

Herron School of Art and Design

Program Review and Assessment Report, 2017-2018

June 29, 2018

Introduction

The Herron School of Art and Design currently grants the professional art and design degrees of Bachelor of Fine Arts, Master of Fine Arts, Bachelor of Art Education, and Master of Arts in Art Therapy; the Liberal Arts degree Bachelor of Arts in Art History; an undergraduate certificate in Pre-Art Therapy; and a graduate certificate in Design Thinking.

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. Annual audits and interim processes for new programs are all in compliance.

Overview and Highlights 2017-2018

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.

In response to feedback received from the PRAC Report Review Committee in spring 2018, we have put particular emphasis on improving and expanding this year's reporting for the Bachelor of Art Education degree (section II).

In 2018-19, we plan to revisit and refresh the learning outcomes for all Herron's degree and certificate programs.

Assessment of Program Specific Student Learning Outcomes

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

Published Student Learning Outcomes:

1. Students will describe connections between art and social and cultural contexts across history and throughout the world.
2. Students will evaluate and critique works of art from a range of methodological perspectives.
3. Students will 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 compare and contrast the underlying value systems that inform the aesthetic decisions of art makers and viewers in different cultures.
5. Students will recognize perspectives from a range of disciplines in the arts and sciences.
6. Students will apply their visual literacy to make informed and ethical judgments in their own lives.
7. Students will interpret works of art using visual analysis, historical research, and defined theoretical perspectives.
8. Students will describe and discuss a substantial body of knowledge about and understanding of their own art historical traditions and the traditions of others.

Assessment strategies:

These outcomes are assessed in several ways with a focus on the capstone course. Assessment includes 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.

Findings:

1. 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.
2. Only about half of the students know how to use footnotes; fewer than half understand why footnotes are important.
3. Students arrive in the capstone course without sufficient background in method and theory, so what should be a culminating application of theory must instead be an introduction to it.

Actions taken in response:

After many years of recognizing the weakness of the curriculum for non-western art, Dean Eickmeier procured a gift supporting the Edgar and Dorothy Fehnel Endowed Professorship in International Studies. A search was conducted and a hire was made for a full-time, tenure-track position. The chosen candidate will bring expertise in the historical and contemporary art of Central and Eastern Asia, as well as a network of professional connections in the contemporary art world on three continents. This colleague will assume her position in fall 2019.

The curriculum is being amended to require that students take a course with a strong emphasis in theory and method. The faculty identified three existing courses that will fulfil this requirement, or that will fill it after minor adaptations. The faculty have committed to offer one of the three courses each spring. It will be recommended that students complete this requirement in their sophomore year.

**II. Bachelor of Art Education (B.A.E.)
HERRON ART EDUCATION PROGRAM OUTCOMES**

CONTENT	Teacher can do, and teach others to:
Studio: Expressive, technical, formal, conceptual	<ul style="list-style-type: none"> • Create art work that examines and effectively communicates big ideas and personal voice within a conceptual framework • Demonstrate basic procedural processes, technical skills, organizational skills, and control in a variety of 2D, 3D, and 4D art media • Create art work that effectively uses formal properties of visual design to make meaning • Select, prepare, and present art work for public exhibition
Historical, Critical Philosophical: Well balanced and integrated with studio	<ul style="list-style-type: none"> • Demonstrate in-depth knowledge of the styles and contexts of past and contemporary art forms and visual culture, and implement processes of historical inquiry • Identify and apply contending philosophies of art and implement processes of aesthetic inquiry • Describe, analyze, interpret and judge works of art using convincing evidence from work and its context - implementing critical inquiry • Demonstrate the fundamental relationship of all these inquiry processes to

