoning ......................................... 3 units
- Segment I Total .................................................. 12 units

**Segment II: Arts and Sciences Core**

- Physical and Biological Sciences ............................. 9 units
- Behavioral and Social Sciences ............................... 9 units
- Humanities and Creative Arts ................................. 9 units
- Segment II Total .................................................. 27 units

**General Studies**
Segment I: Basic Subjects
Written Communications .................................................. 3 units
Oral Communications ...................................................... 3 units
Critical Thinking ............................................................... 3 units
Quantitative Reasoning .................................................... 3 units
Segment I Total ................................................................. 12 units

Segment II: Arts and Sciences Core
Physical and Biological Sciences ....................................... 9 units
Behavioral and Social Sciences ......................................... 9 units
Humanities and Creative Arts ............................................. 9 units
Segment II Total ................................................................. 27 units

Segment III: Relationships of Knowledge
Upper Division Residence Units in a Cluster
Segment III Total ................................................................. 9 units

General Studies Total ........................................................ 48 units
Electives ............................................................................ 27 units
DEGREE TOTAL ................................................................. 120 Units

3. Assessment of compliance with NASAD Standards applicable to the program.
The Bachelor’s of Art in Art: Studio, Photography emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education courses develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

Lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Photography emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The curriculum focuses on contemporary cultural concerns in the context of photographic history and
processes. Graduates should know basic black and white, and color technologies, both wet darkroom and digital processes. Students learn basic artificial lighting techniques and alternative sources of color photography, and should demonstrate an understanding of the principles of preservation and presentation of photographic prints and slides. Personal experimentation should demonstrate an understanding of visual form, aesthetic functions and critique. Students are encouraged to use digital imaging software to explore and extend photo-based media into installation and other interdisciplinary applications. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Art 690GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.
The results of the program in relation to its goals and objectives can be seen in a number of ways. The quality of student creative competence in their coursework is regularly displayed in the hall cases in the photography area in the second floor of the Fine Arts building, and in department exhibits of student work such as the annual Stillwell Exhibition and the Senior Art Expo. These works exhibit a high degree of technical proficiency in traditional and digital processes, and conceptual sophistication comparable to other two-faculty photography programs in the Bay Area.

The university does not keep records of emphases, only Concentrations, thus results evaluated each semester through evaluation of written and visual work produced in the Studio Concentration’s Graduation Writing Assessment Requirement, or GWAR, ART 690GW, cannot be linked to a single emphasis area. Like all three GWARs in the department Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:
• Able to apply information and ideas creatively in visual imagery
• Able to identify, understand and employ creative processes
• Able to generate personal artistic ideas
• Able to express content through visual, written and oral means
• Demonstrates potential to grow artistically and professionally
• Ability to research, analyze, organize and apply information
• Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices (SECTION IV, MDP II.B – ITEM I) generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’ These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys) There is no university record-keeping for emphasis Spring 2014 256 of 457 total majors were officially enrolled in the Studio Concentration, and 90 completed applications to receive their degrees, approximately 35%. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.) Many Art graduates with a photography emphasis have been accepted for graduate study in art to institutions like California College of the Arts, Mills College

Positive results of Photography emphasis are seen in the large number of students who take courses in the area. Comments in Senior Exit Surveys (SECTION IV, MDP I.A – ITEM I) praise instruction and facilities in the area, and how, despite budget problems the area thrives. Photography classes are consistently full, but not overenrolled.

6. Assessment of strengths, areas for improvement, challenges and opportunities.

The two faculty members, both practicing artists with highly visible careers, who are committed to teaching, advising and the mission of the program, form the core strength of the area. Other strengths of the photography program include a
rich and varied curriculum that develops students’ knowledge and skills in traditional and digital photo processes. In addition to traditional course sequences, such as Photo 1, Photo 2, and so forth, the area has developed topics-based courses that expose students to the critical concerns in photography that its practitioners must negotiate to make work that is both aesthetically competent and engages contemporary concerns in the discipline. Ways of Seeing, Documentary Photography, and Photo as a Critical Tool, are woven into the course rotations regularly. The area has relationships with several local photographic institutions, among them Magnolia Press, a fine art studio in Oakland, California that works closely with artists to produce and publish fine art projects, using both traditional and innovative techniques for creating printed work on paper and a variety of media; and SFCamerawork, a 30-year old non-profit whose mission is to encourage and support emerging artists to explore new directions and ideas in the photographic arts. Its current Gallery Manager is a 2012 graduate with a photography emphasis.

The Photography Guild, a student-run group that serves to engage the campus community to be creative and to explore the medium of photography, provides an extra-curricular forum for interested students to discuss their work, goals and find ways to exhibit their work.

Studio and facilities management improved greatly in the 2013-14 academic year with a complete renovation of the photography digital lab, and the purchase of two new large-scale printers. In Spring 2013 the department was able to hire a full time technician who divides his duties between five the seven department studio areas. This has allowed faculty to address facilities problems as they arise. In the photography area, that means regularly disposing of hazardous chemicals, keeping MSDS sheets current, tracking shared equipment, and overseeing the protection and inventory of stored supplies.

Improved facilities and new equipment are needed to improve instruction in the area. The darkroom needs twenty new enlargers and accompanying tools for developing film. There is a long-standing issue with water temperature in the darkroom. Without the ability to regulate temperature, development of film becomes an enterprise fraught with guesswork and uneven production results. Faculty have learned to make adjustments and teach those adjustments as part of the process. However, the water temperature issue has eliminated the possibility of teaching large-scale darkroom printing.

Ventilation is an ongoing problem with regulation often leading to airflow issues. What feels like arctic gale-force winds often disrupt instruction, and particulate matter that occasionally appears near the vents can damage student work and interfere with delicate hardware.

The digital lab, while operating well with recently upgraded proper hardware and
software, presents ergonomic problems. Students need proper seating to be able to work long stretches without discomfort. The critique room, which has wonderful natural light needs more track lighting to model proper lighting of work and facilitate discussion.

The long-time faculty member in the area is preparing to retire in the 2016 academic year. Because of high demand for courses and the level of attention required to keep two types of facilities running, the department needs assurance that this position will be replaced.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
Like all studio areas photo faculty need to find places in the curriculum to include activities that address students’ abilities to think and write more clearly about their work.

The facilities and equipment issues need to be addressed to keep this area functioning as well as it has, without the stress of wondering whether funding will be available.
Program Title: B. A. in Art: Studio
Sculpture Emphasis

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Sculpture area emphasizes cultural awareness, conceptual development and artistic expression evolved through research, analysis, dialogue and hands-on investigation using a wide range of traditional and exploratory materials, processes, and creative strategies.

