

School of Art
College of Liberal and Creative Arts

Seventh Cycle Program Review Narrative
April 2018

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1.1 Program Planning

How does the program conduct regular assessment and use the results to strengthen its curriculum and direct its planning efforts?

For many years, the School of Art program of assessment came from outside itself, driven by external reaccreditation and university mandates. When the four concentrations were proposed in 2009, a GWAR course was developed for three of them. The concentration-specific GWAR courses were meant to assess learning in each concentration. However, students took any GWAR course they could get into and there was no way to determine whether a student met concentration learning outcomes since they were enrolled in a variety of concentrations. The School of Art's most recent self-study for NASAD reaccreditation, completed in 2015, and the subsequent site visit by reviewers formally identified Art's curricular issues and required changes to retain its accreditation. It was a catalyst for change that resulted in the award of a Teagle Grant in Fall 2016. Since then, collective reflection, assessment and revision has become part of the culture across Art's seven studio areas and art history courses with the goals of improving the student experience, more clearly defining the meaning of the degree in the 21st century, and improving time to graduation.

Program assessment began in Fall 2015 with the arrival of the NASAD reviewers' report. Fostered by a Teagle Grant, the department began to think about assessment and curriculum design in an entirely new way. By the end of the Spring 2016 semester the Art programs had two sets of new program learning outcomes: one for Art History and for Art Practice. Faculty used these new outcomes to reflect on how current courses provided scaffolding to meet the new PLOs. The self-reflection and subsequent assessment lead to curricular changes. The BA in Art, with four concentrations was examined and several solutions that the majority of faculty agreed upon, were acted on. There was no common core that comprised at least 50% of the units in each concentration. Each was a 46-unit BA with varying content, with 12 units of art history in common.

The BA in Art: Concentration in Art History/Studio was not reaccredited by NASAD because it did not meet degree standards for the discipline. We plan to eliminate/discontinue this concentration. When the new art history prefix goes into effect, students will be able to major in studio and take a minor in Art History, and art history students will be able to take a minor in Studio, which essentially mirrors this concentration's structure.

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

The BA in Art: Concentration in Studio is currently under review. Faculty are considering introducing a required course at the 300 at the junior level, which would provide a unified vision of art production allowing students to subsequently pursue more advanced individual media-based courses at the 400 and 500 level. They have also created a new capstone class, Art 600. The 300 and 600 course learning outcomes feed into the program learning outcomes so students are introduced to learning outcomes at the 300 level to the PLO's, and achieve mastery at the 600. The ultimate goal is to elevate the Studio Art Concentration to a B.A. Major in Art Practice.

The BA in Art: Concentration in Art Education: NASAD stated this concentration did not have enough content to meet its standard for an Art Education degree because just one course comprised specialization. The School of Art determined this a year previously and voted 12 to 1 to eliminate it. The single course is now housed in the Graduate College of Education and is one of several electives in the Education Minor. Art students interested in teaching will be advised to compete the Studio degree, the template for which satisfies the Waiver for the subject matter examination in Art, and add the Education minor. This will provide a breadth and depth to their experiences in Education and maintain the integrity of the studio degree. Even without the Education Minor, students can enter the credential program with subject-matter equivalency, with the BA in Studio Art.

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

The MA in Art History was officially suspended at the time of the external review because of a pattern of declining enrollments since 2010. A recent full retirement of a faculty member in art history made staffing both undergraduate and graduate art history courses difficult. Faculty are now exploring the curriculum and structure of a new MA program, contingent upon the hire of a new art historian, in collaboration with other departments in the College.

Faculty are currently working on improving the curriculum in the MFA program, a three-year, 60-unit degree, using the same process of reflection on student learning. Assessment is made through a

series of individual critiques of students at the end of each semester in the program, and culminates with an exhibition and thesis report. To address what faculty saw as poor writing skills, a writing course was added to the curriculum. Faculty are now examining the need for a studio process and professional practices course. In the new culture of assessment, all faculty engage in these questions, discuss solutions, and take action.

Throughout this process many courses have been revised, new courses written and others, banked. Faculty are now working to develop a cohesive curricular map which will help assess and develop pathways that to courses that introduce, develop, and provide opportunities for a mastery of its new Program Learning Outcomes. The Curriculum Committee has also started to define the levels of skills appropriate to a 200, 300, 400, 500 and 600 level courses across the curriculum. The faculty as a whole has become part of ongoing assessment and revision, and in this way, allows the department to continually improve instruction and the student experience, providing a liberal arts education in art practice and art history that can prepare them for a life time appreciation of the arts and other cultures, pathways to careers, and graduate study.

How does the program involve the faculty collectively in assessment and planning?

As noted above the process of redesigning the curriculum moved Art from isolated, externally-mandated assessments to a culture of assessment. During a series of workshops during Fall 2016 faculty produced curriculum alignment grids, which mapped PLO's and SLO's of particular courses. This allowed faculty to begin to conceive of the curriculum as a whole and to better understand their own courses in relationship to it. Another activity supported by the Teagle Grant was a one-day retreat which challenged faculty think and work as a unit. In it, faculty had to identify where their courses provided experiences to help students achieve the PLO's and identify the level – introduction, development or mastery – at which their course and instruction contribute to the degree as a whole. For probably the first time, faculty as a group were able to visualize what our student's experience actually was. Following the workshop, Professor Gwen Allen and Director Gail Dawson became leading forces in creating a framework for curriculum development. It is our hope that the committee will rotate membership giving all faculty the opportunity to learn about and engage in consistent, meaningful assessment practices.