	the artistic process of making art
Ideation: Idea generation, process imagination, innovation	<ul style="list-style-type: none"> • Apply emphatically the artistic process from conception to finished work • Construct and apply a variety of strategies for generating ideas • Analyze and articulate how artists use creativity, innovation, and imagination to produce art
LEARNER	Teacher can:
Learner Development: Needs, diversity, and differentiated instruction	<ul style="list-style-type: none"> • Identify developmental stages of P-12 learners and ranges of variation within physical, social, emotional, moral, cognitive, and graphic domains. • Analyze how learners' conceptual frameworks, prior knowledge, and misconceptions impact visual learning and intervene accordingly • Construct differentiate, and modify instruction based on the developmental needs, backgrounds, aptitudes, and interests of diverse learners
Environment Social, dynamic, multiple contexts; management	<ul style="list-style-type: none"> • Organize an engaging learning environment that promotes student achievement utilizing group dynamics • Practice safe use of materials and facilities, and respect of others • Maintain effective discipline and proactive communication of expectations, routines, rules, and consequences • Construct and implement classroom management including organization, pacing, clear expectations, and developmentally challenging curriculum. • Construct a learning environment that incorporates multiple contexts where art exists outside the classroom (museums, homes, public sites)
INSTRUCTION	Teacher can:
Communication: Oral, written, visual, digital technology	<ul style="list-style-type: none"> • Communicate content in ways that demonstrate sensitivity to cultural, gender, and developmental differences • Implement multiple modes of communication effectively to access learning for all students (visual, kinesthetic, written, oral) • Implement technology effectively to differentiate, support, engage, and scaffold instruction for all learners
Strategies – Variety teach complex skills, knowledge, curriculum interdisciplinary connect	<ul style="list-style-type: none"> • Implement a variety of instructional strategies that develop in-depth, complex student skills and challenging expectations • Create and implement curricular units that demonstrate accurate, in-depth content knowledge and complex skills of studio, art history, art criticism, aesthetics and ideation for P-12 learners • Understand principles and methods of developing curricula and create short and long-term instruction units that comprise them • Create interdisciplinary learning experiences that integrate art knowledge, skills, and inquiry with another subject • Facilitate engaging dialogue and bring multiple perspectives to the discussion of art • Monitor and probe students' thinking processes and guide students' articulation of ideas
Assess/Reflect Revision; applies multiple formative and summative methods	<ul style="list-style-type: none"> • Construct and implement a variety of formative and summative assessments (anecdotal, observation, portfolio, projects, performance tasks, self-assessments, reflections) • Construct and apply appropriately designed assessment tools (rubrics, rating scales, checklists, tests) • Collect and reflect on data from the classroom to assess student progress and revise curriculum and teacher performance
PROFESSIONAL	Teacher can:

Philosophy Critical reflection, theory, articulation, practice and advocacy of art	<ul style="list-style-type: none"> • Articulate and communicate the goals of the art program, and effectively advocate for the arts • Identify philosophical and social foundations underlying art in education and articulate a rationale for personal beliefs • Ground understanding of own practice in evidence from theory and research in the field
Development Leadership, ongoing evaluation of practice, cutting edge research	<ul style="list-style-type: none"> • Demonstrate and document standards-based practice that aligns with state and national professional standards • Participate in professional organizations, workshops, conferences and incorporate knowledge gained into self-evaluation and growth • Continually seek out and apply new ideas and developments in art and education • Self-evaluate, analyze strengths and weaknesses, and implement measures of improvement
Disposition Inspire students, innovative, passionate, lifelong learner	<ul style="list-style-type: none"> • Demonstrate the ethical principles guiding professional conduct • Inspire others and excite the imagination of students, and engender a respect and desire for art and visual experiences • Maintain positive relationships and empathize with students and peers of differing backgrounds

The structure for art education program outcomes is modeled on the four categories of InTASC Model Core Teaching Standards (2011), the nationally required assessment for teacher preparation programs. The IUPUI School of Education implements InTASC Standards Assessment: Part A to assess the capstone student teaching experience – the experience that we collaboratively design/mentor in our art education program. Student include InTASC Part A assessment (completed by their critic teacher) in the Art Education Exit Portfolio. The art education outcomes above represent specificity to art content (what InTASC would call Part B Assessment). These outcomes align with standards of The National Association of Schools of Art and Design (2013), Indiana Developmental Standards P-12, Indiana Art Content Standards (2010), and the Indiana Academic Standards for Visual Art P-12 (2017). Throughout the capstone experience of M482 students collect data and present in an Exit Portfolio as evidence of attainment of the specific art education outcomes.(see *Art Education Exit Portfolio + Program assessment Evidence Locator*) The Art Education Program Outcomes provide the structure of content in the 5 methods courses leading up to the capstone experience.