Current Semester’s Enrollment in Majors: a portion of 256*

Name of Program Coordinators: Francisco Perez, Professor; Mike Arcega, Assistant Professor

*represents total declared BA in Art: Studio

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
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<tbody>
<tr>
<td>34 Credits</td>
<td>12 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>28%</td>
<td>10%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
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</table>

Art Studio
Lower Division (choose three)
Art 222  Introduction to Textile Art 3 units
Art 231  Drawing 1 3 units
Art 235  Printmaking 1 3 units
Art 240  Sculpture 1 3 units
Art 245  Ceramics 1 3 units
Art 260  Photography 1 3 units

Upper division
(chose 15 to 18 units from the Sculpture area)
Sculpture
Art 440 Sculpture 2 3 units
Art 540 Sculpture 3 3 units
Art 541 Sculpture Special Topics (3 courses) 3 units
Art 640 Sculpture 4

**Outside emphasis**

*(choose 3 to 6 units on advisement)*

**Digital Media and Emerging Technology**

Art 410 Conceptual Strategies I 3 units
Art 412 Computer Applications in Conceptual Design I 3 units
Art 511 Special Topics (6 courses) 3 units
Art 610 Conceptual Strategies 3 units
Art 612 Computer Applications in Conceptual Design III 3 units

**Textiles**
Art 422 Weaving I – Beginning 3 units
Art 423 Constructed Surfaces 3 units
Art 424 Surface Design Studio 3 units
Art 522 Weaving 2 – Intermediate 3 units
Art 523 Textiles – Special Topics (2 courses) 3 units
Art 524 Surface Design 3 units
Art 624 Sculptural Cloth and Fiber 3 units

**Painting And Drawing**
Art 431 Painting I 3 units
Art 432 Drawing 2 3 units
Art 433 Figure Drawing 3 units
Art 434 Color Workshop 3 units
Art 531 Painting 2 3 units
Art 533 Figure Painting 3 units
Art 534 Mixed Media Painting 3 units
Art 631 Painting 3 3 units
Art 670 Art as Inquiry 3 units

**Printmaking**
Art 435 Relief Printing 3 units
Art 436 Intaglio Printing 3 units
Art 437 Lithography Printing 3 units
Art 438 Monoprinting 3 units
Art 536 Printmaking: Special Topics (4 courses) 3 units
Art 635 Advanced Printmaking 3 units

**Ceramics**
Art 445 Ceramics 2 3 units
Art 544 Raku 3 units
Art 545 Ceramics 3 3 units
Art 546 Ceramics Special Topics (1 course) 3 units
Art 645 Ceramics 4 3 units

**Photography**
Art 460 Photography 2 3 units
Art 560 Photography 3 3 units
Art 562 Color Photography 1 3 units
Art 563 Photography Special Topics (3 courses) 3 units
Art 660 Photography 4 3 units
Art 662 Color Photography II 3 units
Art 663 Honors Seminar in Photography 3 units

Other Options For Upper Division Studio
Art 450 Art for Children 3 units
Art 619 Exhibition Design 3 units
Any upper division studio not in emphasis 3 units
Upper division LAB courses from other departments e.g. Cinema, Theatre Arts, Design and Industry 3 units
Art 509 Art Productions 1 unit

Graduation Writing Assessment Requirement (Choose 1)
Art 690GW Professional Practices: Studio Art 3 units
Art 551GW Resources and Strategies for Art and Learning 3 units
Or
Art 602GW Art History Methods 3 units
STUDIO TOTAL 31 units

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Art 205 Asian Art History 3 units

Art History upper division (choose two)
(must include 20/21st century and non-European-based topics)
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Art 403 Queer Art History 3 units
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Art 406 Renaissance Art 3 units
Art 501 Women & Art 20/21st Century Performance Art
Spanish Art: Case Histories of Major Artists 3 units
History of Prints 3 units
Art of the Dutch Golden Age 3 units
History of Photography 3 units
History of New Media 3 units
Art & Politics in the 20th Century 3 units

Art 502 The Art of Japan 3 units
Art of South & Southeast Asia 3 units
Contemporary Art 3 units
Buddhist Art 3 units
Asian American Art 3 units
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602 Art History Methods (GWAR) 3 units
ART HISTORY TOTAL 12 units

TOTAL FOR MAJOR 46 units

Introduction to General Education
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking. Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

General Education Requirements Of All Baccalaureate Degrees

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
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<tr>
<td>Oral Communication</td>
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<td>Written English</td>
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<tr>
<td>Communication I</td>
<td>LD</td>
<td>3</td>
<td>A2</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>LD</td>
<td>3</td>
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Written English  
Communication II  

**Area A: English Language**  
Communication and Critical Thinking  12 total

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<tr>
<td>Life Science</td>
<td>LD</td>
<td>3</td>
</tr>
<tr>
<td>Lab Science</td>
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<td>3</td>
</tr>
<tr>
<td>Mathematics/Quantitative Reasoning</td>
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**Area B: Scientific Inquiry and Quantitative Reasoning**  9 total

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</thead>
<tbody>
<tr>
<td>Arts</td>
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<td>Humanities</td>
<td>LD</td>
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<tr>
<td>Humanities – Literature</td>
<td>LD</td>
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**Area C: Arts and Humanities**  9 units total

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<tr>
<th>Course</th>
<th>Type</th>
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<tr>
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<td>Social Sciences: US History</td>
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<td>Social Sciences: US &amp; CA</td>
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<td>Government</td>
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**Area D: Social Sciences**  9 units total

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<td>Physical and/or Life Science</td>
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<td>Arts and/or Humanities</td>
<td>UD</td>
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<td>Social Sciences</td>
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<td>American Ethnic and Racial Minorities (AERM)</td>
<td>LD or UD</td>
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<td>Environmental (ES)</td>
<td>LD or UD</td>
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<td>Global Perspectives (GP)</td>
<td>LD or UD</td>
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<td>Social Justice (SJ)</td>
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**Area E: Lifelong Learning**  9 units total

<table>
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<tr>
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<td>Electives</td>
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<td>DEGREE TOTAL</td>
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<td>120 Units</td>
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These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: [http://ugs.sfsu.edu/bacc-reqs/GE](http://ugs.sfsu.edu/bacc-reqs/GE) for information about their requirements.
Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards applicable to the program.

The Bachelor’s of Art in Art: Studio, Sculpture emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education course develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

As noted in the introduction, the lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Sculpture emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The Sculpture area focuses on contemporary practices in the expanded field of Art. Students are taught to work safely with sculpture-making equipment and materials in a collaborative studio context. Instructional methods include studio experiences, lectures and critique seminars. Students’ critical thinking and kinesthetic abilities are developed through material research, conceptual development, culture/object analysis, and rigorous dialogue paired with hands-on investigation. Technical instruction introduces students to traditional and non-traditional materials, using techniques such as mold-making/casting, sewing, woodworking, and basic metal-working. Throughout, discourse in art history, cultural production, and contemporary art strategies increases the their visual literacy. Students who graduate with an emphasis in sculpture will be able to articulate their intentions and produce art objects that are culturally relevant. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art;
competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

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There is no university record-keeping for emphasis. In Spring 2014, 256 of 457 total majors were officially enrolled in the Studio Concentration, and 90 completed applications to receive their degrees, approximately 35%. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)

Positive results of Sculpture emphasis are seen in the steady enrollment of students who take courses in the area.

6. Assessment of strengths, areas for improvement, challenges and opportunities.

The current strengths of the Sculpture Area lie in the development of students’ kinesthetic and heuristic method of making through the manipulation of traditional and non-traditional art materials. The long-time tenured faculty in the area made a heroic effort to keep the area afloat in the face of daunting budget cuts, the four-year wait for an additional colleague and no technical help. The hire of a new tenure track faculty member who began teaching in 2013-14 promises many changes to both curriculum and facilities. A Guggenheim Fellowship awardee, with an international career and critical recognition, the new faculty member brings a wealth of teaching experience and ideas from a variety of institutions across the country. In addition, the College hired a full-time Instructional Technician in the 2012-13 academic year, whose assignment is mostly in sculpture.

Areas for improvement include curricular changes and facilities improvements, but Senior Exit Surveys often refer to the [formerly] deplorable, and now improving condition of, the sculpture studio and the undue burden on faculty to maintain facilities without tech support *(SECTION IV, MDP I.B – ITEM II).* Improvement to the facilities and new equipment are needed to aid instruction in the area. Ventilation is an ongoing problem with regulation often leading to airflow issues particularly in the woodshop.
The long-time faculty member in the area is preparing to start partial retirement either in Spring or Fall 2015. Because of student demand for their courses, and the equipment and facilities-heavy concerns, the department needs assurance that this position will be replaced.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
Like all studio areas sculpture faculty need to find places in the curriculum to include activities that address students’ abilities to think and write more clearly about their work.