How will the program strengthen its planning processes and make use of them outside the formal program review schedule?

Studio Concentration: As noted above, the 300-level course will provide a common foundation in principles and practices and a baseline assessment of students' levels entering their junior year. Upon completion of the 600 level capstone course, a means to assess their growth. In addition, the School of Art has two exhibition spaces to exhibit works done in the seven different studio media available for students. The Fine Arts Gallery and the Wong Gallery, provide spaces to showcase evidence of increasingly sophisticated achievements as our students move through the curriculum. In the discipline of studio art exhibition is the equivalent of publication, and the opportunities to "publish" The artwork they create are given a more public forum that would allow the faculty to be more involved in defining *indicators* that the PLO have been met. The work course that we offer share. Art History Concentration: To assess whether or not majors are meeting the Art History Program Learning Outcomes, we will collect and archive the culminating project/paper each student completes as part of their capstone seminar (Art 602). As detailed below the capstone seminar aims

to meet all 8 of the art history PLOs at either a Mastered or Mastered/Developing level. The culminating project generally consists of a substantial piece of writing that involves research, interpretation, and analysis and that applies methodology from the field. The instructor of 602 will be responsible for collecting and archiving these culminating projects and providing a matrix that indicates whether or not, and to what extent, each student has fulfilled the 8 PLOs. Art History faculty will meet annually in May to review the data collected. We will consider and discuss any curricular changes that could be made to improve the fulfillment of the learning outcomes, such as improving advising, writing or changing courses, and adjusting the scope and sequence of the degree. We will also revisit, and if necessary, rewrite the PLOs themselves to ensure that they still accurately reflect advancements in the field and our vision/mission for the program. We will also discuss any changes in resources, faculty, facilities, curriculum, etc. that may affect the program.

1.2 Student Learning and Achievement

How do the program's learning goals remain relevant, and how can they be revised and updated? Do students adequately understand and share these goals?

Approved just two years ago and already revised, the goals are relevant to current practices in the fields of art practice and art history. Self-reflection and improvement are becoming part of the culture of the programs and this foregrounding faculty awareness can help maintain relevance of our learning goals. Having discussions on how our learning goals can be linked to instruction, defining new ways of working and thinking through material and form, sharing current knowledges and skills related to new technologies can directly impact how students adequately understand and share our learning goals.

Gateway Courses at the 300 level that all Art majors would be required to take can offer classes where faculty can share a learning community composed of interdisciplinary connection. Such course would create more cohesiveness across all areas. To enact this vision, our college needs to support our faculty's professional development, mentoring and nurture informal collaborations between them. Gateway courses can empower faculty to become co-learner with their students by building new experiences for deeper exploration of content. Side by side faculty can engineer revised and updated learning goals.

How has student demand for the major risen or fallen? Are there any significant trends or present or future challenges that can be discerned from enrollment patterns?

From Fall 2017 to Spring 2018 enrollments in our current BA with four concentrations has risen from 731 to 829, which includes double majors and minors. The College, recently, announced that there might be a reduction in enrollment of transfer students. If that is the case, we may be offering too many upper division courses which in the past would satisfy their needs. At this point in time, the Fall 2018 class schedule may be set up for a group of students who are more in need of lower division courses.

Over the past five years, where has the program been able to improve student progress, achievement, and graduation? Where might it further improve them?

Understanding our transfer student population and how to effectively offer flexibility with the degree will improve student progress, achievement, and graduation. Our transfer students come from

various institutions and their knowledge in the discipline is unpredictable and the ranges is extreme. Within the Studio Art concentration, the afore-mentioned 300-level gateway course developed as a means to help a transfer students develop a common language from their diverse experiences move through our program more quickly. The course would provide experiences in the iterative process of developing ideas and skills in two dimensional, three dimensional and digital technology, documentation and safety. This gateway course would also teach students how to verbally interpret art through shared critique skills and writing, and understand of the importance of media, history and themes to personal ideas. The ability to analyze an artwork from different perspectives, and to put it into practice will reinforce the program's learning goals.

Within the Art History Concentration, we have developed an entirely new set of PLO's, redesigned and the scope and sequence of our classes, to reflect these PLOs and make the structure of the degree easier for students to understand and fulfill. We have also lowered the total number of units required to facilitate graduation rates.

We are currently thinking seriously about ways to improve advising, and are working on an advising handbook. We are also thinking about ways to make our website and advising resources more legible to students and faculty alike.

3.The Curriculum:

Undergraduate

How does the program take General Education into account in its curricular planning and development?

The BA in Art currently offers six courses that satisfy Area C1 Arts/Humanities. They include three lower division art history courses, Art 201 Western Art History I, Art 202 Western Art History II, Art 205 Asian Art History; and three lower division studio courses Art 235 Printmaking I, Art 240 Sculpture I and Art 245 Ceramics I. The problem with adding more general education courses in studio comes from the smaller course sizes mandated by health and safety and accreditation mandates. In addition all studio work requires that students work outside of class time to finish projects. For this reason studios cannot be scheduled all the time, reducing the number of courses that can be offered. There have been discussions about adding a more general introduction to contemporary art that would serve general education.

