

Herron School of Art and Design

Program Review and Assessment Report, 2016-2017

July 25, 2017

Introduction

The Herron School of Art and Design is accredited by the National Association of Schools of Art and Design (NASAD) for the granting of the professional art and design degrees of Bachelor of Fine Arts, Master of Fine Arts, Bachelor of Art Education, Master of Art Education, Master of Arts in Art Therapy, and the Liberal Arts degree Bachelor of Arts in Art History.

National Accreditation

Herron is accredited by the National Association of Schools of Art and Design (NASAD). The school's most recent reaccreditation review was in 2013. All aspects of the unit have been approved as meeting NASAD standards. The next full review will be in 2023.

Overview and Highlights 2016-2017

The Herron faculty take assessment of student learning as a basis for program improvement ever more seriously. The style of teaching within Herron tends to be very direct, with lots of one-on-one interaction between students and faculty and with a great deal of student-directed project based learning mentored by faculty. These pedagogical methods allow for lots of immediate recognition of any gaps in student learning, and for reinforcement and remediation right away, during the course of the semester, and on an individualized basis. Additionally, the faculty continues to refine its aggregate assessments. There is continual progress toward ever more useful instruments. However, this evolution makes longitudinal comparisons difficult.

The Academic Affairs and Assessment Committee refined and clarified the rubric used for the comparative assessment of students' portfolios at entry into the program and at graduation. This improved rubric will be first used with the entering class in fall 2017.

At our annual spring faculty retreat, one afternoon break-out session was dedicated to assessing our new Foundation Studies (first-year program) curriculum, which was taught for the first time in 2016-2017. It was decided that, since Foundation Studies is not a degree in its own right, what we really wanted

to know was how students integrated their Foundations learning into their work in subsequent years. There was support for a use of e-portfolios integrated holistically into the four-year curriculum, with prompts for student submissions placed strategically in the sophomore through senior coursework. Doubtless it will take some time to develop this system and more conversations are needed among the faculty, but it feels like a very positive movement.

Assessment of Program Specific Student Learning Outcomes

I. Bachelor of Arts in Art History (B.A.)

Published Student Learning Outcomes:

1. Students will be able to describe connections between art and social and cultural contexts across history and throughout the world.
2. Students will be able to evaluate and critique works of art from a range of methodological perspectives.
3. Students will be able to conceive and carry out research involving: formulating a question; gathering information using a variety of tools and techniques; critically evaluating information; making an argument; and defending a conclusion in speech and writing.
4. Students will be able to compare and contrast the underlying value systems that inform the aesthetic decisions of art makers and viewers in different cultures.
5. Students will be able to recognize perspectives from a range of disciplines in the arts and sciences.
6. Students will be able to apply their visual literacy to make informed and ethical judgments in their own lives.
7. Students will be able to interpret works of art using visual analysis, historical research, and defined theoretical perspectives.
8. Students will be able to describe and discuss a substantial body of knowledge about and understanding of their own art historical traditions and the traditions of others.

These outcomes are assessed in several ways:

Student course grades, including faculty review of final capstone papers and projects, discussion throughout the capstone seminar, and written responses by capstone seminar students about the SLOs directly.

The capstone seminar represents a sample group whose learning is assessed directly and indirectly in significant depth. The faculty member teaching this seminar works closely with the students in a workshop setting, and gains an intimate knowledge of the students' understandings and research processes. Indirect assessments are gathered in the capstone seminar as students reflect

upon the curriculum and their own learning. When capstone seminar students present their final work to their peers, all departmental faculty members are invited to attend. In 2017, capstone students shared their work in an in-house poster session, which allowed faculty from other programs in the school to attend as well.

The General Education review dossier for the introductory course H 101 "History of Art I" has been compiled and artifacts of student learning evaluated as a part of that.

Findings:

Non-western art continues to be insufficiently covered in the curriculum. This is noted by both faculty observing students' awareness of global traditions and by the students themselves.

About half of the students know how to use footnotes; fewer than half understand why.

Capstone students claimed that writing article responses helped more than anything else to develop their critical thinking, with special credit going to Dr. Elizabeth Thill (Classics, WLAC) for her assignments that began with obviously flawed articles and advanced to those with reasonably solid arguments.