The M482 capstone experience results in a semester long practicum of student teaching – 8 weeks secondary level and 8 weeks elementary level. Art education faculty oversee the hiring of the (SOE) university coach, the placement of art students in surrounding schools, the teaching of the seminars (attended by coach), oversight of problems within the school placements, and the summative program assessment of the exit portfolio.

Art education faculty meet regularly throughout the year to compare student progress through the 5 sequential methods/content classes. Data is collected

and shared from the teaching practicums of our methods courses including end of course teaching videos, portfolios of unit development/instruction and student work, and teacher assessments. Data is scored through multiple measures including rubrics, rating scales, and checklists. During the capstone experience faculty meet bimonthly throughout the spring semester with the university coach to monitor student progress and revise/intervene where needed.

The exit portfolio (summative) and practicum provide excellent feedback on student progress and program strengths and weaknesses. This data is used to revise our program and our assessment tools. We have a small program of 12-20 teachers for our capstone, therefore it is easy to tabulate data.

Faculty and university coach mentor teachers throughout the practicum. The coach visits each student 4 times in each placement resulting in a written communication of teaching assessment (shared with all in portfolio and on file in School of Education), a verbal conference, and a midterm and final teaching assessment by both coach and the critic teachers. These assessments align with InTASC standards and Herron art education outcomes.

The final Exit Portfolio from M482 is assessed collaboratively by art education faculty. Assessments are provided to students through rating scales, written feedback notes, and one-on-one consultation. Faculty meet to revise our program based on the results of this portfolio data each year at the end of Spring semester. A summary of the program revisions based on data from the 2018 portfolios follow:

M482 Practicum Revisions:

- Weakness: Informal assessment (exit slip) showed a deficit in student ability to discriminate expected student performance in art between some developmental levels P-5.
Revision: We temporarily addressed this with a seminar of student sample artwork, provided a new text (*Yardsticks*) addressing K-5 performance insights. (Added text as required text for M472 elementary art methods.)
- Weakness: Students questioned scope and sequence of some K-5 curricular units across media, processes, skills.
Revision: Provided a curriculum intervention workshop, and a curriculum development assignment requiring one medium with expectations for each grade level. Will spend more time and scope/sequence assignment to M472 Elementary Methods.

- Weakness: Students' formative field assessments showed needed practice in distinguishing between classroom management and discipline with consequences.
Revision: Added additional workshop session and brought panel of teachers in to discuss management and discipline. Well received and will add this to next year agenda for this seminar.

Projected Program Revisions from M482 Portfolio Assessments: Student must develop a portfolio of work the final week that provides evidence that they have meet program outcomes. They are given a table of contents and the sheet of program outcomes required (see addendum). The faculty assess each portfolio individually and as a department, then provide written feedback to students and implement program revisions where needed.

- Newly constructed units: Students turned in sample units that were either developed/assessed earlier in the program under faculty guidance or were developed using other templates that do not address all content areas of Herron format. Not true assessment of curricular development.
Revision: M482 Units submitted must be new units designed for the student teaching experience, and must follow the Herron format to be an authentic assessment of their performance.
- Limited Student Work: Student presented multiples of the same project taught across different grades resulting in limited range of work. This section is to assess teachers' ability to teach a range of media, processes and techniques that engage and challenge students.
Revision: M482 will require a set number of **different** projects 5 elementary and 5 secondary.
- Video/reflection: Several video selections of teaching did not provide sufficient evidence of instruction and resulted in surface reflections.
Revision: M482/M473: Ask for focused video segments in the portfolio video including: a) lesson introduction, b) critical class dialogue demonstrating criticism/aesthetic inquiry and big idea connection, c) ideation activity, d) demonstration of art technique/skills/safety, and e) transition and explanation of product requirements. Reminders that written reflections on this video data must include how it informed revision. This reflection will be emphasized in all teaching videos M472, M473, M482.
- Video/art criticism content: In field practice, often critic teachers are only dealing with making art and do not embrace standards of art context – criticism, history, aesthetics, visual literacy. While our students might recognize the deficit, they comply with their critic teacher's wishes.
Revision: M482 Requiring a video of the facilitation of an art criticism activity in the portfolio will support this component of quality instruction.