How do GE courses in the program reach out to non-majors and frame disciplinary methods and knowledge within broader educational contexts? Do they succeed?

As noted above Art offer six general education courses that are often filled with non-majors. Each course was developed with learning outcomes and activities that explicitly make the connections mandated by the university for general education. Student evaluations, and continued non-major interest in taking more art courses indicate that these courses successfully frame disciplinary methods and help students make connections to other coursework in their majors and general education.

How does the curriculum (both GE and in the major) reflect current and future directions in the discipline?

Lower division courses are in the planning to provide a stronger foundation to our incoming Freshmen. ART 100 Introduction to Visual Thinking is a good example. The course would introduce students to the organization principles, languages, processes and media of the visual arts. The work involved be organized around weekly lectures and studio problems that introduce students to the nature of art making via specific visual thinking strategies. No prerequisites would be require.

A new course titled Art 441 Art and Social Justice: Artist as citizen and the public space represent change in our curriculum that reflects current and future direction in the discipline will be offered for the first time next Fall. This interdisciplinary course reexamines the role of the artist as citizen through the production of artworks that focus on Social Justice. The class explores the broadening context in which to display, engage, and intervene in social spaces beyond the gallery walls. The Student Learning Outcomes are:

In developing each semester's schedule, how does the program align course offerings with student need? How does the program attempt to avoid bottlenecks and advance student degree progress, balance core requirements with elective courses, offer required courses frequently enough, and in spaces and times that meet student demand?

Our Art majors consistently have difficulty enrolling in classes that they need. It is a major challenge that causes delay in graduation. As noted above, the Curriculum Committee started to assign level of technical skills and knowledge appropriate to 200, 300, 400, 500 and 600 level courses which guides course proposals and revisions. Assigning learning outcomes to appropriate level will bring cohesiveness. This curriculum will have positive effect not only in strategizing the content of our course in various increments but it will bring flexibility within the B.A. enabling a clarification of the degree.

Effective 2018, the University will implement a new Standard Time Blocks in course scheduling that will increase the efficient use of space, as well as minimize overlap between classes. The time blocks have been set up in terms of class time (i.e., minutes) rather than units. For each unit of credit, lecture courses meet 50 minutes/week, activities meet 100 minute/week and labs meet 150 minutes. In the case of courses that meet 150 minutes in one session, there is a built-in 15-minute break for a total of 165 minutes. This policy has, therefore, set up 50-minute, 100-minute and 165-minute blocks, which is consistent with CSU Academic Senate directive EP&R 76-36 (Faculty Workload: Policies and Procedures). When scheduling our courses in the School of Art we now have 4 options offered from Monday to Thursday; 9:30-12:15, 12:30-3:15, 3:30-6:15, and 6:30-9:15 with Friday from 9:30-3:15.

How does the program plan the curriculum with the faculty as a whole? How are decisions about curriculum made?

A curriculum committee of 5 members are elected for a 3-year term. The committee reviews, reports and makes recommendations on proposals to the entire faculty every three weeks. Voting members are defined as college faculty having tenure, tenure-track, the Fine Arts Gallery Director and the Director of Museum Studies.

How does the program's GVAR courses address how writing is done in the field? Has student writing improved as a result of GVAR courses?

The Student Learning Outcomes in our GVAR courses 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

As noted above there were originally three GVAR courses, one for each concentration. Student comments were mixed, and the whole faculty never discussed the results. Analysis of the spreadsheets that were kept by GVAR instructors for the NASAD report showed wide variation in students achieving the standards. A single GVAR course for all concentrations was introduced in 2015. Student Evaluations of Teaching Effectiveness indicate that students take away a much deeper understanding of art, writing and their own thinking as a result of the GVAR courses. There has not yet been a formal assessment by the whole faculty of whether student writing overall has improved.

How does the culminating experience represent an appropriate level of achievement for the discipline? How does it prepare students to integrate their disciplinary knowledge and make connections between their general education, major, and elective courses?

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

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

Graduate

How effectively does the program achieve the university's standards for graduate programs? How well does the program assess the effectiveness of its response?

The School of Art's MFA Program has been very effective at achieving the university's standards for graduate programs by having clear expectations. Our graduate students are focused and self-motivated. The program's effectiveness is assessed frequently in consultation with a faculty advisor.

In addition to the requirement to meet with an advisor at least once each semester for formal course advising, grad students are encouraged to also schedule two or three critiques to discuss progress, problems and ideas over the course of each the semester. They are encouraged to arrange visits from other faculty teaching in the program, as well as with university faculty whose research interests might inform students' ideas.

What short- or long-term trends affect graduate admission and enrollment? Explain the factors behind these trends. Do trends in the program's graduate admissions reflect a sustainable level of demand?

Grad Enrollment	2011-12		2012-13		2013-14		2014-15		2015-16	
	F 11	Sp 12	F 12	Sp 13	F 13	Sp 14	F 14	Sp 15	F 15	Sp 16
Art	26	24	14	13	11	11	16	16	35	

The graduate programs in the College of Liberal & Creative Arts reported a definite drop in enrollment. Our MFA program has never, until now, made any concerted recruitment effort due to lack of funding. There is strong need for financial aid, tuition waivers for our GTAs. It is unfortunate that we are not able to help our students financially and that we are losing the good students to other schools who do offer funding. Most recently the MFA Program published a postcard pertaining to recruitment and increasing our program's visibility. Faculty have been keeping up with Social media with a departmental Facebook page and Instagram. This has resulted in acceptance for admission by the top seven students who applied to the program. If all students come, this will be the largest group admitted to the program in nearly 8 years. We hope this is a trend that demonstrates sustainable demand.