From the process of compiling the General Education Review dossier for H101, it became evident that the DFW rate for the course has more to do with students' disengagement from the course than from its difficulty.

Actions taken in response:

Art History 101 will be offered in a new format in Fall 2017. Instead of two 75-minute lectures per week, students will attend two 50-minute lectures and one, smaller, 50-minute discussion section. This is intended to facilitate stronger connections between students and faculty and students' deeper assimilation of the material through more active discussion and weekly accountability.

An adjunct instructor was hired to teach a Non-western art survey for fall. She is teaching an Islamic art course.

Information literacy is being integrated into the curriculum in a more coordinated way, following the four-year scaffold supported by the Library. Assignments at each level concentrate on competencies outlined by the University Library.

Greater effort has been taken to ensure student understanding of the program's Student Learning Outcomes. Faculty now discuss them while introducing courses

and/or state them on the syllabus along with or as they relate to the PUL information and individual course learning outcomes already present on the syllabus. Drawing students' attention to the program's Learning Outcomes and clarifying their meaning and relevance is now part of an annual meeting.

Faculty advisors have begun recommending that students include Anthropology among their electives.

II. Bachelor of Art Education (B.A.E.)

Published Student Learning Outcomes:

Upon completion of the Bachelor of Art Education at Herron students will demonstrate the following competencies:

Philosophy: Demonstrate critical reflection on the aesthetic and artistic purposes of art in P-12 learners; articulate and apply personal philosophy in classroom practice.

Communication: Communicate ideas clearly through speech, writing, and visual forms about issues of personal importance and human significance in local and global communities; and apply this to classroom practice.

Content Knowledge - Studio Art: Demonstrate expertise in basic expressive, technical, procedural and organization skills in a wide variety of media and demonstrate mastery in conceptual insights and visual thinking developed through studio experiences; and make these aspects of the discipline accessible and meaningful for P-12 learners.

Content Knowledge - Art History and Analysis: Understand the major styles and periods of art history, the analytical methods and theories of criticism; understand development of past and contemporary art forms, including visual culture, and, understand contending philosophies of art and the relationship of all of these to the making of art; and, make these aspects of the discipline accessible and meaningful for P-12 learners.

Content Knowledge - Innovation/Ideation: Understand and apply processes of idea generation, imagination, and innovative thinking from a range of disciplines to problems in their artwork and their lives; and develop abilities of creative problem solving and critical inquiry and authentic meaning making in P-12 learners.

Learner Development: Understand the developmental needs and diverse social and cultural constructions of identity in all learners and implement a variety of appropriate visuals, tools, media, technology, and other disciplines to differentiate learning in inclusive, multicultural, and urban classrooms.

Learning Environment: Construct a learning environment that promotes student achievement, utilizes social learning and group dynamics, promotes respect and collaboration among of all learners, and incorporates multiple contexts where art exists outside the classroom including museums, galleries, homes, and public sites.

Instructional Strategies: Understand and implement curriculum and a variety of instructional strategies that develop in-depth, complex student skills and knowledge in art content, and integrate art across disciplines.

Assessment strategies:

The art education students are a small cohort that works with the same two faculty throughout a sequence of courses sophomore, junior, and senior years. This allows for formative and summative assessment of program goals/outcomes and redirection from close faculty supervision throughout the program. These learning outcomes are assessed in multiple ways. Students complete supervised student teaching practica in all of the art education methods classes taking place in public school classrooms, museums, and youth programming opportunities at Herron. This culminates in full-time, supervised teaching the full final semester of senior year. All teaching performance is observed, mentored, and assessed at multiple points and with multiple measures (including video, written units of instruction, digital presentations, research papers, studio projects scored through rubrics and rating scales with detailed feedback) by both faculty and public classroom teachers or program administration. Students are also placed in secondary schools for all of their methods courses in the School of Education and are assessed through formative and summative measures there as well by university faculty and classroom teacher supervision. Herron and School of Education have access to the annual results of their program evaluation on each student. As a capstone program requirement for art education students compile teaching portfolios that include units of instruction, student assignments, outcomes, and video documentation of performance in the classroom as their exit portfolio for the program. These are assessed by the art education faculty and discussed with the student as a final exit performance from the program.