In 2012-13, studio and facilities management shifted to the Instructional Technician. This re-build/renovation has not been without its problems, but with the excellent guidance and vision of two, committed faculty, and a tech with imagination and skills, the area should become a highly functioning three-dimensional workshop with a strong emphasis on safe practices.

The facilities and equipment issues need to be addressed on an ongoing basis, to keep this area functioning as well as it has, without the stress of wondering whether funding will be available. The loss of funding and the uncertainty about the amount support for facilities, equipment, studio maintenance; and insufficient support for materials through student fees requires a shift in thinking on two levels:
Program Title: B. A. in Art: Studio

Textiles Emphasis

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes: (from the university bulletin)
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. In the Textiles emphasis students learn about textile techniques, their traditions, and contemporary applications.

Current Semester’s Enrollment in Majors: a portion of 256*

Name of Area Coordinator: Victor De La Rosa, Associate Professor

*represents total declared BA in Art: Studio

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Number of Units</th>
</tr>
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<tbody>
<tr>
<td>34 Credits</td>
<td>12 Credits</td>
<td>48 Credits</td>
<td>27 Credits</td>
<td>120 Credits</td>
</tr>
<tr>
<td>28%</td>
<td>10%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Art Studio
Lower Division (choose three)
Art 222 Introduction to Textile Art 3 units
Art 231 Drawing 1 3 units
Art 235 Printmaking 1 3 units
Art 240 Sculpture 1 3 units
Art 245 Ceramics 1 3 units
Art 260 Photography 1 3 units

Upper division
(choose 15 to 18 units from the Textiles area)

Textiles
Art 422 Weaving I – Beginning 3 units
Art 423 Constructed Surfaces 3 units
Art 424 Surface Design Studio 3 units
Art 522 Weaving 2 – Intermediate 3 units
Art 523 Textiles – Special Topics (2 courses) 3 units
Art 524 Surface Design 3 units
Art 624 Sculptural Cloth and Fiber 3 units

**Outside emphasis**
*(choose any combination of 3 - 6 units)*

**Digital Media and Emerging Technology**
Art 410 Conceptual Strategies I 3 units
Art 412 Computer Applications in Conceptual Design I 3 units
Art 511 Special Topics (6 courses) 3 units
Art 610 Conceptual Strategies III 3 units
Art 612 Computer Applications in Conceptual Design III 3 units

**Painting And Drawing**
Art 431 Painting I 3 units
Art 432 Drawing 2 3 units
Art 433 Figure Drawing 3 units
Art 434 Color Workshop 3 units
Art 531 Painting 2 3 units
Art 533 Figure Painting 3 units
Art 534 Mixed Media Painting 3 units
Art 631 Painting 3 3 units
Art 670 Art as Inquiry 3 units

**Printmaking**
Art 435 Relief Printing 3 units
Art 436 Intaglio Printing 3 units
Art 437 Lithography Printing 3 units
Art 438 Monoprinting 3 units
Art 536 Printmaking: Special Topics (4 courses) 3 units
Art 635 Advanced Printmaking 3 units

**Sculpture**
Art 440 Sculpture 2 3 units
Art 540 Sculpture 3 3 units
Art 541 Sculpture Special Topics (3 courses) 3 units
Art 640 Sculpture 4 3 units

**Ceramics**
Art 445 Ceramics 2 3 units
Art 544 Raku 3 units
Art 545 Ceramics 3 3 units
Art 546 Ceramics Special Topics (1 course) 3 units
Art 645 Ceramics 4 3 units

**Photography**
Art 460 Photography 2 3 units
Art 560 Photography 3 3 units
Art 562 Color Photography 1 3 units
Art 563 Photography Special Topics (3 courses) 3 units
Art 660 Photography 4 3 units
Art 662 Color Photography II  3 units
Art 663 Honors Seminar in Photography  3 units

**Other Options For Upper Division Studio**
Art 450 Art for Children  3 units
Art 619 Exhibition Design  3 units
Any upper division studio not in emphasis  3 units
Upper division LAB courses from other departments
e.g. Cinema, Theatre Arts, Design and Industry  3 units
3-6 units

Art 509 Art Productions  1 unit

**Graduation Writing Assessment Requirement (Choose 1)**
Art 690GW Professional Practices: Studio Art  3 units
Art 551GW Resources and Strategies for Art and Learning  3 units
Or
Art 602GW Art History Methods  3 units

STUDIO TOTAL  31 units

**Art History lower division (choose two)**
Art 201 Western Art History 1  3 units
Art 202 Western Art History 2  3 units
Art 205 Asian Art History  3 units

**Art History upper division (choose two)**
(must include 20/21st century and non-European-based topics)
Art 303 The Artist in the 20/21st Century  3 units
Art 403 Queer Art History  3 units
Art 405 Art, Literature & Power in the Renaissance  3 units
Art 406 Renaissance Art  3 units

Art 501
Women & Art 20/21st Century Performance Art
Spanish Art: Case Histories of Major Artists  3 units
History of Prints  3 units
Art of the Dutch Golden Age  3 units
History of Photography  3 units
History of New Media  3 units
Art & Politics in the 20th Century  3 units

Art 502
The Art of Japan  3 units
Art of South & Southeast Asia  3 units
Contemporary Art  3 units
Buddhist Art  3 units
Asian American Art  3 units
Art 504 Art and Architecture of Islam 3 units
Art 506 Art Since 1945 3 units
Art 507 Art of China 3 units
Art 508 Contemporary Art in a Global Context 3 units
Art 602 Art History Methods (GWAR) 3 units
**ART HISTORY TOTAL** 12 units

**TOTAL FOR MAJOR** 46 units

**Introduction to General Education**
(San Francisco State University 2014-15 Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth – for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Areas A through D of GE contain only lower division classes, and should be taken in the first two years of college. The provide basic skills as well as breadth in a variety of disciplinary areas. Area A of GE is designed to improve student’s basic skills in communication in English (oral and written and critical thinking. Area B of GE provides breadth of knowledge about the physical and life sciences, including laboratory experiences. Area B also provides students an opportunity to expand their mathematics and quantitative reasoning skills. Area C of GE focuses on the Arts and Humanities and gives students a chance to explore the Humanities through literature. Area D of GE covers the social sciences and includes the US History and Government requirements.

Area E, Lifelong Learning and Self-Development (LLD), gives students an opportunity to explore themselves and the ways in which they interact with the world around them. These classes can be upper or lower division and many students will take more than one of them.

**General Education Requirements Of All Baccalaureate Degrees**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Course Level</th>
<th>Units</th>
<th>Area</th>
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<tr>
<td>Oral Communication</td>
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<td>Written English</td>
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<td>Communication I</td>
<td>LD</td>
<td>3</td>
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<tr>
<td>Critical Thinking</td>
<td>LD</td>
<td>3</td>
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<tr>
<td>Written English</td>
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<tr>
<td>Communication II</td>
<td>LD</td>
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### Area A: English Language

**Communication and Critical Thinking**.......................... 12 total

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<th>Course</th>
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<tr>
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<td>Life Science</td>
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<tr>
<td>Lab Science</td>
<td>LD</td>
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<td>Mathematics/Quantitative</td>
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### Area B: Scientific Inquiry and Quantitative Reasoning..... 9 total

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<td>Humanities</td>
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<tr>
<td>Humanities – Literature</td>
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### Area C: Arts and Humanities...........................................9 units total

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<th>Course</th>
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### Area D: Social Sciences...........................................9 units total

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<td>American Ethnic and Racial</td>
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<td>Minorities (AERM)</td>
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<tr>
<td>Environmental (ES)</td>
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<td>3*</td>
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<td>Global Perspectives (GP)</td>
<td>LD or UD</td>
<td>3*</td>
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<tr>
<td>Social Justice (SJ)</td>
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<td>3*</td>
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### Area E: Lifelong Learning...........................................9 units total

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<td>DEGREE TOTAL</td>
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</table>

These graduation requirements are for first-time freshmen entering SF State Fall 2014 or later. Other students should consult the Division of Undergraduate Studies website: [http://ugs.sfsu.edu/bacc-reqs/GE](http://ugs.sfsu.edu/bacc-reqs/GE) for information about their requirements.
Notes: LD = lower division; UD = upper division; * = overlay requirement. For overlays, the unit requirement can be satisfied by either an independent course or a course that also satisfies another general education requirement. For example, a 3-unit physical science course that includes a 1-unit laboratory component satisfies both the 3-unit physical science requirement and the 1-unit lab science requirement.