How are expectations for graduate students set at an appropriate level and distinct from those for undergraduates?

The School of Art MFA program requires that students treat their studio practice in the same way they would a full-time job. Our grad students are asked to produce work and to experiment with a range of new ideas and forms, respond to criticism and feedback, and reflect critically on both successes and meaningful failures. We ask that everyone in the program be treated as equals and provide and receive honest, clear, and substantive feedback on work. Conducting research of historical and contemporary thought and artistic practices is of great importance. Their research should consider these topics broadly as well as focus on areas that intersect with and influence the conceptual direction of their work.

How well do course offerings and schedules meet students' needs (particularly those of students with work or family demands)?

As noted above, with the help of the faculty, our graduate coordinator updates and restructures curriculum for better sequencing of graduate seminars. Defines research based and practice-based

tracks within the graduate program and develop a reasonable sequence of courses for working professional, taking into account evening schedules.

How do graduate culminating experiences follow clear and consistent guidelines and represent adequate levels of achievement?

The California Code of Regulations, Title 5 states that graduate students must complete a culminating experience, which may include a thesis, special project, comprehensive examination, or a combination of the above. The culminating experience is usually begun after the grad student has completed all or the majority of his/her coursework. For most, the culminating experience process is associated with a specific graduate course. On completion of the course, student must submit a Report of Completion. The course associated with the culminating experience in the MFA program is Art 894/Creative Work Project that includes an MFA Thesis Exhibition, a documentation of the MFA Thesis Exhibition and an Oral Defense. MFA student solicit agreement of adequate levels of achievement from at least 2 tenure/tenure-track faculty members from the School of art who serve on his/her committee. A third faculty of any rank and from any rea, or any other appropriate department, may serve as a third committee member.

How does the program manage the supervision of graduate culminating experiences in a way that maintains both their quality and consistency in faculty workload?

At the end of each semester ad-hoc review committees comprised of 3 to 4 faculty are formed from all faculty in and out of student's area of concentration. Each committee performs a review of several students.

The criteria are as follow:

- Student give a 5 minute introduction outlining their creative work during the preceding semester.
- The presentation will consist of original creative work, as statement of research (describing current work, process, ideas, and materials), and a copy of students' advising sheet provided by student to committee at time of review.
- Formal discussion of student progress following the introduction

Following the Review, the committee makes recommendations regarding any aspect of a students' work or presentation, including courses of action that must be taken prior to or in conjunction with continuing in the program. The review form includes both numeric assessment of SLO's and written commentary. The rubric allows for the justification for advancing or declining the student.

How are graduate students achieving their academic and professional goals?

The structure and curriculum of our MFA program is appropriate to current expectations in the fields of studio. Faculty are aware that when graduate students are taking advanced level coursework in their area, the rigor of assignments and expectations of performance are duly raised.

The 700 level seminars go a long way to establishing the level of performance and interdisciplinary expected in an MFA program. The courses have some internal flexibility, allowing faculty to bring their own areas of expertise to bear, but with clearly outlined learning objectives. The seminars in develop analytical and critical skills, project development skills and greater understanding of their creative endeavor and its place within the contemporary social context. Students demonstrate commitment to a career in art and potential to grow artistically.

Of particular note is Art 706: MFA Writing and Research Seminar, which is taken by second and third year MFA students. The seminar is a very good example of how our graduate students are trained to achieve their academic and professional goal. The course focuses on developing writing as an activity that complements and feeds artistic practices, looking at historical and contemporary models of artists' writings. Throughout the course MFA students explore the research and writing processes covering topics such as: finding, evaluating, and citing sources; conquering writing issues and anxieties such as writer's block and scheduling difficulties; organizing, outlining, and drafting; methodological and theoretical approaches; and style and grace of prose. Various methods and approaches to writing are presented and students are encouraged to experiment in order to find those strategies that work best for them.

How effectively does the program balance the needs of its graduate students and undergraduates in its curriculum development, planning, and resource allocation?

Art's Sixth Cycle reviewers identified the graduate program as the greatest impediment to the undergraduate program; and the undergraduate program the greatest impediment to the graduate program. This was because the practice in Art for many years was to "replace" an undergraduate course with a lecturer when a faculty member taught a graduate course. That practice kept both translated to \$50,000/year to staff the MFA program. In the wake of budget cuts in 2008, a former chair introduced the idea that we not automatically "replace" the undergraduate course. It is always a choice, but chairs are asked to look closely at demand when hiring lectures. Some faculty have refused to teach in the graduate program if their courses are not replaced. The change has allowed us to keep both programs going at a lower cost.

Balancing the needs of graduate and undergraduates has been improved by developing opportunities for graduate students to become instructors of record for lower division studio courses. This has mitigated the cost somewhat and has become a valuable recruitment tool for the program. The opportunity for graduate students to be in a supportive work/learn relationship to the School is extremely valuable.

The hire of three Instruction Support Technicians in the past six years (where there were none before) has ensured curriculum support, safe and efficient work space for all. Technician are asked to prioritize student learning in all projects, prep studios daily, ensure uninterrupted delivery of curriculum development in conjunction with faculty, and take a self-directed role in identified area initiative and override long term projects to address immediate student learning requirements. This has relieved some pressure on studio faculty who were de facto techs as well as professors.