- Quality lesson content: A continuing problem is with discriminating project quality when some students must teach lessons designed by their critic teachers in the field. This may result in a teacher directed, skills-based project that is not student-centered or inquiry based and is not structured around a big idea worthy of in-depth thinking and cross-disciplinary study. Yet these show up in the portfolios and are identified by our coach.
Revision: M371 Foundations introduce lesson planning to start with analysis of the closed skills-based lesson and an in-depth unit built around a major issue, work of the artist, creative/critical thinking, and student voice. Follow this with a comparative analysis assignment that shows understanding of the difference.
- Big Idea: Assessment of units show confusion on what constitutes a big idea, key concepts, and essential questions, and the relationship between these 3 main components that drive depth and complexity of the unit. This concept is addressed in every one of our five methods courses!
Revision: Start with this concept in M371 vs. full unit development. Develop an online assessment module on Big Ideas for formative assessment. Continue revisiting in M472/M473.
- Integrated Unit: In revisiting our outcomes we found portfolios do not necessarily show students' ability to integrate art into another discipline.
Revision: M482 Require one unit be designed to integrate art with another subject in the student teaching experience.

References for Art Education Program Outcomes:

NASAD Handbook 2017-18. (2018). VA: Reston. National Association of School of Art and Design.

Indiana Department of Education. (1997). Indiana Professional Standards Board (IPSB). Content Standards for Teachers of Fine Arts: Visual Arts. Indianapolis.

Indiana Department of Education. (2010, November). Indiana Developmental Standards for Educators: School Setting Developmental Standards P-12. Indianapolis, Indiana.

Council of Chief State School Officers. (2011, July). Interstate Teacher Assessment and Support Consortium (InTASC). Model core teaching standards: A resource for state dialogue. Washington D.C.

IUPUI Principles of Undergraduate Learning. (2007, May). Indianapolis, IN.

Principles of Teacher Education. IUPUI School of Education. (2009)..
Indianapolis, Indiana

The primary artifact used for program assessment is the exit portfolio.
Expectations for this portfolio are described below.

ART EDUCATION EXIT PORTFOLIO + PROGRAM ASSESSMENT

The exit portfolio is the place to showcase your competencies as a teacher. This is your chance to demonstrate your knowledge, disposition, and performance as an art teacher. This portfolio requirement at the end of student teaching, provides: a) assessment and evidence of your professional competencies practiced in the art education/certification program based on state and national standards; b) closure to the capstone experience of student teaching and reflection of your teaching performance; and, c) preparation of a professional portfolio for the job market.

Table of Contents:

1. *Resume:* One page front and back, this is the most important section for employment.
2. *Transcripts:* Print off your transcript from One Start for now; use official transcripts and copy of license when you graduate and interview.
3. *Philosophy of Education:* Revisit your philosophy statements you have written for various instructors in the program. Shorten to one page. Succinctly address your philosophical stance on the importance of art education, on student potential, and on the contents of art teaching.
Do not make it “canned,” have it reflect what you really believe.
4. *Classroom Management Plan:* Articulate your beliefs on classroom management. Let your principal know how you define classroom management and your plans for implementation.
5. *Units of Instruction:* Provide one of your best units of lessons from each level you have taught – elementary and secondary. Include a sample of accompanying materials from this unit: showing ideation materials, artist's work, 2-3 quality digital images of student work, assessment rubric and student responses on assessments, and a digital image of school display or exhibition. LABEL EVERYTHING. Professional presentation of your best work is imperative. Be selective, you are demonstrating your professional expertise.
6. *Other Student Work:* Include quality digitals of a sample of student work from your student teaching experience. Be selective – two best pots, two best drawings, two best sculptures. LABEL with medium, objective, student grade level. A few pages maximum.
7. *Work as Artist:* Digital images of your artwork as an artist. (Avoid nudity/controversial topics.) Be selective and show your strengths and diversity. Label and clarify.
Include an artist's statement.
8. *Teaching Performance Documentation (FlashDrive/Box):* Supply a segment of your teaching at elementary level and again at secondary level. This is to be