3. Assessment of compliance with NASAD Standards applicable to the program.
The Bachelor’s of Art in Art: Studio, Textiles emphasis provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education areas, which include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education course develop the student’s ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

As noted in the introduction, the lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Textiles emphasis have the opportunity to do 15 to 18 units of advanced work in the discipline. The area explores Textiles as a fine art. It provides education in and about textile techniques, their historical, multicultural and contemporary fine art applications. The emphasis fosters understanding of 4, 8 and 16-harness loom constructions, including manual and computer assisted. Graduates should understand, experiment with, and be able to demonstrate skills with varied surface design processes, including dyeing with fiber-reactive dyes, resist dyeing, discharge, painting and printing on fabric. Students should be able to identify and compare natural and synthetic fibers, understand weaving processes from yarn to fabric as well as general finishing and installation methods. Basic studio safety methods should also be fully comprehended. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic
sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Art 690GW is part of the University’s Writing in the Disciplines/Writing Across the Curriculum initiative. It fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.
The results of the program in relation to its goals and objectives can be seen in a number of ways. The quality of student creative competence from their coursework is often on display in the glass cases lining the main halls of the Textiles area. Department exhibits of student work such as the annual Stillwell Exhibition and the Senior Art Expo also highlight their work. The work in surface design, weaving and hybrid forms show technical proficiency in a range of approaches and materials, conceptual sophistication, and an awareness of contemporary practices. Graduates’ levels of achievement are evidenced by the acceptance of many for graduate study at institutions including the Rhode Island School of Design, California College of the Arts, School of the Art Institute, Chicago, the University of Miami, Long Beach State University and Arizona State University.

The university does not keep records of emphases, only Concentrations, thus results evaluated each semester through evaluation of written and visual work produced in the Studio Concentration’s Graduation Writing Assessment Requirement, or GWAR, ART 690 GW, cannot be linked to a single emphasis area. Like all three GWARs in the department Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:

- Able to apply information and ideas creatively in visual imagery
- Able to identify, understand and employ creative processes
- Able to generate personal artistic ideas
- Able to express content through visual, written and oral means
- Demonstrates potential to grow artistically and professionally
- Ability to research, analyze, organize and apply information
- Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices
generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’ These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a good percentage of Art majors each academic year. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys) There is no university record-keeping for emphases. In Spring 2014, 256 of 457 total majors were officially enrolled in the Studio Concentration, and 90 completed applications to receive their degrees, approximately 35%. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)

Positive results of Textiles emphasis are seen in the large numbers of students who take courses in the area.

6. Assessment of strengths, areas for improvement, challenges and opportunities.
The primary strength of the Textiles area is a faculty member who is well-versed in the traditional forms and processes of textiles practices, while being on the cutting edge of what he refers to as “textiles futures.” The faculty member has an engaged professional practice and a publication record in contemporary textiles. To meet his instructional ends, he has rewritten curriculum and added new courses that address and intertwine these diverse practices, and responds to the contemporary climate of fiber and textiles. He collaborates regularly with colleagues at California College of the Arts, the School of the Art Institute and Chicago and the Rhode Island School of Design where he often teaches summer courses.

The Textiles area produces realistic yearly budgets, based on past purchases, which enables planning for equipment replacement long term, based on past problems. With sporadic and mostly insufficient resources he has shorn up traditional equipment and is building digital resources that support both traditional practices in surface design, dyeing, and weaving and their digital counter parts. A new laser cutter is a part of the curriculum as of Spring 2014, through the Art 523
Experimental Techniques and Art 525 Textiles Studio Processes courses, and will be part of the Fall 2014 Textiles Futures course. He would like to add a computer assisted jacquard weaving loom to expand complex structure in the upper division waving program, and to remain competitive with other programs that offer weaving. The area needs a space for presentation and critique of larger scaled works and installation.

Concerns about facilities are many, and often long-standing, but because of careful management the textiles area has remained highly functional despite much-needed upgrades and repairs. There are several problems that interfere with instruction, which have been ongoing since at least 2006. Electrical in the area has insufficient amps to support multiple activities. When more than one student uses a drier, for instance, the fuses blow and faculty have been instructed to call building maintenance as a solution. The area needs more storage for silk screen equipment and print tables with rails to increase the accuracy, complexity and scale of artwork.

A persistent leak that threatened the approximately $30,000 worth of yarn stored in the area has been addressed with the completion of a new roof.

Comments in Senior Exit Surveys praise the tenure track faculty member and the quality of lecturers hired to teach in the area. (SECTION IV, MDP I.A – ITEM 1)

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
Like all studio areas textiles faculty need to find places in the curriculum to include activities that address students’ abilities to think and write more clearly about their work.
Liberal Arts Baccalaureate Degree in Art/Design

Degree Title: Bachelor of Arts in Art: Art History and Studio

Number of Years to Complete the Degree: 4

Program Submitted for: Renewal of Plan Approval and Final Approval for Listing

Statement of Purposes (from University bulletin):
Students in the major learn to develop their awareness of the visual world through hands-on studio experience and study the history and theory of the visual arts. The program fosters development of specialized skills, encourages personal creative direction, and promotes understanding of the history and cultural traditions that shape artistic expression. The Concentration consists of a planned combination of courses in art history and studio, approved in advance by advisors from each area and the department chair.

Current Semester’s Enrollment in Majors: 88

Name of Program Coordinators: Gail Dawson, Associate Professor, Chair

<table>
<thead>
<tr>
<th>Art Studio</th>
<th>Art History</th>
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</tr>
<tr>
<td>23%</td>
<td>15%</td>
<td>40%</td>
<td>22%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Art Studio**

**Lower Division (choose two)**
- Art 222 Introduction to Textile Art 3 units
- Art 231 Drawing 1 3 units
- Art 235 Printmaking 1 3 units
- Art 240 Sculpture 1 3 units
- Art 245 Ceramics 1 3 units
- Art 260 Photography 1 3 units

**Upper division**

(choose any combination of 18 units)

**Digital Media and Emerging Technology**
- Art 410 Conceptual Strategies I 3 units
- Art 412 Computer Applications in Conceptual Design I 3 units
- Art 511 Special Topics (6 courses) 3 units
- Art 610 Conceptual Strategies III 3 units
- Art 612 Computer Applications in Conceptual Design III 3 units
Textiles
Art 422 Weaving I – Beginning 3 units
Art 423 Constructed Surfaces 3 units
Art 424 Surface Design Studio 3 units
Art 522 Weaving 2 – Intermediate 3 units
Art 523 Textiles – Special Topics (2 courses) 3 units
Art 524 Surface Design 3 units
Art 624 Sculptural Cloth and Fiber 3 units

Painting And Drawing
Art 431 Painting I 3 units
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Art 533 Figure Painting 3 units
Art 534 Mixed Media Painting 3 units
Art 631 Painting 3 3 units
Art 670 Art as Inquiry 3 units