How does the program plan to attract and recruit sustainable cohorts of graduate students?

Recruitment efforts follow a three-prong approach to yield sustainable cohorts of graduate students. First, we keep track of early interest and follow up quickly. A prompt response (within 48 hours) of students contacting faculty in their own field of interest. Graduate Coordinator and staff track interest with applications. Faculty stay in touch with prospective students and offer to answer questions and help with the process. After applications close and faculty vote to accept students, students are notified within the week. Faculty conduct Zoom interviews with students to determine if the applicants are a good fit for our program. Another recruitment happens is through faculty networks with local (i.e. Northern California) Art Schools. A second critical action is to reach out to

chair of equivalent department at the various CSU's (CSUEB, CSUMB, San Jose State, CSU Sacramento, Sonoma State, Chico State, Humboldt State) as well as UCs (Berkeley, UCSC, UC Davis, UC Merced) and local private and catholic universities (Stanford, Dominican University, USF, CCA, Academy of Art, John F. Kennedy University, Mills College, St. Mary's, Graduate Theological Union, SFAI, Holy Names College, Samuel Merritt College, Notre Dame de Namur, Santa Clara University). Third, we created an attractive physical and/or electronic card to send out that includes clear statements on Graduate Art Practice, Faculty, Academic Excellence, Facilities and Studio Space, Exhibition Space and ending with a question;

Why an MFA from San Francisco State University?

- Affordability
- Opportunity to teach and become an instructor of record – beyond the graduate assistant role
- Small cohort and availability of engaged, professionally active faculty
- Department, College and University Scholarship, GA and TA opportunities
- Visiting Artist and Scholar Series
- External awards including the Murphy and Cadogan, Kala Fellowship Award, and Headlands Graduate Fellowship opportunities

How will the program adjust the graduate curriculum to meet changes in the discipline and ensure appropriate levels of rigor?

The School of Art has had three successful hires in the last three years. Candidates with strong background in Ceramics, Painting & Drawing and one pending in Photo practices, have joined the faculty. All can serve the undergraduate as well as graduate program by practicing and demonstrating a commitment informed by contemporary visual concerns. Meeting changes in the discipline and ensuring levels of rigor are closely related to how well each faculty directs and assists our technicians in maintaining and supervising our facilities. Our three technicians consult with faculty to support delivery of the curriculum. They oversee studio spaces, procedures and equipment with an emphasis on safety. New incoming TT faculty are mentored in their services on department, college and university-wide committees. They are training on how to mentor and advise undergraduate students; and advise, mentor and supervise graduate students; curriculum development and improvement, particularly with regards to student learning outcomes; and remaining current in both subject area and teaching methodologies.

How will the program balance the needs of graduates and undergraduates in its curriculum development and planning?

Engaging in conversations with administration about 'impaction' is crucial. The School of Art should look to the Dean to support a strategy that balances our Undergraduate program so that resources can be applied to the Graduate program.

Balancing the needs of graduate and undergraduate program in their curriculum development and planning will require: inventive approaches to scheduling, support for both programs must include ongoing of GA/TA budgets and Graduate Coordinator release time, planning based assessment and programmatic decision making, and a strong working relationship between the School of Art and administration.

4. Faculty:

Are all faculty engaged in appropriate forms of professional growth and achievement?

Faculty involved are tremendously accomplished professionally and remain active in their fields. Studio faculty exhibit locally, nationally and internationally in both group and solo shows. All Art History faculty participate in the BA and MFA program. Each bring a diversity of expertise to both programs. Their fields span east to West, ancient contemporary, inside to outsider. They have curated exhibitions and published essays, articles and books. They have been recipients of prestigious awards. Their points of inquiry include aesthetic, cultural, and political implications appropriate to their areas of study and teaching. Both graduate and undergraduate programs also benefit greatly from the participation of Professor Ed Luby from Museum Studies. In general, the faculty as a whole bring a wealth of diverse experience methods and viewpoints.

At times faculty will receive research support from University grants and the President's Award and some sabbatical time but overall there is no regular source of funding for professional development support. It is a significant issue when balancing the needs of graduates and undergraduates in its curriculum development and planning. Nurturing faculty improvements is at the core of balancing the need of both programs. It is essential for university establishments to institute a recognition strategy, to valorize teaching, and to motivate and reward the professors involved in teaching activities, in order to balance teaching and research.

How is faculty workload balanced, in the ratio of large and small-enrollment courses, required and elective, undergraduate and graduate, lower and upper division? If there is a graduate program, how is the workload balanced across culminating experiences and advising?

Per the Collective Bargaining Unit, TT faculty are responsible for teaching 9 WTUs a semester/18 WTUs per year unless they are awarded assigned time. 1.0 lecturers are responsible for teaching 15 WTUs per semester /30 per year. In all cases, CSU minimum enrollment applies. The College stipulates lower-division courses to have a minimum enrollment of 17, upper division to have a minimum of 12 and Graduate to have a minimum enrollment of 5. New Assistant Professors have a reduced course loads for one year.