Findings:

Students take the Core Academic Skills Assessment (CASA) exam. This exam in math, reading, and writing is taken freshman year as required entry into the Herron Art Education/School of Education certification programs. Of the 17 sophomores reviewed for portfolio advancement this year, 5 were exempt from CASA with high SAT, 7 passed, with 3 needing to retake one part, and 2 had not yet taken the test. Art education seniors must pass the CASA content assessment and the P-12 pedagogy assessment. Of the 10 seniors in their final semester this year, 10 passed all tests, One senior laid out spring semester for health reasons, so 9 actually completed the BAE.

Students also must pass a sophomore advancement portfolio review at Herron. From both December 2016/May 2017, 17 students presented portfolios for review and 17 were accepted pending completion of CASA with passing scores.

As of August, 2017, 8 of the 9 students graduating with Indiana teaching licenses in have accepted full-time job offers- 6 Indiana schools, and 2 accepted full time job offers in Arizona and Kentucky. We have not heard from one student who graduated so I do not know if she accepted a position.

All 9 students graduating in Spring 2017 passed the portfolio submission through the Art Education program. This entails completed lesson units – plans, assessments, and student examples with graded assessment, photographs of student products from their teaching, professional writing, professional artwork, video evidence of effective teaching at both placements – elementary and secondary, and their transcripts.

Actions taken in response:

The program is deemed to be operating successfully overall. No internal curricular changes appear necessary based on these assessment findings; we will direct students to math support resources early and often.

The program is now at 125 cr. Guidance and recommendations continue to be provided to students individually throughout their training.

Post-graduation assessment: Student feedback on the quality of the art education preparation program happens end of senior year. We need a five-year follow-up with students after graduation to see how they feel about their professional preparation for teaching. We are planning to implement a small “think tank” of past graduates to convene for the purposes of program evaluation and recommendations – every three years.

III. Bachelor of Fine Arts (BFA)

Overview and changes:

Beginning in fall 2015, a three-point portfolio review system was implemented. Students submit electronic portfolios of art and/or design work at the time of admission and upon graduation. Students submit written statements at admission, mid-way through the program, and upon graduation. These are reviewed by the full-time art and design faculty. This process makes use of Task Stream for electronic portfolio submission and evaluation. Since this system is only two years old, we are not yet able to compare the work of any graduating class to the same students' work at admission. Nevertheless, the preliminary data confirms the patterns we observe while working with the students. The first group available for direct comparison will be those graduating in spring 2019.

Students also undergo a Mid-Level Review in person, in a portfolio presentation and interview format before a panel of faculty, in December of their junior year. While this is intended primarily as an opportunity to mentor students and uses rubrics tailored accordingly, we do look at overall patterns in the results to contribute to our program assessments.

In spring 2017, the Academic Affairs and Assessment Committee revised the rubric used for evaluating portfolios in Taskstream. The work was done by representatives of both the Fine Arts and Visual Communication Design faculties. At admissions, the students are undifferentiated, but by graduation they will have followed one of two diverging curricula, so the rubric needs to be applicable to both programs.

Findings in 2017 Capstone Portfolios

Written Communication: Avg. 5.1 out of 7.

Technical ability: Avg 5.6 out of 7

Creativity: 5.5 out of 7

Critical thinking/process: 5.4 out of 7

Communication/meaning: 5.5 out of 7

Professionalism 5.3 out of 7

Written communication is the weakest area; technical ability is the strongest.

The Academic Affairs and Assessment Committee will investigate writing across the curriculum possibilities for studio classes.

Published Student Learning Outcomes for the B.F.A. (Fine Arts disciplines):

(NB: These outcomes have been created by the Fine Arts faculty to be compatible with NASAD standards and specific to Herron's mission.)

1. Students will develop a personal aesthetic that will be demonstrated in the characteristics of their artwork, writings, and speech.
2. Students will demonstrate a mastery of visual thinking and the technical demands and craft appropriate to their discipline and artwork.
3. Students will be able to describe historic and contemporary art directions, movements, and theory and place their own artwork in a contemporary context.