Printmaking
Art 435 Relief Printing 3 units
Art 436 Intaglio Printing 3 units
Art 437 Lithography Printing 3 units
Art 438 Monoprinting 3 units
Art 536 Printmaking: Special Topics (4 courses) 3 units
Art 635 Advanced Printmaking 3 units

Sculpture
Art 440 Sculpture 2 3 units
Art 540 Sculpture 3 3 units
Art 541 Sculpture Special Topics (3 courses) 3 units
Art 640 Sculpture 4 3 units

Ceramics
Art 445 Ceramics 2 3 units
Art 544 Raku 3 units
Art 545 Ceramics 3 3 units
Art 546 Ceramics Special Topics (1 course) 3 units
Art 645 Ceramics 4 3 units

Photography
Art 460 Photography 2 3 units
Art 560 Photography 3 3 units
Art 562 Color Photography 1 3 units
Art 563 Photography Special Topics (3 courses) 3 units
Art 660 Photography 4 3 units
Art 662 Color Photography II 3 units
Art 663 Honors Seminar in Photography 3 units
### Other Options For Upper Division Studio

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<tr>
<td>Art 450 Art for Children</td>
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<tr>
<td>Art 619 Exhibition Design</td>
<td>3</td>
</tr>
<tr>
<td>Any upper division studio not in emphasis</td>
<td>3</td>
</tr>
<tr>
<td>Upper division LAB courses from other departments e.g. Cinema, Theatre Arts, Design and Industry</td>
<td>3 units</td>
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<td>Art 509 Art Productions</td>
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### Graduation Writing Assessment Requirement (Choose 1)

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<th>Course</th>
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<tr>
<td>Art 690GW Professional Practices: Studio Art</td>
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<td>or</td>
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<tr>
<td>Art 602GW Art History Methods</td>
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**STUDIO TOTAL** 28 units

### Art History lower division (choose two)

<table>
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<th>Course</th>
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<tbody>
<tr>
<td>Art 201 Western Art History 1</td>
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<td>Art 202 Western Art History 2</td>
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<tr>
<td>Art 205 Asian Art History</td>
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### Art History upper division (choose two)

(must include 20/21st century and non-European-based topics)

<table>
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<tr>
<th>Course</th>
<th>Units</th>
</tr>
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<tr>
<td>Art 303 The Artist in the 20/21st Century</td>
<td>3</td>
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<tr>
<td>Art 403 Queer Art History</td>
<td>3</td>
</tr>
<tr>
<td>Art 405 Art, Literature &amp; Power in the Renaissance</td>
<td>3</td>
</tr>
<tr>
<td>Art 406 Renaissance Art</td>
<td>3</td>
</tr>
<tr>
<td>Art 501 Women &amp; Art 20/21st Century Performance Art</td>
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<tr>
<td>Spanish Art: Case Histories of Major Artists</td>
<td>3</td>
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<tr>
<td>History of Prints</td>
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<tr>
<td>Art of the Dutch Golden Age</td>
<td>3</td>
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<td>History of Photography</td>
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<td>History of New Media</td>
<td>3</td>
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<tr>
<td>Art &amp; Politics in the 20th Century</td>
<td>3</td>
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<td>Art 502 The Art of Japan</td>
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<td>Art of South &amp; Southeast Asia</td>
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<td>Contemporary Art</td>
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<td>Buddhist Art</td>
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<td>Asian American Art</td>
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<td>Art 504 Art and Architecture of Islam</td>
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<td>Art 506 Art Since 1945</td>
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<td>Art 507 Art of China</td>
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General Education (from the San Francisco State University Bulletin):
The major provides study in depth in one subject matter, often one directly related to a particular career. General Education (GE), on the other hand, involves study in breadth -- for acquiring knowledge and skills for a range of future experiences throughout life, for providing the intellectual agility to move from one career to another, and for making future contributions in a number of possible communities. The University requires students to complete 48 units of General Education requirements (GE).

Segment I of GE is designed to improve students’ basic skills in writing, speaking, and reasoning. Segment II of GE provides a breadth of knowledge about human creativity past and present, about different ways of knowing, and about the role of science and technology in modern life. Segment III of GE draws upon several disciplines to study a particular topic. GE at SF State satisfies the General Education Breadth Requirements of Title 5 of the California Code of Regulations.

General Studies
Segment I: Basic Subjects
Written Communications ..................................................3 units
Oral Communication ......................................................3 units
Critical Thinking .............................................................3 units
Quantitative Reasoning ..................................................3 units
Segment I Total ..................................................................12 units

Segment II: Arts and Sciences Core
Physical and Biological Sciences .........................................9 units
Behavioral and Social Sciences ..........................................9 units
Humanities and Creative Arts .............................................9 units
Segment II Total .............................................................27 units

General Studies
Segment I: Basic Subjects
Written Communications ..................................................3 units
Oral Communications ......................................................3 units
Critical Thinking .............................................................3 units
Quantitative Reasoning ..................................................3 units
Segment I Total .............................................................12 units
Segment II: Arts and Sciences Core
Physical and Biological Sciences .........................9 units
Behavioral and Social Sciences............................9 units
Humanities and Creative Arts ..............................9 units
Segment II Total..................................................27 units

Segment III: Relationships of Knowledge
Upper Division Residence Units in a Cluster
Segment III Total..................................................9 units

General Studies Total...........................................48 units
Electives .................................................................27 units
DEGREE TOTAL..................................................120 Units

3. Assessment of compliance with NASAD Standards applicable to the program.

The concentration, Bachelor’s of Art in Art: Art History and Studio Art, provides students with a broad general education, as well as broad experiences in a variety of disciplines in art practice. The degree requires 120 units, of which 48 (40% of the total studies) are from General Education area that include literature, foreign language, history, social studies, philosophy, natural science and mathematics. These General Education courses develop the student's ability to express him or herself effectively, provide some acquaintance with the sciences, as well as a range of subjects in the social sciences, history and social justice. They also provide understanding of art forms other than visual Art. The area prepares students for advanced study or, personal enrichment.

Lower division core courses in art studio and history introduce the historical and cultural dimensions of art; art practice and skills through basic production processes; and include references to current thinking about art and aesthetics. These ideas are expanded in upper division coursework. Art courses that cover these areas constitute 46 units (or 38% of overall coursework) for the B.A. degree.

Students who choose the Concentration are required to consult advisors in the appropriate areas and to draft a contractual proposed course of study on the Concentration’s advising form. The program must be approved the both advisors and the chair of the department in advance. Students and their advisers retain copies of the form. Students complete 18 units of advanced work in studio, on advisement, and 12 units of upper division art history, on advisement. As noted in the introduction, the lower division core courses introduce students to the historical and cultural dimensions of Art; competence and comprehension of Art
practice; understanding of basic production processes. Upper division coursework develops technical facility and fluency in art practice, familiarity with current thinking about art and related arts; and attunes students to an aesthetic sense of quality in works of art. Art courses that address these standards in sum, constitute 46 units (or 38% of overall coursework) for the B.A. degree.

To meet the University’s Writing in the Disciplines/Writing Across the Curriculum initiative, dual concentration students can opt to take either Art 602 GW, Art History Methods, or Art 690 GW Professional Practices: Studio Art. Either fulfills the Graduate Writing Assessment Requirement (GWAR) and requires 15 pages of writing that demonstrate upper-division written English proficiency within the given discipline. The department strongly suggests students take the course in their senior year.

Art 509, Art Productions is a one-unit service-learning course where students work with faculty in a variety of ways that support curriculum and instruction.