A key part of a balanced faculty workload, is to determine which faculty teaching load is assigned graduate curriculum – specifically the extensive workload involved MFA exhibitions and in thesis preparation. This must take into account planned leaves, class size and faculty. The impact on the graduate program becomes clearer when preparing undergraduate program's class schedule. As of Fall 2017 enrollment of Art Major rough count of 730 students and 11 advisors, there is an average of 60 advisees per faculty member. With very little part time funding, this obviously gives very little or no wiggle-room in scheduling. This is then compounded by the needs of rigid, media-based major structure, especially where several areas are only served by one full time faculty member.

How does the program plan its course offerings to avoid overreliance on lecturers?

New faculty hiring is key. The College Dean's particular skill set is used to support a collaborative planning process between the College and the School. If the School is to establish an organized strategic planning process, it must align with the goals of a College strategic plan in order to be meaningful and effective. Initiating this process is incumbent upon the faculty. In particular, a very clear understanding of the priorities in filling faculty vacancies must be in place. Key criteria, beside

diversity, inclusion and equity in new faculty hiring are:

Curricular need:

- Growth in Art Major
- High enrollment
- High demand courses (cross listed)
- Curricular changes
- Accreditation recommendation
- Workforce need that requires new curriculum

Tenured/TT Faculty Info:

- Number of tenured/tenure track faculty
- Ratio of T/TT faculty & Lecturer FTEF's
- Number of recent hires in the last 4 years
- Why can't the School change your faculty to area of need
- Faculty involvement in exceptional campus service responsibilities

How does the program take care to foster, assess, and support teaching quality?

Our RTP Criteria, revised in the Spring of 2016, clearly state standards for judging teaching effectiveness. Classroom observation followed by a Peer Review are in place to assess. Reviewing the faculty's SETE report is also a key. SETE scores should be consistent, and better than the School average. The Committee takes into account any changes in scores over time since hiring and will give due consideration to circumstances that tend to influence average scores such as the difficulty or popularity of particular courses, or range and breadth in course development. Scores of 1.5 or better suggest highly effective teaching. Where scores are 1.8 or worse, the RTP Committee examines course scores over time and closely analyzes the percentage of ratings that comprise each category in the evaluation. One important responsibility of the RTP Committee is to mentor our Assistant professors. Encouraging them to use of effective teaching/learning strategies, reflection on teaching practice, efforts for continuous improvement are at the core of their responsibilities.

How does the program's RTP criteria reflect current professional activities and opportunities in the discipline? How do they adequately balance and value the full range of faculty commitments in teaching, research, and service?

To balance and value the full range of faculty commitments and expectations is to understand it in the context of the School of Art Mission. The program structure considers the broad landscape of contemporary art practice (Art History, Art Education, Studio Art & Museum Studies) from within the academy and far beyond. Its mission is to foster dialogue between generations of practitioners, as well as between media and disciplines.

The work of the RTP criteria is to present a clear analysis of its faculty's achievement through orientation, mentoring, and sharing of peer expertise. To understand the current work/research in the field of its TT track faculty, the RTP committee meets with the candidate, during their first year, to establish how best to assess their practice. A statement is written in collaboration with the candidate to document the meeting. The statement is reviewed and amended annually and becomes part of

candidate's eWPAF. Peer review process is a key in determining the significance of professional activity along with the reputation of the institution or individuals providing the review. Non-peer Reviewed works are also taken in consideration if directly relevant to the expertise of the candidate.

How will the program recruit and retain faculty to meet its future needs?

The program recognizes that its student body is very diverse although this diversity is not mirrored by the faculty. Our Provost & Vice President for Academic Affairs, Jennifer Summit, is creating a team to help discuss diversity, inclusion and equity in TT Faculty Hiring. The findings will be mandatory for search committee to take part in.

The clarity brought to the Promotion and Tenure process has improved. Our criteria give equal weight to teaching, research and service. Senior faculty are mentoring professional practice for junior faculty.

The curriculum re-design takes sequencing of course into consideration resulting in the presence of a shared visual language. Access to graduate spaces, on our campus, brings equity to our MFA students making the teaching of our seminars more compelling.

How will the program support faculty at all ranks—tenured, pre-tenure, lecturer, and adjunct—in the areas of teaching, service, and professional development?

The raise of student fees is helping. Our facilities are well maintained, organized and appropriate to their purpose. The faculty is strong, productive and committed to the success of our students and both our undergraduate and graduate programs. The addition of tech support in all areas is freeing faculty to pursue curricular goals. The Fine Arts and the Martin Wong gallery has great Director/faculty support and it operate at a very high level. A more easily accessible and well-designed School of Art website makes our presence in social media more robust and exciting.

5. Resources:

How effectively does the program use existing space? (office space, classrooms, meeting areas, laboratories, other) How might it use it more effectively?

In Spring 2015 the School of Art lost approximately 5000 square feet. For over twenty years digital media was housed there. Course held there had average enrollments but tended to run classes with below-minimum enrollments. The interim dean of the college of Liberal and Creative art took the space from the Art and gave it to Anthropology.

In summer 2015 the Interim Dean provided the Art Department \$81,000 to address a number of issues. The funds were used to move the Art Office to a converted, formerly poorly-used studio space elsewhere in the Fine Arts building, and the old office space was converted into a graduate studio space, with adequate light, electrical supply, and ventilation. The studio has walls, a shared digital work station, a common gathering place, painting storage and a "project room." All current graduate students now have individual studio spaces and a place to gather as a group.