edited onto one disc and should serve as evidence of meeting the professional standards of teaching.

9. *Reflection on Performance:* Provide a written reflection explaining your assessment of what and where qualities of teacher performance are demonstrated in this teaching segment. Videotape lessons throughout your teaching experience so you will be sure to capture choices from which to select a quality teaching performance.
10. *Sample cover Letter:* Include a sample cover letter introducing yourself and inquiry about the job.
11. *Evidence locator:* Complete the following pages by indicating WHERE in your portfolio you have provided evidence for meeting each of the listed standard.
 - Provide divisions/tabs with identifying text for each section above. Tabs must be clearly visible.
 - Label and explain everything you include in this portfolio. Things may seem clear to you, but not to a principal from the field of science or math.
 - Binder should be professional and clearly identify contents.
 - Flash drive with videos should be secured within the portfolio.

-DUE ON FINAL STUDENT TEACHING SEMINAR DATE-

**ART EDUCATION EXIT PORTFOLIO + PROGRAM ASSESSMENT EVIDENCE
LOCATOR**

Indicate where in your portfolio one can find evidence that outcomes below have been met.

1. *CONTENT KNOWLEDGE: STUDIO*

- Demonstrate basic procedures, technical processes, organizational skills, and control in a variety of 2D, 3D, and 4D media

Evidence _____

- Create artwork that examines and effectively communicates big ideas and personal voice within a conceptual framework.

Evidence _____

- Design curricular units that reflect contemporary content in the field of art and design and align with state and national visual arts standards.

Evidence _____

2. CONTENT KNOWLEDGE: HISTORICAL/CRITICAL/PHILOSOPHICAL

- *Demonstrate in-depth knowledge of styles and contexts of past and contemporary art forms and visual culture, and implement historical inquiry in the P-12 units of instruction*

Evidence _____

- Facilitate discussion and create units of instruction that integrate historical, philosophical, and critical inquiry processes with the artistic process of making art
- Evidence _____

3. CONTENT KNOWLEDGE: CREATIVITY/IDEATION

- Implement a variety of strategies that generate ideas, build imagination, and scaffold creative thinking and authentic meaning making.

Evidence _____

- Emphatically teach the artistic process from conception to finished work

Evidence _____

4. LEARNER DEVELOPMENT:

- Construct, differentiate, and modify instruction based on the developmental needs, backgrounds, aptitudes, and interests of diverse learners.

Evidence _____

- Analyze how learners' conceptual framework, prior knowledge, and misconceptions impact visual learning and intervene accordingly with appropriate

instruction

Evidence _____

5. *LEARNING ENVIRONMENT:*

- Organize and maintain classroom management including organization, pacing, clear expectations, and developmentally challenging curriculum

Evidence _____

- Demonstrate clear, proactive communication of expectations, routines, rules, and consequences

Evidence _____

- Construct a safe and engaging learning environment that promotes student achievement and utilizes group dynamics

Evidence _____

6. *INSTRUCTION/COMMUNICATION*

- Implement multiple modes of communication effectively to access learning for all students (visual, kinesthetic, written, oral).