5. The results of the program in relation to its goals and objectives.
The results of the concentration in relation to its goals and objectives are combined with those in the Studio Concentration and the Art History Concentration, and can be seen in a through exhibition of student work in the annual Stillwell student show and Senior Open House.

Students in the Art History and Studio Concentration have the option of taking either Art 602 GW Art History Methods or Art 690 GW Professional Practices: Studio, two of the department’s Graduation Writing Assessment Requirements which are the primary means for documenting students’ levels of achievement of these standards. Like all three GWARs in the department, Student Learning Outcomes are derived from the California State Standards in the Visual and Performing Arts Framework:

Art History:
- Able to produce a competent research paper in the history of art
- Able to locate and analyze information on art or literary topics
- Familiar with and understands diverse theories and perspectives
- Ability to analyze arguments and ideas
- Proper use of notes and bibliography
- Proper use of grammar and writing to conduct research

The Art 602 GW spreadsheets (SECTION IV, MDP II.B – ITEM I) show that students are generally meeting the learning outcomes with mean scores around 2.5 on the 5-point scale, where ‘1’ is best, demonstrating good skills in most areas. Students are consistently less able to engage in “thoughtful analysis of strong and weak points of arguments and ideas.” While students are fulfilling the basic requirements and learning outcomes for the major, anecdotal evidence suggests that there is room for improvement in their writing and analysis skills.
Studio:

- Able to apply information and ideas creatively in visual imagery
- Able to identify, understand and employ creative processes
- Able to generate personal artistic ideas
- Able to express content through visual, written and oral means
- Demonstrates potential to grow artistically and professionally
- Ability to research, analyze, organize and apply information
- Ability to articulate ideas clearly and cogently in writing

For most of the Student Learning Outcomes, Art 690GW Professional Practices (Appendix 2) assessment of student levels of achievement generally range between 1.8 and 2.5 on a scale of 1 to 5, where ‘1’ is best, an assessment that is consistent over time. It should be noted that the course is not taught by tenure/tenure track faculty, but by several different lecturers who are also practicing artists. These somewhat objective results show that students are generally able to understand the historical and cultural dimensions of art and show competence and comprehension of art practice and technique. The one area where numbers are less consistent is in the ability ‘to express content through visual, written and oral means’ and to ‘develop and articulate ideas clearly and cogently in writing.’ These scores have crept above 3 and are often hovering just below it. This indicates that the studio curriculum in general is not providing experiences that lend themselves to the development of clear writing and thinking about art.

The number of students who graduate each year show that the university’s competencies for graduation are being met by a very good percentage of Art majors each academic year. (SECTION IV, MDP I.B - ITEM I, HEADS Data Surveys) There is no university record-keeping for emphases. In Spring 2014, 88 of 457 total majors were officially enrolled in the Art History and Studio Concentration, and 19 completed applications to receive their degrees, approximately 22% of those enrolled in the Concentration. (It should be noted that many students who work off-campus part-time or full-time to support themselves do not complete the program in four years.)

6. Assessment of strengths, areas for improvement, challenges and opportunities.

The strength of the program, especially in light of the meaning of a liberal arts bachelor’s degree, is the balance between research and writing and object-making making provided by the Concentration.

Art History and Studio Concentration Comments in Senior Exit Surveys (SECTION IV, MDP I.A – ITEM I) are indistinguishable from those in the single Art History and Studio Concentrations. Students praise individual instructors,
lament the disengaged ones, but more importantly write about how hard it was to get into classes they needed to graduate. Student also complain about high enrollments in their courses.

The department chair notes that in three years there have been no Art History and Student Concentration individual, two-advisor approved plans put forward for approval as stated in the bulletin. Approval has occurred in the review of graduation applications after the fact. Advising in the Concentration needs to be fully addressed to ensure that students are getting the greatest benefit from the course sequences. While this is likely happening with each student’s advisors separately, these plans are not going forward as originally outlined in the degree plan, and stated in the bulletin.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.
Both the Art History and the Studio Concentrations have identified a need to find places in the curriculum to include activities that address students’ abilities to think and write more clearly about their work. Those changes will naturally apply to the Art History and Studio Concentration

The department chair plans to organize specific advising sessions for all faculty, in small groups, to improve advising in the Art History and Studio Concentration starting in Spring 2014.
SECTION II.C PROGRAMMATIC AREAS

ITEM MGP: Visual Arts in General Education

The Art Department at SFSU offers a series of courses for the general public and for students who are not Art majors. These courses introduce the general college student to concerns and activities of Art, which constitute an important cultural component of a liberal arts education. The courses also allow students to sample processes and skills of various studio disciplines and learn about art history and criticism. They may then choose to pursue these in greater depth; or they may simply find these experiences and knowledge increase their appreciation of Art. Once given an introductory understanding of Art as an avocation or a possible profession, some students choose to enter the major. They may also learn more about Art within the Bay Area arts community, and choose to affiliate themselves with the variety of institutions in the greater Bay Area including museums, galleries, cooperative studio spaces and so forth.

Before 2009, all lower division studio courses and all lower division art history courses were available for non-Art students. Several external factors, some of which were noted in the 2002 Self Study, have altered the selection of Courses offered and approved for G.E. (General Education) credit on campus. Certain lower division studio courses were and remain difficult for majors enroll in and those are no longer available for General Education. They include ART 231 Drawing 1, ART 222 Introduction to Textiles, and ART 260 Photography 1. While their enrollments are restricted to Art majors during priority registration periods, non-Art majors are able take the classes provided there are still seats available after the priority registration period ends.

In addition, the university unveiled its new baccalaureate requirements in AY 2014-15. The ‘new GE’ as it is commonly called requires that student learning outcomes and supporting activities be revised in all existing lower division general education courses. The Art Department is currently awaiting approval of several courses and will make them available to the general student population once they are. Courses that are currently available for GE credit for non-Art majors are followed by the letter ‘A’, those awaiting approval are followed by the letter ‘P.’ Lower division courses fulfill Area C1 Arts and Humanities:

- ART 201 Western Art History I (P)
- ART 202 Western Art History II (A)
- ART 205 Asian Art History (P)
- ART 235 Printmaking I (A)
- ART 240 Sculpture I (P)
- ART 245 Ceramics (P)
The Art Department is committed to the education of its own majors and understands the importance of an art-educated public to the health of the culture at large, as well as the discipline. There has never been a stated policy or a cohesive approach to the question of Visual Arts in General Education. Faculty need time and opportunities to ponder the value of general education in relation to meeting the needs of majors. This conversation will be a part of a full slate of reflections on curriculum in general.

**ITEM EXH: Exhibitions**

The San Francisco State University Art Department produces a wide variety of exhibitions that take a variety of forms in a range of venues, both on-campus and off. Their purpose is to augment the Art Department’s studio, art history and art education curricula with exhibitions of student work, and exhibitions of the work of professional artists, both contemporary and historical.

The Fine Arts building hosts three primary venues. The flagship of these is the Fine Arts Gallery. Less formal and more directly linked to curriculum and instruction is the Martin Wong Gallery. The Artery is specifically related to the discipline of printmaking. Outside the Fine Arts Building, the Art Department presents exhibitions in *Alumni Hall*. In the Cesar Chavez Student Center, the student-run, student-funded *Cesar Chavez Student Art Gallery* shows both student and non-student artworks and is not affiliated with the Art Department. Off-campus, the Fine Arts Gallery has collaborated with local, national and international institutions, and alumni are creating and/or working for organizations that promote exhibitions of current and former SFSU students’ artworks.