4. Students will write and speak effectively about their artwork and ideas.
5. Students will do research and construct their own aesthetic problems utilizing creative process strategies and critical thinking to provide multiple solutions to the problems.
6. Students will exhibit openness to different or new ideas and a willingness to examine and reconsider familiar ways of thinking.
7. Students will be able to critique their own and others art work in a theoretically and historically informed manner.
8. Students will apply ideas and methods of thinking from a range of disciplines to problems in their artwork and their lives.
9. Students will be able to engage with diverse communities through personal and creative activities.
10. Students will apply their knowledge of art in a professional context, and will utilize the best practices and ethics held by their profession.

Published student learning outcomes for the BFA in Visual Communication Design:

(NB: These outcomes have been created by the Fine Arts faculty to be compatible with NASAD standards and specific to Herron's mission.)

1. Students will be able to *identify, describe, and summarize* communication problems through user-centered research and analysis.
2. Students will be able to *generate* and *evaluate* solutions to communication problems by creating alternative solutions, prototyping and conducting user testing.
3. Students will *recognize, describe, and respond* to social, cultural, physical and cognitive issues embedded within audiences and contexts.
4. Students will be able to *demonstrate* an understanding of visual form in response to communication problems through visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics and the construction of meaningful messages.
5. Students will *understand* and *apply* appropriate tools and technology in the *creation*, reproduction and distribution of visual messages, including but not limited to, drawing, offset printing, photography and time-based media and interactive media.
6. Students will be able to *address* and *discuss* design from a variety of historical, theoretical, social, cultural, technological and economic perspectives.
7. Students will be able to *discuss* and *demonstrate* basic business practices, including the ability to organize design projects and work productively as a member of teams.

BFA in VCD-specific assessment

In addition to participating in the school-wide BFA assessment, the VCD department practices assessment specific to the program. Seniors present their capstone work in poster-session format to an audience that includes professionals from the local business and design community. Feedback from these constituents, including those who served as community partners for students' capstone projects, is heard, contemplated, and considered by faculty as valid information on student performance. At the end of each academic year, the VCD faculty gathers for a "Second Look" meeting in which they discuss their observations on the classes and student performance over the year and recommendations for improvements. The following are excerpts from notes taken at that meeting.

What are you trying to teach? (Learning outcomes, PULs, PGPLs)

Generally, VCD provides a solid grounding in people-centered design process and the translation of information into a form that informs people's understanding, behaviors, and may delight. Outcomes range from research reports based on people-centered engagement and co-design; artifacts such as printed or constructed elements, or digital applications such as websites, apps or other interface or screen-based experiences.

How did you measure/evaluate your effectiveness? (assessment methods)

Assessment methods range from critiques conducted with a group, one-to-one, or with peers. Critiques are typically verbal, but may at times be written. Assigned projects are evaluated based on rubrics particular to an individual assignment and establish expectations from conceptual thinking to form or application to craftsmanship and professionalism. For some classes (typographic vocabulary for instance), tests are also a component for measuring student learning.

What did you find when you did this? (results--this doesn't have to be numbers)

We determined the critical nature of the sophomore year. While there is disciplinary content to begin establishing, we also determined the need to build a more cohesive student cohort and to nurture a classroom culture that more effectively supports students and reinforces their investment in earning a degree in visual communication design, an effort to build student engagement and agency in their education.

What changes did you make based on those findings? (actions)

This academic year, a range of shifts were introduced to several sophomore classes. An initial discussion at the beginning of the year introduced the activity of having students define their desired classroom culture, what would that be? Based on student responses, effort was made by the faculty to reinforce and remind students of the behaviors they had identified. In some classes, a daily visual, resource, challenge, game, or demonstration began the class. The intent was to provide an additional incentive for being in class and on time as well as introducing students to renowned designers or particularly effective design solutions. These activities are intended to expand the student's cultural awareness and general design knowledge. Challenges and games

provided an activity that was quick, intended to be fun and with nothing at stake; these reinforced desired behavior (i.e. more attention to detail) or concepts (group problem solving). Design challenges as demonstrations supported skills that would be applied in forthcoming projects, i.e. a class devoted to a fast poster project that then required a tiled print as an outcome (to demonstrate tiling). When appropriate, a checklist was provided to help students move through precise steps required within an assigned project.