Evidence _____

- Implement technology effectively to differentiate, support, engage, and scaffold instruction for all learners

Evidence _____

7. *INSTRUCTIONAL STRATEGIES*

- Implement a variety of instructional strategies that develop in-depth, complex student skills and challenging expectations

Evidence _____

- Understand principles and methods of developing curricula and create short and long-term instructional units that comprise them
Evidence _____

- Monitor and probe students' thinking processes and guide students' articulation of ideas

Evidence _____

- Create interdisciplinary learning experiences that integrate art knowledge, skills, and inquiry with another subject
Evidence _____

8 ASSESSMENT

- Construct and implement a variety of formative and summative assessments and scoring guides.

Evidence _____

- Collect, analyze, and reflect on data (student work) to assess student progress and revise curriculum and instruction

- Evidence _____

9. PROFESSIONAL: PHILOSOPHY

- Identify philosophical and social foundations underlying art in education and articulate a rationale for personal beliefs

Evidence _____

- Ground practice in current theory and research in the field
Evidence _____

10. PROFESSIONAL DEVELOPMENT/GROWTH

- Seek out and apply new ideas, methods, and developments in art and education

Evidence _____

- Self-evaluate, analyze strengths and weaknesses, and implement measures of improvement

Evidence _____

11. PROFESSIONAL DISPOSITION

- Inspire others, excite the imagination of students, and engender a respect for art

Evidence _____

- Demonstrate the ethical principles guiding professional conduct

- Evidence _____
-

- + *Exceeds expected outcome*
- ✓ *Meets expected outcome*
- *Does not yet meet expected outcome*
- 0 *No evidence*

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 three 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 in class. The first group available for direct comparison within a cohort will be those graduating in spring 2019.

Students 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. This year we are able to compare the work of graduating students to their work at Mid-Level Review.

Findings in 2018 Capstone Portfolios

Written Communication: VCD major, 5.16 out of 7; Fine Arts 5.21 out of 7.

Technical ability: VCD major, 5.8 out of 7; Fine Arts 5.02 out of 7

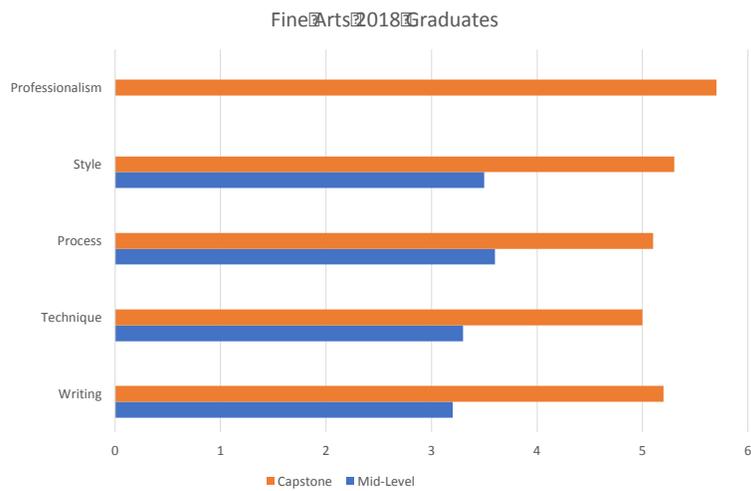
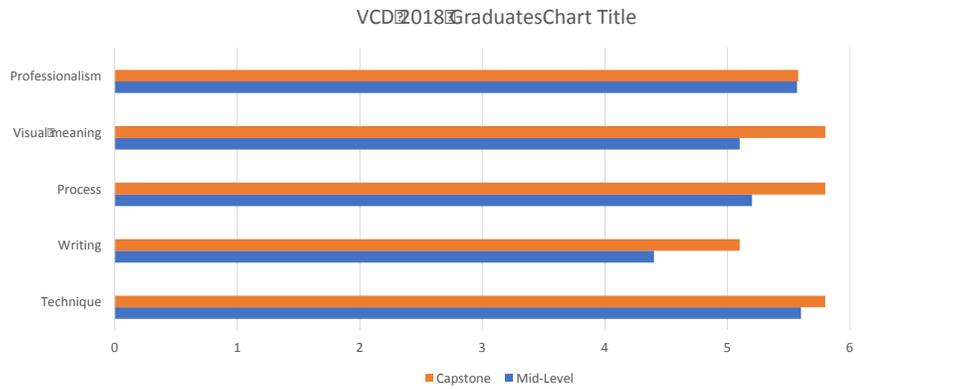
Creativity: VCD major 5.3 out of 7; Fine Arts 5.3 out of 7