**Fine Arts Gallery**

The Fine Arts Gallery’s presents four exhibitions annually, two each semester, which complement curriculum and engage students in different ways. The Fine Arts Gallery functions as the laboratory for the popular degree elective, ART 619/719 *Exhibition Design*. Students undertake experiential learning in all aspects of exhibition design, scheduling and installation, and every exhibition also engages students as scholars, researching and writing biographical and didactic information about the artists and works on display. In addition to this class, students enrolled in classes in Art Production (Art 509, and formerly Art 539) help staff the gallery as gallery attendants, and interface with the public as docents. Art Production students also help with other aspects of program maintenance. Students in both classes bring the knowledge and experience gained from these courses to bear in the Art Department’s other venues.

**Exhibitions**
Each fall, the SFSU Fine Arts Gallery presents a competitively juried exhibition of undergraduate work. The Stillwell Student Exhibition is juried by current art students in consultation with a professional curator, who serves as a ‘proctor’ for the jurying. The Stillwell Exhibition also includes a small selection of work by second-year Master of Fine Arts students. Each Spring the Gallery hosts the Master of Fine Arts Graduate Thesis Exhibition, which is part of the culminating experience for students enrolled in the MFA program in studio art. These student exhibitions provide critical experience with professional exhibition presentation practices.

Exhibitions of professional work, which alternate with the student shows each semester, usually involve Art Department faculty who participate as members of a constantly rotating Gallery Committee. These exhibitions’ themes generally relate to faculty research interests. Although not prescribed, the university mission of social justice and cultural inclusiveness is an important factor in how content is developed and in artist selection.

In Fall 2013, Associate Director Sharon Bliss, a graduate of SFSU Museum Studies Program, curated *The Illuminated Library*. The exhibition explored the book form, and the relationship between text and image, both historically and in contemporary practice. In Spring 2014 the Fine Arts Gallery presented a major Pacific Rim feminist printmaking invitational, *Progressive Proof*. Assistant Professor Susan Belau (printmaking) in association with the SGI Printmaking Conference, curated the work of nine female printmakers whose work transcends the traditional two-dimensional printmaking format. In Fall 2014, Associate Professor Dr. Gwen Allen worked with the Gallery to present *Allegorical Procedures: Bay Area Collage, 1950s – Present*. The show expanded traditional notions of collage to include kinetic sculpture, film and performance. Such faculty research and scholarly methodology serves first as an example/inspiration for students, but the installation of these exhibitions showcases a wide range of artistic originality and creativity while providing a model of professional presentation and exhibition. Once every four years, a comprehensive Faculty Exhibition is mounted, filling the schedule as one of the two annual professional exhibitions. Faculty art has been included in other exhibitions of professional artists where appropriate.

All of the Fine Arts Gallery’s exhibitions have additional public presentations including advertised artist talks, symposia panel discussions, and performances which are widely advertised to both the university and broader Bay Area community.

Another important exhibition of student work hosted by the Fine Arts Gallery is the annual *Senior Art Expo*. This one-day exhibition functions as a sort of 'senior show' where senior-level studio art majors display a maximum of two artworks throughout the Fine Arts building and art history students present abstracts of
their culminating theses projects. Classrooms are transformed into gallery spaces and music adds to the festivities. This event requires a great deal of planning to ensure its positive outcome, and though it lasts only one day, this event has proven surprisingly successful over the past twelve years.

The Fine Arts Gallery runs a small exhibition program on the first floor of the San Francisco State University Administration Building, which is home to the bursar and all administrative offices. Named Alumni Hall, this exhibition space in the lobby provides access to visual art for countless current SFSU students and university staff and administrators who visit the building. Each semester, an alumni of the MFA in Fine Arts Program presents a solo exhibition of provocative, professional quality work. The exhibitions provide a means to stay connected with program alumni, but have become an important “ambassador” program for the Art Department.

Many of the Fine Arts Gallery’s exhibitions have been critically reviewed. Exhibition reviews have appeared in magazines including Flash Art, Asian Art News, American Art Review, the Chronicle of Higher Education, the San Francisco Chronicle, and the San Francisco Examiner, among others. Projects have also been discussed on public radio, including the well-known morning Forum talk-show program on the local NPR affiliate, KQED, as well as in various non-English newspapers, and on non-English radio and press.

Funding
As noted in the Section I.C the Fine Arts Gallery’s sole university support is the Instructionally Related Activities fund, for which it must apply each academic year. In addition the Gallery Director and Associate Director write many small grants to fund special projects or aspects of larger projects. A list of recently funded grants can be found in SECTION IV, MDP I.C – ITEM VI There is currently no funding for either the Alumni Hall exhibitions, or the Senior Art Expo.

In addition to the glass cabinets that line the hallways on the second floor, the department has two other exhibition spaces. The Martin Wong Gallery and The Artery represent important supplementary opportunities for exhibition of student work and provide experience with installation protocols and procedures with which all practicing artists should be familiar.

Martin Wong Gallery
The Martin Wong Gallery, named for a benefactor, is under the supervision of a Art Department faculty member who is given committee service credit for their involvement. In the fall semester, faculty members from various disciplines may propose shows of student work, and there are ‘calls’ for themed shows which are open to all students. In the spring, a relatively new culminating experience course, Art As Inquiry, uses the space as part of a studio/exhibition experience. Graduate
students present their research and undergraduates respond to their work by generating work in the same theme. The resulting work is exhibited together. The class emphasizes the importance of all aspects of art practice from inception and making to exhibition, and presents the only place in the curriculum where undergraduate students work directly and formally with graduate students in the production of works of art.

Funding
As noted in the Section I.C the Martin Wong Gallery’s activities are supported by the Instructionally Related Activities fund, for which it must apply each academic year. Budget requests from the previous two academic years can be found in (SECTION IV, MDP I.C – ITEM VII)

The ARTery
The Artery, under the supervision of Art Department faculty in Printmaking, has become a venue for work from the area’s extensive student print collection as well as student work from current printmaking classes. The displays rotate frequently, changed by students who take classes in the discipline, and have become an much-anticipated visual experience in the Art Department.

Funding
There is no committed funding for the Artery.
Please see SECTION IV, MDP II.C ITEM – I for a list of Fine Arts Gallery exhibitions and partial list of exhibitions in the Martin Wong Gallery and Alumni Hall in the previous three years.

ITEM OPR: Other Programmatic Activities
Faculty in the Art Department seek off-campus or non-traditional exhibitions. These opportunities are not institutionalized and are dependent on particular conditions and one-time opportunities pursued by individual faculty. Recent off-campus exhibitions of this sort have been held at Pacifica Art Center, Magnolia Press, the Exploratorium’s Bay Area Observatory, Artists Television Access and the annual California Ceramics conference in Davis, CA. SFSU alumni are prominently feature at the annual ceramics exhibition at Fort Mason Center. Faculty have mounted “Pop-up” exhibitions in outdoor locations on the SFSU campus of sculptural textile installations, and robotics and sculpture exhibitions have appeared in Fine Arts building halls, and out of doors on the Sculpture Deck.

Another forum that does not fall under the auspices of the Art Department per se, is the SFSU Public Art program, which has sited three dozen large-scale public art works around the campus. The current Fine Arts Gallery Director is the Art Department liaison to this committee, which also includes staff representatives of campus administration, grounds, and student services. The committee has authored extensive guidelines that structure this program. Both student work and
work by professional artists have been permanently installed during this program’s long history. One of the most beautiful is the 2001 Garden of Remembrance, conceived of and designed by renowned San Francisco artist Ruth Asawa, was installed in commemoration of the Internment of Japanese Americans during the Second World War. More recently, in 2013, a bronze figurative work by renowned former faculty Stephen de Staebler was gifted to the campus by his widow, and is now installed in the lobby of the J. Paul Leonard Library. A work by 94 year-old Professor Emeritus Marie Johnson Calloway was gifted to the library during fall 2014, joining works there by other former faculty, including Candace Crockett, John Ihle, Sylvia Walters.