How did those changes work? (What did you find when you measured again after the change?)

Since these changes are specific to 2016-2017, we do not know the long-range effectiveness (i.e. how will these students perform when seniors). However, the current sophomore cohort seems have more high achievers than previously; their ability to critique is improved and increased agency in their class is demonstrated by their frequent initiation of activities such as a critique without being directed to conduct one. Also, they actively socialize by bringing food to share frequently and especially on final critique days.

VI. Master of Fine Arts (M.F.A.) in Visual Art

Upon graduation from the Master of Arts in Visual Art degree program, students will:

1. Be able to analyze and explain in writing and speech the meaning and effectiveness of works of art including their formal, thematic, theoretical, social, cultural, cognitive, and technological aspects. **(PGPL 2,3)**
2. Be able to conduct original creative research by controlling the formal, thematic, theoretical, social, cultural, cognitive, and technological aspects of works of visual art the student makes. **(PGPL 1)**
3. Be able to conduct original creative research that results in a cohesive group of art works produced at a professional level of quality in terms of formal, technical, and thematic consistency. **(PGPL 1)**
4. Have acquired knowledge of the professional factors, including the ethical responsibilities, of developing artworks in university and community-based collaborations. **(PGPL 4)**
5. Be able to critically analyze and communicate the analysis of works of visual art as an intellectual and experimental practice that is rooted in a specific time and place. **(PGPL 2,3)**
6. Have acquired knowledge of how to maintain a creative studio practice in a professional context, from making work to its presentation, installation, marketing, and critical analysis. **(PGPL 1,2)**

7. Be able to research, plan, design, fabricate, and complete their own art works (alone and in collaboration with others) utilizing a variety of technical processes in a variety of public and private settings for a variety of aesthetic and intellectual purposes. **(PGPL 1)**

Assessment strategies:

Each student pursuing the MFA in Visual Art has an advisory committee of three or four faculty members, who oversee and review their work. Student work, along with the student's ability to explain and critique the work, is assessed three times during the two-year program, after 30 credits, after 45, and after 60 when the thesis is presented. (Students also receive grades for each course.) The teaching and mentoring in this program is highly individualized and students typically work alongside their advisors in the studio with discussion undertaken throughout the process of work, from conception of the project, to research, to methods of fabrication, to final installation.

Findings:

Students are meeting their own and the program's goals on an appropriate schedule as evidenced by the 30-, 45-, and 60-hour reviews.

30 hour reviews: 10 students reviewed. 9 passed, 1 passed conditionally, 0 failed.

45 hour reviews: 17 students reviewed. 17 passed, 0 failed.

60 hour review: 10 students reviewed. 10 passed, 0 failed.

Actions taken in response:

The program is judged to be functioning well. No changes are planned based on these assessment findings.

Some curricular and pedagogical changes were made in 2016-17 in response to factors beyond these assessments. Their effect will be observed in the assessment of student learning over the coming year.

VII. Pre-Art Therapy Certificate

The Pre-Art Therapy certificate was developed to provide guidance for students who plan to apply to graduate programs in Art Therapy. The majority of these students are earning their first degrees in either Fine Art or Psychology. The American Art Therapy Association has set prerequisites that apply to all master's programs in the nation. These include 18 credits of studio art and 12 credits of Psychology, which must include Developmental Psychology and Abnormal

Psychology. By designing a certificate that comprises the required courses, students not only receive advising support, but also are exempted from obstacles that might otherwise limit their ability to complete these eligibility requirements. Psychology students cannot take more than 6 of their elective credits in Fine Arts unless they enroll in this certificate, and Fine Arts students must exceed the 125 credits already required for their degrees. This program creates a program that supports those choices.

Since the primary outcome for this program is the completion of pre-requisites for graduate study, mere completion of those credits constitutes achievement of that outcome. However, we want to understand whether Fine Arts students who are interested in Art Therapy are at a disadvantage in the upper-level psychology courses in which they enroll. We also wanted to see how students in this certificate program fare in the Introduction to Art Therapy course in comparison to all other students who enroll in this course. In our program proposal, we determined to compare the performance of the students in the certificate program to that of the overall population of the classes in which they enroll.