Critical thinking/process: VCD major 5.8 out of 7; Fine Arts 5.6 out of 7

Communication/meaning: VCD major 5.8 out of 7; Fine Arts 4.9 out of 7

Professionalism: VCD major 5.5 out of 7; 5.8 out of 7

Comparison of Mid-Level Review evaluation (December 2016) to Capstone Evaluation for class graduating in 2018.



Interpretation of findings:

Ostensibly, these charts suggest that VCD majors benefit more from the first half of the curriculum, and Fine Arts students make more progress during the second half. They also identify writing as the area most in need of attention in the early years, and still somewhat lagging in the second half.

These indications may be accurate. However, what the data really show is the importance of course-embedded evaluation. The Mid-Level review data represent all students at the midpoint of their junior year. The capstone data include only those who complied with e-mail requests to upload their work and whose work was then reviewed by two faculty members. The number of portfolios in which all three people complied is troublingly small and demands revision to these assessment processes. For VCD, the sample is so tiny as to be irrelevant. For Fine Arts, it is somewhat larger, but heavily skewed. Nearly 70% of the Fine Arts students are from the Drawing and Illustration major. This is the only major in which teaching faculty required submission into e-Portfolio as a course requirement. They also required that students upload a written thesis document that they had written for a grade. It appears that students do what they are asked when it affects their grade, and they take more care with their writing when it is being graded. Similarly, the faculty members are more likely to evaluate student work when it is part of a course they are teaching than when it is extra work after the semester ends.

Thus, we are revamping our entire system. With the support of an e-portfolio development grant, we are recasting a professional practices course into three one-credit courses, one each for the sophomore, junior, and senior years. Development and updating of an electronic portfolio with visual and written components will be central to the series of courses. This will make both faculty and students accountable for participating in the assessment process. These new courses are in preparation now and will be approved for addition to degree maps in spring 2019.

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.

IV. 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 exhibited and defended. (Students also receive grades for each course.) At each of the aforementioned reviews, the faculty committee evaluates the students work with respect to the learning outcomes, which are mapped to the PGPLs and records these assessments quantitatively. In recent years, we have reported passing, conditional passing, and failure rates for these reviews in this report.

It should be noted that 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. The observation of student learning that takes place over the course of these interactions is often more authentic and nuanced than what can be quantified on the review forms. This year, the most important findings about student learning were not captured by formulaic instruments but by spending many hours with the students.

Findings:

1. We have observed that incoming graduate students in the program have mixed or limited levels of facility with contemporary theory and with using reading as a resource for research.
2. While we are advancing an open, integrative program that allows ease of movement across disciplines, obstacles exist for incoming students that make it difficult for them to access and use resources in program areas outside of their area of focus. The existing curriculum (which is only in its second year) does not appear to provide adequate training in media, methods, and equipment to allow students to use all that they have access to.

Actions taken in response:

1. We are in the process of initiating a summer reading list for incoming graduate students that will help serve as an intellectual entry point into a conversation with their classmates and the faculty they will work with in the fall. These readings are intended to be accessible to all levels of experience and understanding of theory and will create common ground for conversations that we can begin to build upon in the first days of the semester. It will also establish a foundation for the next readings and conversations that will follow. This topic will likely be addressed early in the semester in the course J529 "Interdisciplinary Collaboration.

2. We intend to establish an ongoing orientation within the J529 course that will introduce the incoming graduate students to each program area at Herron. This may include wood shop orientations, metal shop orientations, printmaking and photography orientations as well as an orientation in the Think It Make It, digital fabrication lab. This part of the class can also serve as a hands-on orientation to the university and the city.