Starting in Spring 2016 the college provided funding to allow the Department to offer supervised evening studio time. Finally, the School is in the beginning stages of creating plans for regular maintenance of facilities and upkeep and replacement of equipment. We were recently funded for

additional upgrading of our electrical systems that were identified by NASAD as serious safety and curricular issues.

In summer 2017 The School of Art went through another major space reconfiguration project to provide a space for digital media, which had been unhoused for two years. A flexible new room FA 286 was designated as a space devoted to DMET. FA 286 is now a smart Space room with a flat screen TV, with flexible furniture that includes 12 tables with wheels and 24 stacking chairs.

These changes and planned changes and upgrades are creating an environment conducive to learning, and which, based on projections and plans, will enable faculty and students to focus on academic and artistic endeavors, while learning in a health and safety-conscious environment

Major electrical upgrades for the first floor of the Fine Art building, which include Sculpture have been submitted as a capital project.

How is the space maintained? How does the space allow for alternative learning styles/universal design?

All spaces are maintained by faculty and technicians under the supervision of the Director of the School of Art working with the Fine Arts building manager.

The 2015 funds provided by the interim dean allowed the purchase of flexible that “doubled” remaining space by allowing at least two rooms to function as studio space, conference rooms, seminar rooms, and critique spaces. These allow for many types of configurations that address alternative learning styles and universal access.

The new Martin Wong Gallery, moved to create space for digital media, is in a much more visible location, which is helping create a stronger community among our students. Faculty bring classes to look at the work of their installed work of peers; as a way to advise students on studio courses they may benefit from taking. MWG creates discussion on what professional exhibition parameters for artworks are as well as exhibition practices and protocols.

For the first time graduate students use the space to install large scale works for critique and dialogue with the undergraduate art program. The MWG is used as a laboratory space. Faculty bring classes to look at the work of their installed work of peers; as a way to advise students on studio courses they may benefit from taking by looking at the work produced in the classes, and as a means to discuss the professional exhibition parameters for artworks as well as exhibition practices and protocols.

How effective is department level academic advising for students?

The second-most identified barrier to timely graduation, according to our senior exit surveys, is inadequate advising. The School of Art has expanded types of advising over the past three years, but how effective it is, is a bit mysterious, for now. For students wishing to change their majors to Art, the Director conducts four group sessions per academic year to inform interested students about the BA in Art and its concentrations, as well as the academic and career pathways that the degree can lead to. We provide students several weeks to ponder and ask questions about the major before providing group sessions, which coincide with the Registrar’s Change of Major deadlines, to help with the Change of Major form. Once students are enrolled in the major, individual faculty are assigned

advisees by the first initial of the students' last names. Students are asked to see an adviser each semester. When students are ready to graduate, there are four faculty who have been trained specifically in completing graduation applications, who help students complete their graduation application, which includes a review of the Degree Progress Report, General Education requirements and whether the student has met the 40 unit upper division requirement – all common reasons for graduation application rejections, which create roadblocks to degree completion. Despite these efforts and

How does the program maintain a supportive and collegial environment for staff? How does it assess and meet staff needs for support and professional development?

The School of art works at improving user-friendly interactions with all faculty and staff by creating an efficient, energized, work-focused, inviting and often playful environment in the Office. Bi-weekly meetings are scheduled with the Academic Office Coordinator and Assistant Office Manager to discuss what emergencies have arisen, whether they are facilities, faculty, or student-related, each never loses sight of our primary purpose which is to serve the students in the best way we can, and help them reach their goals. Both the AOC and ASC strive for excellence.

The program maintains a supportive and collegial environment for staff by sharing a similar commitment which is to constantly update information, discard outmoded materials, and initiate new procedures. Information is presented in visually legible form and is understandable, streamlined and accessible to all students, faculty, administrators, staff and visitors.

To assess and meet staff needs for support and professional development Performance Evaluation are done periodically. The performance reviews include details list of the employee's major responsibilities. The Director is asked to review (7) dimensions of performance; Knowledge of policies, procedures and programs, skills and abilities, quality, user friendly interactions, quantity, planning and results, creativity and innovation. A scale of 1-5 to indicate the level of performance: 5 = Superior 4 = Above Satisfactory 3 = Satisfactory 2 = Needs Improvement 1 = Unsatisfactory

Future Goals

Our future goals are:

- To aim at developing more high enrollment course options, beyond the online Art 201 & 202 currently offered by Art History, which will generate high FTES.
- Collaboration with the School of Design has started with the use of the Letterpress Shop, and hopes to share more facilities and equipment like 3D printers and CNC routers in the future.
- Ensuring that all facilities, especially our Ceramics area, are NASAD and OSHA compliant.
- To continue and sustain graduate and undergraduate student and faculty recruiting.
- Communicate and work more with the University Development staff to identify and strengthen alumni, community and business relationships.
- The School of Art has exceptional practicing artists on its faculty that we could be make visible, to the benefit of the department and the university.
- Developing more opportunities and resources to support faculty research.

- Provide continued support to the school of Art faculty who are really digging in the challenging work of making sure our curriculum delivers its mission. The gateway courses are an example of the good work they are doing. They are well engaged in the review of our program learning objective.

Future Plans

The accrediting Agency recommended a few short-term Improvements. Here are some changes that were brought to our School in response to those recommendations.