This we are doing, however the sample size is small, and so the quantitative results are misleading. It appears far better to simply track the progress of individual students and to intervene with academic support as appropriate. For instance, last year's sample included only 3-5 students in each of the psychology courses. One of them is a consistently weak student, so the results are skewed. (Students have choices in their course selection, so they are not concentrated into specific courses.) It is also pertinent that many students decide to enroll in the certificate only after they have already taken several of the courses. This means that our originally intended assessment method works only retroactively. This is another reason why individual tracking is a more effective method.

Based on individual review of student performance, the program is deemed to be working well and students are performing at their levels of apparent ability.

VIII. MA in Art Therapy

In May 2016 the third class of Art Therapy students were graduated. The students form a tightly knit cohort that spends a great deal of time with the faculty and one another. The curriculum includes internships with both individual and group supervisions as well as highly interactive classes integrating both didactic and experiential content. The two full time faculty members mentor the students throughout the program and have many opportunities for redirecting students along the way. The program director acts as the academic advisor for all students and meets at least twice per semester and as needed beyond that. Students are required to complete an independent thesis research/capstone

project and receive both seminar and weekly individual supervision from full time faculty throughout the duration of this project.

Principles of Graduate and Professional Learning

Art therapy students in academically-based and professional graduate level programs on the IUPUI campus will demonstrate the following abilities:

1. Demonstrate mastery of knowledge and skills needed to meet standards of performance as stated for each degree, including proficiency in educational objectives and outcomes, creative endeavor, and clinical applications appropriate to the field.
2. Think critically and creatively to solve problems in their field of study.
3. Communicate effectively with their peers, clients and general public.
4. Meet all ethical standards established for the discipline.

PGPL's and Art Therapy learning outcomes are measured through:

1. Didactic and experiential coursework evaluations
2. Clinical Practicum and Internship Supervision Evaluations
3. Individual reviews of each student at four points: 13.5 credits, 30 credits, 45 credits, 60 credits.
4. Oral comprehensive exam at midpoint of program
5. Thesis/Capstone research evaluations

Assessment strategies:

The assessments in this program are extensive, and will be discussed selectively in the PRAC report. Last year's PRAC report focused on the individual reviews and oral comprehensive exam. This year, we describe the assessment of internship placements. Two rubrics are designed for each of two internship experiences and for all practicum experiences. Each evaluates program-specific learning outcomes necessary for licensure in Art Therapy. These have two columns, one for the student to self-evaluate and one for the site supervisor to evaluate the student. Each can see the other's responses, so that direct and indirect assessments can be easily compared and discrepancies can be addressed immediately. The second is designed for students to evaluate the effectiveness of internship sites for learning.

Findings and Actions Taken in Response:

On the basis of the assessments described above, some internship sites are being phased out or continued with some adjustments to the supervision. New, more effective sites are being developed in place of these.

Other findings and Actions Taken in Response:

Based on the evaluations of students' thesis research and periodic reviews, some adjustments to the curriculum are being made. The required thesis research course is now to be taught by faculty with primary expertise in research rather than in clinical practice. Also, one course previously taken in another school will be replaced by a course specific to art therapy, so that the focus will be more specifically on the applications of the content to the discipline of art therapy.

We expect to know in a year whether these changes have been effective.

Accreditation:

The art therapy program has submitted its notice of intention to apply for accreditation. Accreditation of art therapy degree programs is brand new, and replaces the previous method of "approval" by the Art Therapy Association of America. The new accreditation method is overseen by the Commission on Accreditation of Allied Health Education Programs (CAAHEP) and the Accreditation Council for Art Therapy Education (ACATE) in cooperation with the American Art Therapy Association (AATA). IUPUI will be one of the first institutions to go through the accreditation process. Indeed, it is so new that some of the processes are still being refined and have not yet been tested. The self-study requirements are very thorough, and the process will supplement our internal program assessments over the coming year and a half. The process requires the participation of current and former students as well as employers and internship site supervisors. This will provide wide-ranging feedback on many aspects of our program and its preparation of students.