V. MFA in Visual Communication Design and Graduate Certificate in Visual Communication Design

Both of these programs are in transition. The MFA in Visual Communication Design is in the process of narrowing its focus to design within the health professions. The certificate is in its first year of operation.

In place of learning outcomes assessment this cycle, the department focused on achieving a thorough understanding its constituents. The spring meeting, which is typically an opportunity to review the year's successes and weaknesses, was dedicated to analyzing the degrees held by students when they enter the MFA program, their motives and goals for pursuing the degree, and the jobs attained after graduation. While the learning in the MFA is highly individualized, project driven, and closely mentored, this analysis will be used to set appropriate expectations and to inform the revision of learning outcomes in 2018-19. The certificate has only a first-year cohort thus far. Analysis focused on understanding the current career or degree-seeking status of enrolled students and processing their feedback on the initial iterations of the courses. This included asking students about which aspects of the curriculum were most applicable to their work environment. This too will help to shape the program in its second and subsequent years.

Simultaneously, the MFA in Visual Communication Design is one of the foci of a faculty and staff task force established this year within Herron to strategize for recruitment, enrollment, and retention. We expect the learning outcomes for this program to be adjusted in alignment with refined targeting for enrollment.

VI. 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, with a few from other social sciences. 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, for instance,

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.

Assessment strategies: 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 the students' experience and to make adjustments or advising recommendations as needed.

This year we reviewed the cumulative GPA for all students enrolled in the certificate. We also examined the grades earned in Herron courses by students majoring in other schools. Our intention was to identify any courses that were causing trouble for non-Herron majors. (Last year we examined the performance of Herron majors in Psychology courses.)

Findings: What we found was that other than two students in one course each, all non-Herron majors are earning As and Bs in all their Herron courses. As a result, we do not recognize any need for structural changes to the program or for adjusting the advising offered to students. The two students who earned below a B in one course each may be offered individual advising.

VII. MA in Art Therapy

The students in the art therapy program 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.

The MA in art therapy provides students with the educational requirements necessary to practice as an art therapist with the ATR-Provisional credential under qualified supervision as defined by the Art Therapy Credentials Board (ATCB). Graduates may apply for the Registered Art Therapist (ATR) credential after graduating with the MA degree and completing 1000 hours of clinical practice under the supervision of a qualified supervisor as defined by the ATCB.

The ATCB dictates the bulk of the curricular content for this degree program as well as posing requirements for faculty and supervisors. The program learning

outcomes are written by program faculty but correspond in content to the requirements of the ATCB.

Program Learning Outcomes

1. Students will be able to synthesize and critically evaluate research in art therapy.
2. Students will be able to describe the distinction between empirically supported and applied art therapy interventions and will develop an advanced research skill set comprised of theory, methodology, and data analytical skills in the preparation for future study in the field of art psychotherapy.
3. Students will be able to demonstrate knowledge of the historical and theoretical underpinnings of art therapy and its development as a medical and healthcare profession.
4. Students will be able to clearly articulate and demonstrate how the art making process and products are used to elicit verbal associations and responses to accomplish treatment goals within the context of the therapeutic relationship.
5. Students will develop the knowledge and skills in art therapy assessment, diagnostic formulation, treatment plan development and intervention for psychological and psychosocial disorders.
6. Students will develop an ethical approach of professionalism, maturity, responsibility and self-presentation in all aspects of art therapy and verbal psychotherapy assessment and intervention that is accordance with the Art Therapy Credentials Board (ATCB) and the American Art Therapy Association (AATA).
7. Students will be able to design, implement and evaluate art therapy services and art therapy programs in a variety of medical, healthcare, community, and educational settings and will apply individual and group dynamics to interactions with staff and administration.
8. Students will demonstrate sensitivity and understanding of how human diversity impacts art therapy treatment and intervention.
9. Students will be able to establish and maintain a dignified and safe holding environment in which to facilitate the therapeutic process by understanding both client and therapist feelings, perceptions, and responses within the therapeutic relationship.

IUPUI's PGPL's and the Art Therapy program's 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.

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 co-operation 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.