A better and friendlier School of Art website, designed with the University's visual parameters was implemented. A postcard detailing our MFA Graduate Program was published and a faculty is now assigned to periodically upload new images of current events on social media making our presence much more robust. A new committee was formed to specifically address the potential of changing what use to be our old Art education room into a Maker's space. The committee along with our Technician visited nearby Art schools and made a list of all tools needed to convert a portion of our facility into an excellent and versatile workspace. The purpose and its use might extend to all other disciplines in the department. Sculpture and Ceramics is undersupplied in electrical power and a large project requiring a financial investment from the College is in the works. Two smart rooms with large monitors have replaced individual digital projectors owned by each area.

The Museum Studies Program, now under the auspices of the School of Art, is now offering new Minor in Museum Studies. MS is an interdisciplinary course of study that will supplement students' major fields of study. The Minor emphasizes using written, oral and critical thinking skills to assess and evaluate. Upon graduation, MS minors will not only be well prepared for the M.A. terminal degree in Museum Studies, or for additional on-the-job training for work in museums, but they will appreciate the role and power of museums in the world as centers of learning, enjoyment, and community engagement, as well as stewards of cultural and natural heritage.

In a near future we hope to be able to successfully hire a second full time faculty in MS. The new hire who would work along side Professor Ed Luby ,who is the only full time faculty , would specifically address the need of both MA and Undergraduate making Museum Studies more aligned with the curricular need of the School.

The School of Art looks forward to working with our colleagues in Museum Studies Program through our committee structures, as well as creating new ways to deepen our developing relationship.

Section	Description	page number(s) in accreditation self study where this information can be found
Overview of Program	defining characteristics of the program, areas of strength or innovation	2, 3, 8
	5-10 year trends and changes in students, faculty, curriculum	8, 5
	where does program hope to be in next 5-10 years?	17,18
	how does the program advance the broader mission of the university	2, 3, 4, 6
	summary of implementation of recommendations of prior accreditation review	
Program Indicators		
Program Planning	mission statement; reflect on relevance of mission statement	14
	describe how assessment is done for the program	4, 11
	future plans for assessment of program	18
Student Learning and Achievement	program learning goals for all degree programs; reflect on relevance of program learning goals	5
	enrollment in courses, retention and graduation rates (both grad and undergrad, if relevant)	5, 9
	describe ways in which the program has tried to improve student progress, achievement and graduation over the past five years.	10
	describe trends in pedagogy to meet or improve student learning and success	
	plans to maintain relevance and advance retention, progress, graduation	
The Curriculum	description of curricular planning and development process	6, 7
Undergraduate Curriculum	connections between curriculum and trends in discipline	6

Section	Description	page number(s) in accreditation self study where this information can be found
	description of range of courses offered by department - major, GE, service, graduate	7
	including: competing needs between service and GE courses vs major courses, major core courses vs elective courses, undergrad vs grad	13
	Describe how the GVAR course addresses writing in the discipline and student achievement in writing	1, 8
	Describe the culminating experience requirement for the program and goals for students	4, 8
	description of curriculum; roadmaps for the degree	3, 4
	Describe how the path to the major is facilitated for transfer students.	
	description of curricular bottlenecks and plans to reduce those bottlenecks	7
	most pressing needs and challenges for curriculum	
	plans to address needs and challenges in curriculum	
Graduate Curriculum	trends in enrollment and graduation rates for graduate program	9
	(professional exams, credentials, entry to doctoral programs, placement in jobs etc)	
	How grad course schedules are planned to meet student needs in schedule, frequency, topics	9,10
	description of guidelines for and requirement of the graduate culminating experience	10,11
	description of how supervision of graduate students is determined and faculty supervision workload is managed	
	description of how the program assists in helping students achieve their academic and professional goals	10, 11
	Plans to improve recruitment, retention or graduation of graduate students in the program	
	Plans to improve or change the curriculum to meet changes in the discipline or student needs	9,10

Section	Description	page number(s) in accreditation self study where this information can be found
Faculty	distribution of faculty by rank, gender, ethnicity; distribution of tenured/tenure-track faculty to lecturers	13
	disciplinary/instructional specialty of faculty (include lecturers)	
	summary of teaching assignments, analysis of how tenured and tenure-track faculty and lecturers are deployed to provide curriculum	14
	engagement in professional development - summary or description of professional development activity during review period	14
	balancing teaching workloads between faculty, program, curricular needs	
	support for and evaluation of effective teaching in department	
	engagement in service - summary or description of service activity during review period	
	support or mentoring provided for new faculty, lecturers, post-tenure faculty	
	plan for recruitment and retention of faculty - curricular or disciplinary needs that underly the plan	15
	description of how faculty at all ranks are supported in teaching, professional development and service	13
Resource	space, offices, labs, classrooms, student space, specialized space) - effectiveness and utilization of space	15, 16
	use of teaching space belonging to department and pedagogical approaches including disciplinary technology	15, 16
	description of academic advising in department, plans for academic advising going forward	16,17
	roles of staff in department, needs for staff	12
	plan to leverage existing resources to meet needs (curriculum, scheduling, space)	
Conclusions, Plans and Goals	summarize the strengths and challenges of the program	12, 13

Section	Description	page number(s) in accreditation self study where this information can be found
	summarize important recent achievements of the program	
	Identify areas of growth and development for student learning and achievement, the curriculum, faculty and resources	
	Goals for student learning and achievement, the curriculum, faculty and resources; plan to achieve each goal, prioritization of goals	