Students have also created noteworthy exhibition platforms almost immediately after graduation. Some recent examples from undergraduate students include Holloway Magazine, which features graduate and undergraduate photography and Incline Gallery. Housed in an old mortuary in San Francisco’s vibrant Mission District, it showcases the work of emerging artists and to create connections between the Bay Areas various undergraduate and graduate studio art programs.
SECTION III. EVALUATION, PLANNING, PROJECTIONS

Evaluation and planning activities in the Art Department are governed by university and college policies, procedures and fiscal realities. Administrative, faculty, and student views inform all planning. As mentioned in earlier sections of this report, university policy requires formal Academic Program Reviews on a five-year cycle (Section I.D, page X) which are overseen by the Academic Senate and the Provost. Reviews are based on curricular objectives, and result in outlines for specific future actions which are agreed to in a Memorandum of Understanding between the department, the college and the Provost. Reviews have taken place in 1997, and most recently in 2010, in the Sixth Cycle Review that examined graduate programs.

Beyond the cycle of five-year reviews, response to a range of planned and unplanned circumstances can generate evaluative and planning activities. These might include planning to meet unanticipated budget exigencies or new college and university needs and policies.

Examples of such planning activities since the last Self-study include the UPAC Reorganization, reorganization of the College of Creative Arts into the College of Liberal & Creative Arts. Planning to meet changing budget outlooks normally takes place in the college. At this writing the College is facing a nearly one million dollar cut that will affect the number of course sections offered in Fall 2015. The Council of College Chairs has been in conversation with the interim dean, Dr. Daniel Bernardi and the Associate Vice President of Academic Resources, Dr. John Kim about resource management strategies in response to this cut.

In 2013, the Western Association of Schools and College conducted a review of assessment. Student learning outcomes were measured for effectiveness using a variety of assessment strategies.

The Art Department’s programs provide assessment of its four concentrations and two graduate programs, most prominently noted in Section II.B Specific Curricula. These assessments have taken place through the Graduations Writing Assessment Requirements courses ART 602GW (art history), ART 690GW (studio) and ART 551GW (Art Education). The Sixth Cycle Review provided a comprehensive assessment of both graduate programs in 2010 (SECTION IV, MDP I.B – ITEM III)

Within the department Student Evaluations of Teaching Effectiveness, conducted each semester, are evaluated by the department chair, as well as by faculty serving on the Retention, Tenure and Promotions Committee.
The formal activities and procedures described above affect the operation and conceptualization of policies in the Art Department in several ways. Each provides different opportunities for faculty, staff and occasionally student representatives to take stock informally, understand programs and operations, reassess, and engage in plans for change.

Assessment results, program planning, and hiring and retention activities all take place in department committees then brought to the whole faculty at meetings during which special issues and concerns are discussed and typically decided upon by consensus before being recommended to other levels of review at the College and University levels. Recently developed procedures (Section I.D Governance and Administration, page 15) allow for discussion, then anonymous voting for all proposed changes. Some of the recent decisions included votes to:

• New governance procedures, creation of new standing committees, and a commitment to write department by-laws
• Eliminate the studio emphasis requirement, making an emphasis optional based on advisement. This will take affect starting in Fall 2015.
• To change the name of Art 704, the graduate critique seminar to, and to require that every student receive at least three critiques per semester
• Changing the way the Senior Art Exposition is handled
• Approval of course sequence to allow graduate students to become Instructors of Record
• Eliminating the Art Education Concentration in the Art major, in favor of working with the Graduate College of Education to create an Education minor/complementary studies that will provide Art majors with an interest in teach a broader, stronger foundation in curriculum and educational theory than the single ART 450 course

Formal reviews and other opportunities such as department exhibitions provide all levels of administration above the Art Department the opportunity to assess program quality from different vantage points, to make suggestions and recommendations, to reallocate resources and so forth. This occurs most directly with the College of Liberal and Creative Arts, which supervises all department operations and programs, and allocates all resources. Providing the Interim Dean and Associate Deans with information about department goals, issues and problems is vital to maintain and / or change program directions and ensure the best use of resources.

Among the many department review activities undertaken in recent years the NASAD Self Study has been the most comprehensive. It has provided a means for self-reflection and an overview of the department that in practice, does not exist, and has allowed faculty to look into each other’s areas of scholarship and research. The objectives presented to the faculty included the opportunity to learn the meaning of the liberals arts BA in Art, to determine if external standards
were being met, and assess our mission in the context of the 21st century. The following procedure was used:

- Faculty were assigned writing groups and were asked to research and write drafts on specific areas.
- The drafts were edited and combined, and the same faculty groups were then asked to assess their section of the report with Format A Guidelines for content, and the NASAD Standards in mind.
- Another faculty member and the department Academic Office Coordinator read all drafts and updated where pertinent.
- The drafts were compiled into the final document.
- The draft was submitted to the faculty for final review and discussion.
- The final copies were distributed as outlined by NASAD.

Faculty and staff members also contributed to the Self Study by providing documentation and background information for MDP I, II and III. They gathered information over a two-year period from campus administrators, other staff and students.

A summary of the Art Department’s major strengths highlighted in this report include:

- A professionally active faculty with diverse areas of expertise
- Faculty who are committed to bringing 21st practices and research into the curriculum and preparing students to be lifelong readers, thinkers and practitioners, whether for enrichment or professionally.
- Resourceful, culturally diverse undergraduates and graduates
- A dedicated, talented staff who assist faculty tirelessly to deliver safe and pertinent curricula
- Good scholarship opportunities for second and third year graduate studio students
- An exciting learning environment in the College of Liberal & Creative Arts that exposes students to achievement models in different creative fields
- Location in the cosmopolitan Greater Bay Area
- 

D. FUTURE ISSUES
There have been many challenges since the last re-accreditation review, and while the past three years have witnessed a lessening of the dramatic losses between 2008 and 2011, the department still faces many challenges:

- The Art Department has been in transition for several years, for many reasons explained in earlier sections of this report. Section I.D outlines them from the perspective of Governance. Instability in the chief executive position, loss of faculty and staff, and lack of resources to support facilities
and equipment have been articulated in Section I.D, Section I.E, and Section I.C, respectively.

- The last time a five year plan was requested was 2008, when faculty in studio, art history and art education, were asked to provide their goals for the next five years. These documents were given to the chair and filed. No aggregate was compiled to create an overall picture of the state of the department, nor were the individual goals shared across the department.

- As noted in Section I.F page 27, the department lost 3100 square feet in Fall 2014 and a change in the leadership at the Romberg Tiburon Center is likely to mean the loss of graduate studio spaces there. Because no new construction is likely for many years, the department must re-imagine and change the way it thinks about space. An plan, approved by a vote of the faculty and supported by the interim dean will be underway by mid-May 2015 (Section I.F – Plans to Address Weaknesses, page 38)

- Some of the most significant opportunities and challenges for the Department in the next five to ten years concern the shift in how the California State University is funded. Seven years ago, the state of California provided 80% of CSU funding. It now funds 40%. The university’s new Capital Campaign (as yet to be named at this writing) is its first major attempt at fundraising in this new era. At present, the Art Department is the top funding priority for the College of Liberal and Creative Arts.

  o Changing the culture of state funding to active-fundraising is a challenge on many levels. Faculty are leery of the role they are being asked to play in this capital campaign, which includes sharing “leads” and raising funds through teaching grants and so forth.

- The department needs at minimum a retreat day to absorb the response to the Self Study and the input of the reviewers. From there we hope to develop a new curriculum that more closely aligns studio and art history instruction with contemporary concerns in art. Based on experience, 100% consensus will not be possible, but with new governance procedures the department will be assured that the will of the majority will be enacted after thorough discussion.